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ABSTRACTS
PROCEEDINGS

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CONFERENCE ABSTRACTS PROCEEDINGS

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KEYNOTE SPEAKERS

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Ian Buchanan is director of the Institute for Social Transformation Research at the University of Wollongong/Australia. Prior to taking up this position in 2011 he was Professor of Critical and Cultural Theory in the Centre for Critical and Cultural Theory at Cardiff University. He is the founding editor of the international journal *Deleuze Studies* and has presented papers on Deleuze and Guattari's work at major conferences all over the world. In addition to publishing on the work of Deleuze and Guattari he has also given 'master classes' on their work at summer schools and specially convened workshops. His selected publications in books include: the Oxford Dictionary of Critical Theory, OUP (being translated into Korean), 2010; Deleuze and Guattari's *Anti-Oedipus*, Continuum (being translated into Korean), 2008; Fredric Jameson: *Live Theory*, Continuum, 2006; *Deleuzism: A Metacommentary*, Duke University Press and Edinburgh University Press, 2000. In articles or book chapters, we may cite: "Deleuze and the Pedagogy of the Oppressed" in M. Carlin and J Wallin (eds) *Deleuze and Guattari, Politics and Education*, London: Bloomsbury, in press; "Deleuze and Race" in A Saldhana (ed), *Deleuze and Race*, Edinburgh: Edinburgh University Press, in press; "Is a Schizoanalysis of Cinema Possible?" in Rodowick (ed) *Afterimages of Gilles Deleuze's Film Philosophy*, University of Minnesota Press, 2010; "The Spectacle of War: Security, Legitimacy and Profit Post-9/11", with Laura Guillaume, in R. Braidotti, C. Colebrook and P. Hanafin (eds) *Deleuze and Law: Forensic Futures*, London: Palgrave, 2009, among several others.

The Territory is Not a Space

The simplest way to get the concept of the territory wrong is to start by thinking of it as a space. It manifests in space, to be sure, but it is not itself a spatial concept. It is rather a performative. The territory is an act, Deleuze and Guattari say, one that territorializes the bits and pieces of matter it is able to draw into itself and turn to its own purpose. In this sense it is at once the product of the processes it unleashes and the premise of those processes. We tend to assume that everyone and everything has a territory, but this is not necessarily the case. It is truer to say we territorialize because we somehow want or need to inhabit a territory. The ethological literature that Deleuze and Guattari refer to makes it clear that territory only exists in precise situations. If we take this on board then we are compelled to ask several new questions about Deleuze and Guattari's concept of territory: under what conditions do territories exist? What conceptual problem does it solve? How can it help us to better understand contemporary cultural politics?

O Território Não é um Espaço

A maneira mais simples de se equivocar com o conceito de território é começar a pensá-lo como um espaço. Ele se manifesta em espaço, com certeza, mas não é em si um conceito espacial. É antes, performativo. O território é um ato, dizem Deleuze e Guattari, aquele que territorializa pedaços e partes de matéria que consegue atrair para si e transformar para seus próprios fins. Neste sentido, é ao mesmo tempo o produto dos processos que desencadeia e a premissa desses processos. Tratamos de presumir que todo mundo e tudo tem um território, mas não é necessariamente o caso. É mais verdadeiro dizer que nós territorializamos porque de alguma forma queremos ou precisamos habitar um território. A literatura etológica à qual Deleuze e Guattari se referem, deixa claro que o território só existe em situações específicas. Se aceitarmos isto, então somos forçados a perguntar várias novas questões sobre o conceito de território de Deleuze e Guattari: sob quais condições

territórios existem? Qual problema conceitual ele resolve? Como pode nos ajudar a compreender melhor a política cultural contemporânea?

El territorio No es un Espacio

La manera más simple de equivocarse con el concepto de territorio es comenzar a pensarlo como un espacio. Él se manifiesta en el espacio, con certeza, pero no es en si un concepto espacial. Es antes, performativo. El territorio es un acto, dicen Deleuze y Guattari, aquel que territorializa pedazos y partes de materia que logra atraer para si y transformar para sus propios fines. En este sentido, es al mismo tiempo el producto de los procesos que desencadena y la premisa de ese proceso. Tratamos de presumir que todo el mundo y todas las cosas tienen un territorio, pero no es necesariamente el caso. Es más verdadero decir que nosotros territorializamos porque de alguna forma queremos o necesitamos habitar un territorio. La literatura etológica a la que Deleuze y Guattari se refieren, deja claro que el territorio solo existe en situaciones específicas. Si aceptamos esto, entonces somos forzados a preguntar varias nuevas cuestiones sobre el concepto de territorio de Deleuze y Guattari: ¿Bajo qué condiciones territorios existen? ¿Cuál problema conceptual él resuelve? ¿Cómo puede ayudarnos a comprender mejor la política cultural contemporánea?

Suely Rolnik

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Suely Rolnik is a psychoanalyst, art and culture critic, curator, and professor at PUC-SP and since 2007, a guest professor of Independent Studies Program at the Contemporary Art Museum of Barcelona. In 2008, she was a guest professor at the Official Master's Degree in History of Contemporary Art and Visual Culture, Autonomous University of Madrid and Reina Sofia National Art Museum and guest researcher by the France Foundation at the Art and History National Institute. She lived in exile in Paris from 1970 to 1979 where she graduated in Philosophy and Social Sciences by the University of Paris VIII - graduation, master's degree and Specialization in Clinical Human Sciences by the University of Paris VII and PhD in Social Psychology by the Pontifical Catholic University of São Paulo - PUC-SP. Her research work focuses on the subjectivation politics in different contexts, approached by a transdisciplinary theoretical point of view and indissociable from clinical-political pragmatics. Since 1990, she has worked mainly in the art contemporary field. She is a founder member of the South Conceptualisms Network, integrated by 50 Latin American researchers. As a psychoanalyst, she has worked in innumerable psychiatric institutions in France and Brazil and has been engaged with private clinical practices in São Paulo for three decades.

The spheres of insurrection: suggestions to combat the pimping of life

The micropolitical matrix of the colonial-capitalistic system is the abuse of the vital forces of the biosphere, whose essence is the creation of new forms, whenever needed for the perseveration of life. In the human species, such abuse reaches today the drive in its very wellspring, diverting it from its ethical destiny -potency of transfiguration of reality and transvaluation of values. The creation force is converted into creativity which designs new scenarios for the accumulation of capital. Given this state of affairs, it isn't enough to just intervene in power relations, aiming a fairer distribution of rights (macropolitics), it is also

necessary to intervene in the politics of desire which support them, reappropriating the drive in its ethical destiny (micropolitics).

Esferas da insurreição: sugestões para o combate à cafetinagem da vida

A matriz micropolítica do regime colonial-capitalístico é o abuso das forças vitais da biosfera, forças cuja essência é a criação de novas formas, sempre que necessário para a perseveração da vida. Na espécie humana, tal abuso atinge hoje a pulsão vital em sua própria nascente, a desviando de seu destino ético - potência de transfiguração da realidade e de transvaloração dos valores. A força de criação é convertida em criatividade que desenha *novos cenários para a acumulação de capital*. Face a esse estado de coisas, não basta intervir nas relações de poder visando uma distribuição de direitos mais justa (macropolítica), é preciso intervir igualmente nas políticas de desejo que as sustentam, reapropriando-se da pulsão em seu destino ético (micropolítica)

Esferas de la insurrección: sugerencias para el combate a la proxenetización de la vida

La matriz micropolítica del régimen colonial-capitalista es el abuso de las fuerzas vitales de la biosfera, fuerzas cuya esencia es la creación de nuevas formas, siempre que sea necesario para la que la vida persevere. En la especie humana, tal abuso, alcanza hoy la pulsión vital en su propio nacimiento, desviándola de su destino ético - potencia de transfiguración de la realidad y de transvaloración de los valores. La fuerza de creación es convertida en creatividad que dibuja nuevos escenarios para la acumulación de capital. Frente a este estado de cosas, no basta intervenir en las relaciones de poder queriendo una distribución de derechos más justa (macropolítica), es necesario igualmente intervenir en las políticas del deseo que las sustentan, reapropiándose de la pulsión en su destino ético (micropolítica).

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Peter Pál Pelbart is graduated in Philosophy by the Sorbonne University (Paris IV – 1983) and PhD in Philosophy by the University of São Paulo (1996). He is currently a Professor at the Pontifical Catholic University of São Paulo and develops researches in Contemporary Philosophy mainly in the following subjects: Deleuze, Foucault, time, madness, subjectivity and bio politics.

Subjectivity, Biopolitics, Necropolitics

“In the end, it matters little that the technologies which ended up producing Nazism should have originated in the plantation or in the colony or that, on the contrary - Foucault’s thesis— Nazism and Stalinism did no more than amplify a series of mechanisms that already existed in Western European social and political formations (subjugation of the body, health regulations, social Darwinism, eugenics, medico-legal theories on heredity, degeneration, and race). A fact remains, though: in modern philosophical thought and European political practice and imaginary, the colony represents the site where sovereignty consists fundamentally in the exercise of a power outside the law (*ab legibus solutus*) and where “peace” is more likely to take on the face of a ‘war without end.’”

From this comment of Achille Mbembe, extracted from *Necropolitics* (n-1 edições, 2018), we seek to expand the spectrum of contemporary entanglement between Necropolitics and Biopolitics.

Subjetividade, Biopolítica, Necropolítica

“No fim, pouco importa que as tecnologias que culminaram no nazismo tenham sua origem na *plantation* ou na colônia, ou, pelo contrário - a tese foucaultiana -, que nazismo e stalinismo não tenham feito mais do que ampliar uma série de mecanismos que já existiam nas formações sociais e políticas da Europa ocidental (subjugação do corpo, regulamentações médicas, darwinismo social, eugenia, teorias médico-legais sobre hereditariedade, degeneração e raça). Um traço persiste evidente: no pensamento filosófico moderno assim como na prática e no imaginário político europeu, a colônia representa o lugar em que a soberania consiste fundamentalmente no exercício de um poder à margem da lei (*ab legibus solutus*) e no qual a “paz” tende a assumir o rosto de uma “guerra sem fim”.

A partir desse comentário de Achille Mbembe extraído de *Necropolítica* (n-1 edições, 2018), trata-se de ampliar o espectro do entrelaçamento contemporâneo entre Necropolítica e Biopolítica.

Subjetividad, Biopolitica, Necropolitica

“Al final, poco importa que las tecnologías que culminaron en el nazismo tengan su origen en la plantación o en la colonia, o por el contrario - la tesis foucaultiana -, que nazismo y stalinismo no hayan hecho más que ampliar una serie de mecanismos que ya existían en las formaciones sociales y políticas de Europa occidental (subyugación del cuerpo, reglamentaciones médicas, darwinismo social, Eugenia, teorías médico-legales sobre hereditariedad, degeneración y raza). Un trazo persiste evidente: en el pensamiento filosófico moderno así como en la practica y en el imaginario político europeo, la colonia representa el lugar en que la soberanía consiste fundamentalmente en el ejercicio de un poder al margen de la ley (*ab legibus solutus*) y en el cual la ‘paz’ tiende a asumir el rostro de una ‘guerra sin fin’ ”

A partir de este comentario de Achille Mbembe extraído de *Necropolitica* (n-1 edições, 2018), se trata de ampliar el espectro del entrelazamiento contemporáneo entre Necropolitica y Biopolitica.

Ronald Bogue

University of Georgia, USA

Ronald Bogue is Distinguished Research Professor Emeritus of Comparative Literature at the University of Georgia. He is the author of *Deleuze and Guattari* (1989), *Deleuze on Music, Painting and the Arts* (2003), *Deleuze on Literature* (2003), *Deleuze on Cinema* (2003), *Deleuze's Wake: Tributes and Tributaries* (2004), *Deleuze's Way: Essays in Transverse Ethics and Aesthetics* (2007), and *Deleuzian Fabulation and the Scars of History* (2010).

Making Peace with the War Machine

As early as 1966, Guattari spoke of the war machine and its difference from the state apparatus, framing such remarks in terms of class warfare and revolutionary struggle. Guattari continued to employ the term in this sense from time to time throughout his career. In his collaboration with Deleuze in *A Thousand Plateaus*, the war machine received its fullest conceptual elaboration. The thesis that the state apparatus has no war machine of its own provided a productive intervention in the discourse on war inspired by Clausewitz. The association of the war machine with nomadism offered provocative challenges to

several orthodoxies of cultural anthropology, but this association and the broad extension of the concept of nomadism raised various questions regarding the relationship between war and the arts, especially given the postulate that the object of the war machine is not war. In *Chaosmosis*, Guattari proposed an ethico-aesthetic paradigm as the basis of an ecosophy that at present finds its most progressive forces in the arts. In our age of perpetual undeclared wars (Afghanistan, Iraq, Syria), the endless war on terrorism, proliferating cyberwars and information wars, and the unspoken war on the environment, the question arises whether the war machine is a useful term in the vocabulary of an ecosophic politics. Can we make peace with war machines?

Fazendo a Paz com a Máquina de Guerra

Já em 1966, Guattari falava da máquina de guerra e sua diferença do aparato estatal, colocando tais observações em termos de conflito de classes e luta revolucionária. Guattari continuou a empregar o termo neste sentido de tempos em tempos ao longo de sua carreira. Em sua colaboração com Deleuze em *Mil Platôs*, a máquina de guerra recebeu sua elaboração conceitual completa. A tese de que o aparato estatal não possui máquina de guerra própria, permitiu uma intervenção produtiva no discurso sobre a guerra inspirado por Clausewitz. A associação da máquina de guerra com o nomadismo ofereceu desafios provocativos a diversas ortodoxias da antropologia cultural, mas esta associação e a extensão ampla do conceito de nomadismo levantaram várias questões a respeito da relação entre guerra e as artes, especialmente tendo em conta o postulado de que o objeto de uma máquina de guerra não é guerra. Em *Caosmose*, Guattari propôs um paradigma ético-estético como base de uma ecosofia que atualmente encontra suas forças mais progressivas nas artes. Em nossa época de guerras perpétuas não declaradas (Afeganistão, Iraque, Síria), a infundável guerra contra o terrorismo, guerras cibernéticas proliferantes e guerras da informação, e a guerra tácita do meio ambiente, a questão que se levanta é se a máquina de guerra é um termo eficaz no vocabulário de uma política ecosófica. Podemos fazer paz com máquinas de guerras?

Haciendo la Paz con la Maquina de Guerra

Ya en 1966, Guattari hablaba de la máquina de guerra y de su diferencia con el aparato de estado, colocando tales observaciones en términos de conflictos de clases y lucha revolucionaria. Guattari continuó usando el termino en este sentido de tiempos en tiempos al largo de su carrera. En su colaboración con Deleuze en *Mil Mesetas*, la máquina de guerra recibió su elaboración conceptual completa. La tesis de que el aparato de estado no posee una máquina de guerra propia, permitió una intervención productiva en el discurso sobre la guerra inspirado en Clausewitz. La asociación de la máquina de guerra con el nomadismo ofreció desafíos provocativos a diversas ortodoxias de la antropología cultural, pero esta asociación y la extensión amplia del concepto de nomadismo levantaron varias cuestiones al respecto de la relación entre guerra y las artes, especialmente teniendo en cuenta el postulado de que el objeto de una máquina de guerra no es la guerra. En *Caosmos*, Guattari propuso un paradigma ético-estético como base de una ecosofia que actualmente encuentra sus fuerzas más progresivas en las artes. En nuestra época de guerras perpetuas no declaradas (Afganistán, Irak, Siria), la interminable guerra contra el terrorismo, guerras cibernéticas proliferantes y guerras de la información, y la guerra tacita del medio ambiente, la cuestión que se levanta es si la máquina de guerra es un término eficaz en el vocabulario de una política ecosofica. Podemos hacer paz con máquinas de guerra?

Daniel Lins
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Daniel Lins is a sociologist, philosopher and psychoanalyst and PhD in Sociology – University of Paris VII – Denis Diderot University (1990) and Post-doctoral degree in Philosophy, under the supervision of Jacques Rancière, by the University of Paris VIII (2003). He is currently an associate Professor of Philosophy at the Education Department of the Federal University of Ceará and researcher at the Education Council of Ceará, coordinator of the Laboratory of Subjectivity Studies and Researches (LEPS/UFC), articulist of the Newspaper O Povo S.A., coordinator of the workgroup Contemporary Philosophy at the National Association of Post-Graduate and Research in Philosophy (ANFOP) and coordinator of the Philosophy International Symposium – Nietzsche/Deleuze. He develops researches in the fields of Contemporary Philosophy, Sociology and Education.

Bob Dylan “The Nomadic War Machine” - The Guitar - Or “Weapon to Kill Fascists”?

When dealing with “The Nomadic War Machine”, it is never a matter of seizing power, but rather transforming the relations of force, purging thieves or mediocre people, obscurantists of the moral, the politics of customs, or finance, knobs that fight against the right to life of crowds, imposing the control of life. It is not about using the concept for the concept, in which erudition steals the force of the real. There is the peculiarity of the nomadic war: it becomes insurgent, acts, and does not give up, at the same time that its activity can similarly adopt an educational, cultural, artistic practice. *The Freewheelin’ Bob Dylan (1963), his second album, is a chronicle of the vague Protest Song, with twelve protest songs, as if it were a “Weapon to Kill Fascists”. In a symbolic movement of the early sixties, simultaneously personal and social, the album, full of complaints and clamor, is a type of a small compendium of the engaged artist, advent of a vast popular recognition of the singer. Bob Dylan, wouldn’t he be l’homo urbanicus? - the urban being? Bob is the contemporary nomad in metropolitan wandering. He is like a nomad that lives in the birth of the tragedy under the twilight of the idols, fleeing the striated space - logos - established by the State apparatus, which uses all available means to reduce the nomad to the sedentary sclerosis. Meanwhile, the drifter seeks the smooth space obstinately - nomas - where the War Machine expands, which guarantees him the nomadic reality, or creative wandering.*

Bob Dylan “Máquina de Guerra Nômade” - A Guitarra - Ou “Arma Para Matar Fascistas”?

Em se tratando de “Máquina de Guerra Nômade”, nunca é questão de tomar o poder, senão transformar as relações de força, expurgar bandidos ou medíocres, obscurantistas da moral, da política dos costumes, ou das finanças, energúmenos que lutam contra o direito à vida de multidões, impondo o controle da vida. Não se trata de usar o conceito pelo conceito, em que a erudição sarrupia a força do real. Eis a peculiaridade da guerra nômade: ela se insurge, age, e não desiste, ao mesmo tempo em que sua atividade pode igualmente adotar uma prática artística, cultural, educativa. Em *The Freewheelin’ Bob Dylan (1963), seu segundo álbum, é uma crônica da vaga Protest Song, com doze canções engajadas, como se fora uma “Arma Para Matar Fascistas”. Em um movimento emblemático, do início dos anos 1960, simultaneamente pessoal e social, o álbum, recheado de denúncia e clamor, é uma espécie de pequeno compêndio do artista engajado, advento de um vasto reconhecimento popular do cantor. Bob Dylan, não seria l’homo urbanicus? - o ser urbano? Bob é o nômade contemporâneo em errância metropolitana. Ele é como um nômade que vive no nascimento da tragédia sob o crepúsculo dos ídolos, fugindo do espaço estriado - logos - instituído pelo*

aparelho do Estado, que usa todos os meios para reduzir o nômade à esclerose sedentária. Enquanto isso, o andarilho busca obstinadamente o espaço liso - *nomas*- onde se desenvolve a Máquina de Guerra, que lhe garante uma realidade nômade, ou errância criativa.

Bob Dylan “Máquina de Guerra Nômade” - La Guitarra - Ou “Arma Para Matar Fascistas”?

Cuando hablamos de “Máquinas de Guerra Nômade”, nunca es una cuestión de tomar el poder, sino de transformar las relaciones de fuerza, expurgar bandidos o mediocres, obscurantistas de la moral, de la política de las costumbres, o de las finanzas, energúmenos que luchan contra los derechos a la vida de multitudes, imponiendo el control de la vida. No se trata de usar el concepto por el concepto, en donde la erudición gorronea la fuerza de lo real. De allí la peculiaridad de la máquina de guerra nômade: ella se insurge, actúa, y no desiste, al mismo tiempo en que su actividad puede igualmente adoptar una práctica artística, cultural, educativa. En *The Freewheelin’ Bob Dylan* (1963), su segundo álbum, es una crónica de la ola Protest Song, con doce canciones comprometidas, como si fuera una “Arma Para Matar Fascistas”. En un movimiento emblemático, del inicio de los años 1960, simultáneamente personal y social, el álbum, repleto de denuncia y clamor, es una especie de pequeño compendio del artista comprometido, anuncio de un vasto reconocimiento popular del cantor. Bob Dylan, no sería l’homo urbanicus? - el ser urbano? Dylan es el nômade contemporáneo en errancia metropolitana. Él es como un nômade que vive en el nacimiento de la tragedia bajo el crepúsculo de los ídolos, huyendo del espacio estriado - logos - instituido por el aparato de estado, que usa todos los medios para reducir el nômade a la esclerosis sedentaria. Mientras tanto, el andariego busca obstinadamente el espacio liso - *nomas*- donde se desenvuelve la Máquina de Guerra, que le garantiza una realidad nômade, o errancia creativa.

Gregory Flaxman

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Gregory Flaxman is an Associate Professor of English and Comparative Literature and the Director of Global Cinema Studies (GCS) at the University of North Carolina, Chapel Hill. Also an adjunct professor in the Department of Communication Studies, he is on the advisory board of the Program in Cultural Studies and is affiliated with the Department of American Studies. Flaxman’s research broadly concerns the relationship between aesthetics and philosophy (especially with respect to film, literature, and fine art). More recent work is dedicated to biopolitics and neoliberalism, the problem of affect theory, and the art history of the cinematic frame.

The Evolution of Images: Deleuze’s *Longue Durée*

In recent years, Gilles Deleuze’s philosophy has become an increasingly frequent touchstone for reckoning with the future of life, technology, and media under the auspices of posthumanism. By contrast, this lecture considers the same subjects retrospectively—that is, in light of the long evolution of bodies and brains, technology and aesthetics, that precedes the human. Reading Deleuze alongside the archaeological, biological, and morphological traditions that underwrote so much of his thinking (e.g., André Leroi-Gourhan, Raymond Ruyer, Gilbert Simondon, René Thom, Jacques Monod, etc.), this lecture ultimately proposes an evolutionary theory of the image rooted in prehumanism.

A Evolução das Imagens: A Longue Durée de Deleuze

Nos últimos anos, a filosofia de Gilles Deleuze tem se tornado um critério cada vez mais frequente para se avaliar o futuro da vida, da tecnologia e da mídia sob os auspícios do pós-humanismo. Em contraste, esta palestra considera os mesmos assuntos retrospectivamente - isto é, à luz da longa evolução de corpos e cérebros, tecnologia e estética, que precede o humano. Lendo Deleuze paralelamente às tradições arqueológicas, biológicas e morfológicas que subscreveram muito de seu pensamento (por exemplo, André Leroi-Gourhan, Raymond Ruyer, Gilbert Simondon, René Thom, Jacques Monod, etc.), esta palestra propõe, por fim, uma teoria evolutiva da imagem enraizada no pré-humanismo.

La evolución de las imágenes: La Longue Durée de Deleuze

En los últimos años, la filosofía de Gilles Deleuze se ha convertido en una piedra de toque cada vez más frecuente para el cálculo del futuro de la vida, la tecnología y los medios bajo los auspicios del posthumanismo. En contraste, esta conferencia considera los mismos temas retrospectivamente, es decir, a la luz de la larga evolución de cuerpos y cerebros, tecnología y estética, que precede a lo humano. Al leer Deleuze junto con las tradiciones arqueológicas, biológicas y morfológicas que suscribieron gran parte de su pensamiento (por ejemplo, André Leroi-Gourhan, Raymond Ruyer, Gilbert Simondon, René Thom, Jacques Monod, etc.), esta conferencia propone una teoría evolutiva de la imagen arraigada en el prehumanismo.

Catarina Pombo Nabais

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Catarina Pombo Nabais is born in Lisbon in 1976. Graduated in Philosophy by the Faculty of Letters of the Classical University of Lisbon (1998), she obtained the Diplôme d'Etudes Approfondies in Philosophy at the University of Amiens, France (1999) and a PhD in Philosophy by University of Paris VIII, Vincennes - Saint-Denis, under the supervision of Jacques Rancière, awarded with the highest distinction for a PhD thesis in France, 2007. In 2013 she published her first book, entitled *Deleuze: Philosophie et Littérature*, edited by L'Harmattan, Paris. Catarina Pombo Nabais is a FCT Post-doc Researcher at the Centre of Philosophy of Science of University of Lisbon (CFCUL), where she is an integrated member since 2006. From 2007 up to 2014 she was the Head of the CFCUL "Science and Art" Research Group. She is now the Head of the "Science-Art-Philosophy Laboratory" (SAP LAB). Having a Post-graduation in Art Curating by FSCH/Nova, Catarina Pombo Nabais has also been developing work as Curator.

Technological tattoo: reframing the panoptic

The ancient practice of tattooing has been the object of a technical evolution, from the earliest rudimentary beginnings (scarification) to the most advanced procedures, from the manual perforation to the electric needle system. Today we witness a new dimension of tattooing. Due to the fast-technological evolution, we observe a movement of appropriation of the tattoo by medical, military or utilitarian purposes such as measuring the body temperature or the heart beats or giving instructions to the Wi-Fi devices to which the tattooed subject may be connected. The tech-tattoo belongs to a new generation of flexible materials that is already revolutionizing our world. This becoming of tattoo obliges us to

rethink the relation of the tattooed body with the structures of political power in a society that is increasingly controlling our gestures, customs and daily consumption.

In *Post-face to Control Societies*, Deleuze seems to be terribly prescient: in the early 90s, prior to the sovereignty of the internet, he already tells us that “The disciplinary man was a discontinuous producer of energy, but the man of control is undulatory, in orbit, in a continuous network”. Foucault’s function of the examination of the individuals is now surpassed by the continuous assessment of the “dividuals” which are the “dividends” (debt) of a mass that is understood as data, market or banks controlled by piracy, hackers, and viral agents.

Now, this new kind of power, from molar architectural space-time to molecular and continuous space-time of the “dividual”, has also changed the concept of body: the body is no longer the mute body shaped by discipline of space and time. In control societies, the body is marked by a regime of signs as the inscription of debt inside the capitalist flux which, by digital data, has a perfect and total command of the body’s life. Modern body has become the locus of constant social management, the satellite unit or even a control post. Modern body is permanent connected to power structures. Rather than Jeremy Bentham’s Panopticon, with a centralized focal point from which activity is surveilled, we have a diffuse matrix of information gathering algorithms. “Panopticon” now becomes a Superpanopticon. This normalization of surveillance has become intimate of the modern body. It has become the body’s own skin.

My aim is to understand the production of the body within the Deleuzian-Guattarian biopolitical theory on control societies taking the technological tattoo as the paradigmatic example.

Tatuagem tecnológica: reformulando o panóptico

A antiga prática da tatuagem tem sido objeto de uma evolução técnica, desde os primórdios mais rudimentares (escarificação) até os procedimentos mais avançados, desde a perfuração manual até o sistema de agulha elétrica. Atualmente testemunhamos uma nova dimensão da tatuagem. Devido à rápida evolução tecnológica, observamos um movimento de apropriação da tatuagem para fins médicos, militares ou utilitários, como medir a temperatura do corpo ou os batimentos cardíacos ou dar instruções aos dispositivos Wi-Fi aos quais a pessoa tatuada possa estar conectada. A tech-tattoo pertence a uma nova geração de materiais flexíveis que está revolucionando o nosso mundo. Esse devir da tatuagem nos obriga a repensar a relação do corpo tatuado com as estruturas do poder político em uma sociedade que cada vez mais controla nossos gestos, hábitos e consumo cotidianos.

No *Post-scriptum* sobre a Sociedade de Controle, Deleuze parece ser terrivelmente presciente: no início dos anos 1990, antes mesmo da soberania da internet, ele já nos diz que “O homem da disciplina era um produtor descontínuo de energia, mas o homem do controle é antes ondulatorio, funcionando em órbita, num feixe contínuo”. A função de Foucault de examinar os indivíduos é agora superada pela avaliação contínua dos “divíduos” que são os “dividendos” (dívida) de uma massa que é entendida como dados, mercado ou bancos controlados por pirataria, hackers e agentes virais.

Este novo tipo de poder, desde a arquitetura molar do espaço-tempo até ao espaço-tempo molecular e contínuo do “divíduo”, tem também mudado o conceito de corpo: o corpo já não é o corpo inerte moldado pela disciplina do espaço e do tempo. Nas sociedades de controle, o corpo é marcado por um regime de signos como inscrição da dívida dentro do fluxo capitalista que, por dados digitais, tem perfeito e total comando da vida do corpo.

O corpo moderno tornou-se o *locus* de gestão social constante, unidade de satélite ou mesmo posto de controle. O corpo moderno está permanentemente ligado às estruturas de poder. Diferentemente do Panóptico, de Jeremy Bentham, com um ponto focal centralizado

a partir do qual a atividade é supervisionada, temos uma matriz difusa de algoritmos de coleta de informações. "Panóptico" agora se torna um Superpanóptico. Essa normalização da vigilância tem se tornado íntima do corpo moderno, tem se tornado a própria pele do corpo. Meu objetivo é compreender a produção do corpo dentro da teoria biopolítica de Deleuze-Guattari para as sociedades de controle, tomando a tatuagem tecnológica como o exemplo paradigmático.

Tatuaje tecnológico: redefiniendo el panóptico

La antigua práctica del tatuaje ha sido objeto de una evolución técnica, desde los primeros comienzos rudimentarios (escarificación) hasta los procedimientos más avanzados, desde la perforación manual hasta el sistema eléctrico de agujas. Hoy somos testigos de una nueva dimensión del tatuaje. Debido a la rápida evolución tecnológica, observamos un movimiento de apropiación del tatuaje con fines médicos, militares o utilitarios tales como medir la temperatura corporal o los latidos del corazón o dar instrucciones a los dispositivos Wi-Fi a los que puede estar conectado el sujeto tatuado. El tatuaje tecnológico pertenece a una nueva generación de materiales flexibles que ya está revolucionando nuestro mundo. Esta transformación/devinir del tatuaje nos obliga a repensar la relación del cuerpo tatuado con las estructuras del poder político en una sociedad que controla cada vez más nuestros gestos, costumbres y consumo diario. En *Post scriptum a las sociedades de control*, Deleuze parece ser terriblemente profético: a principios de los años 90, antes de la soberanía de internet, ya nos dice que "el hombre disciplinario era un productor discontinuo de energía, pero el hombre de control es ondulatorio, en órbita, en una red continua". La función de Foucault de la examinación de los individuos ahora es superada por la evaluación continua de los "dividuales" que son los "dividendos" (deuda) de una masa que se entiende como datos, mercado o bancos controlados por piratería, hackers y agentes virales. Ahora, este nuevo tipo de poder, desde el espacio-tiempo molar arquitectónico hasta el espacio-tiempo molecular y continuo del "dividual", también ha cambiado el concepto de cuerpo: el cuerpo ya no es el cuerpo mudo formado por la disciplina del espacio y el tiempo. En las sociedades de control, el cuerpo está marcado por un régimen de signos como la inscripción de la deuda dentro del flujo capitalista que, por datos digitales, tiene un dominio perfecto y total de la vida del cuerpo. El cuerpo moderno se ha convertido en el local de la gestión social constante, la unidad satelital o incluso un puesto de control. El cuerpo moderno está conectado permanentemente a las estructuras de poder. En lugar del panóptico de Jeremy Bentham, con un punto focal centralizado desde el que se vigila la actividad, tenemos una matriz difusa de algoritmos de recopilación de información. "Panóptico" ahora se convierte en Superpanóptico. Esta normalización de la vigilancia se ha vuelto íntima del cuerpo moderno. Se ha convertido en la propia piel del cuerpo. Mi objetivo es comprender la producción del cuerpo dentro de la teoría biopolítica deleuziano-guattariana sobre sociedades de control tomando el tatuaje tecnológico como el ejemplo paradigmático.

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Luiz Benedicto Orlandi is a retired professor at the Philosophy Department of the State University of Campinas (Unicamp). He is graduated in Pedagogy by the State University São Paulo "Júlio de Mesquita Filho" (1964), Master's Degree in General Linguistics (Poetics) at the University of Besançon - France (1970) and PhD in Philosophy by the State University of Campinas UNICAMP (1974). Holds experience in the field of Philosophy, with emphasis in Philosophy History, focusing mainly on the following

subjects: philosophy, Deleuze, subjectivity, body. He translated several Deleuze books: Empiricism and Subjectivity and Bergsonism (both by Ed. 34), Difference and Repetition, together with Roberto Machado (Edit. Graal), Leibniz and the Baroque (Ed. Papyrus) and also coordinated the translation work of The Desert Island and Other Texts - Texts and interviews organized in France by David Lapoujade and published in 2006 (Ed. Iluminuras). He also translated The Anti-Oedipus and Capitalism and Schizophrenia (Ed. 34), four-handed written by Gilles Deleuze and Félix Guattari.

For a trans inter national intensive

The title of this lecture runs the risk of promising a manifesto already supported by a number of certainties. Whether these certainties be based on sufficient knowledges of realities; whether these certainties be provided by apprehensions of complexities: the complexity of intellectual and sensitive potencies that sparkle in the multiplicities of our worlds. Yet as this title will not settle in sufficient knowledges and in convincing apprehensions, it cannot abuse the promise of a manifesto. If anything, what tingles in it is a hidden question. This question can be expressed in multiple ways. The way I can express it, considering this moment of my “populous solitude”, as Deleuze would say, is as follows: “what can I do for a transnational intensive?”

Por uma trans inter nacional intensiva

O título desta conferência corre o risco de estar prometendo um manifesto já sustentado por uma série de certezas. Sejam certezas fundadas em suficientes conhecimentos de realidades; sejam certezas propiciadas por convincentes apreensões de complexidades: a complexidade das potências sensíveis e intelectivas que cintilam nas multiplicidades dos nossos mundos. Ora, como esse título não se assentará em suficientes conhecimentos e em convincentes apreensões, ele não pode abusar da promessa de um manifesto. Quando muito, o que nele formiga é uma pergunta escondida. Essa pergunta pode ser expressada de múltiplas maneiras. A maneira com que posso expressá-la, considerando este instante da minha “solidão povoada”, como diria Deleuze, é a seguinte: que posso fazer por uma transnacional intensiva”?

Por una trans inter nacional intensiva

El título de esta conferencia corre el riesgo de estar prometiando un manifiesto ya sustentado por una serie de certezas. Sean certezas fundadas en suficientes conocimientos de realidades; sean certezas propiciadas por convincentes apreensiones de complejidades: la complejidad de las potencias sensibles e intelectivas que cintilan en las multiplicidades de nuestros mundos. Ya que este título no se asentará en suficientes conocimientos y en convincentes apreensiones, él no puede abusar de la promesa de un manifiesto. A lo mucho, lo que en el hormiguea es una pregunta escondida. Esa pregunta puede ser expresada de múltiples maneras. La manera con la que puedo expresarla, considerando este instante de mi “soledad poblada”, como diría Deleuze, es la siguiente: ¿Qué puedo hacer por una transnacional intensiva?

Anne Sauvagnargues
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Anne Sauvagnargues is Professor of Philosophy in the Department of Philosophy at the University of Paris Ouest Nanterre La Défense. A specialist in aesthetics and the philosophy of Gilles Deleuze, she co-directs the collection 'Lignes d'art' with Fabienne Brugère for Presses Universitaires de France. She is the author of numerous works, including *Deleuze and Art* (Bloomsbury 2013), *Artmachines: Deleuze, Guattari, Simondon* (Edinburgh University Press 2016), and *Deleuze. L'empirisme transcendantal* (Presses universitaires de France 2008, forthcoming with Edinburgh University Press).

Ecological semiotics

This paper aims to present what I propose to call ecology of images as a processual development of desiring-machines and assemblages. Deleuze and Guattari, both singly and together, define any sign as an individuating encounter—what Simondon calls a 'signal'—that gains consistency as a vital perspective, within a regime of signs or an ecological semiotics. Such semiotics are always plural, characterized by interactions between material, biological and social codings, between functional qualities and associated milieus. Therefore, desiring-machines are collective and not individual, ecological and not imaginary, milieus, ecological existential territories. These milieus become defined and diversified through expressive qualities as collective assemblages of habitation. Following Deleuze and Guattari, this spinozistic conception of signs seems to me both dietetic and political, and leads to what I would suggest to call a becomingology of regimes of signs, connecting linguistic, discursive signifier to asignifying material, including vital, technical, and social codings.

I will argue that a semiotics of this kind invites us to draw a connection between the Guattarian ritornello of *The Machinic Unconscious* and its development in *A Thousand Plateaus*, and the Bergsonian problematic of the image that Deleuze develops in his work on cinema. Henceforth, I define an image as a vital process of differentiation, which it is no longer subservient to the problematic of reproduction and sheds its status as copy of an original or imitation of a model. Liberated from this representative and reproductive function, one image reveals its productive potential: as sensory-motor individuation, a sensible center of indetermination tracing its perspective, unfolding its fan of perceptions, actions, subjective and material affections. These semiotics define zones of individuation in the fashion of Uexküll's animal worlds, complex clusters of milieus, but also collective modes of subjectivation, defining plural virtual universes of reference.

Semiótica ecológica

Este artigo busca apresentar o que proponho denominar ecologia de imagens como um desenvolvimento processual de máquinas desejantes e agenciamentos. Deleuze e Guattari, tanto individual quanto conjuntamente, definem qualquer signo como um encontro de individuações - o que Simondon chama de "sinal" - que ganha consistência como uma perspectiva vital, num regime de signos ou uma semiótica ecológica. Tal semiótica é sempre plural, caracterizada por interações entre codificações sociais, biológicas e materiais, entre qualidades funcionais e milieus associados. Portanto, máquinas desejantes são coletivas e não individuais, ecológicas e não imaginárias, milieus, territórios existenciais ecológicos. Estes milieus se tornam definidos e diversificados através de qualidades expressivas como agenciamentos coletivos de habitação. Seguindo Deleuze e Guattari, este conceito espinosístico de signos me parece tanto diegético quanto político, e leva ao que eu sugeriria chamar de uma becomingology [ecologia do devir] de regimes de sinais, conectando linguística,

significante discursivo a material não-significativo, incluindo codificações sociais, técnicas e vitais.

Argumentarei que uma semiótica deste tipo nos convida a desenhar uma conexão entre o ritornello guattariano do “Inconsciente Maquínico” e seu desenvolvimento em “Mil Platôs”, e a problemática bergsoniana da imagem que Deleuze desenvolve em seu trabalho sobre o cinema. De agora em diante, defino uma imagem como um processo vital de diferenciação, que não é mais subserviente à problemática de reprodução e deixa seu status como cópia de um original ou a imitação de um modelo. Liberada desta função reprodutiva e representativa, uma imagem revela seu potencial produtivo: como individuação sensorio-motora, um centro sensível de indeterminação traçando sua perspectiva, desdobrando seu leque de percepções, ações, afetos materiais e subjetivos. Estas semióticas definem zonas de individuação à moda dos mundos animais de Uexküll, complexos conglomerados de milieus, mas também modos coletivos de subjetivação, definindo universos virtuais plurais de referencia.

Semiótica ecológica

Este artículo busca presentar lo que propongo denominar una ecología de las imágenes como un desenvolvimiento procesual de máquinas deseantes y agenciamientos. Deleuze y Guattari, tanto individualmente como conjuntamente, definen cualquier signo como un encuentro de individuaciones - lo que Simondon llama de “señal” - que gana consistencia como una perspectiva vital, en un régimen de signos o en una semiótica ecológica. Tal semiótica es siempre plural, caracterizada por interacciones entre codificaciones sociales, biológicas y materiales, entre cualidades funcionales y milieus asociados. Por lo tanto, máquinas deseantes son colectivas y no individuales, ecológicas y no imaginarias, milieus, territorios existenciales ecológicos. Estos milieus se hacen definidos y diversificados a través de cualidades expresivas como agenciamientos colectivos de habitación. Siguiendo a Deleuze y Guattari, este concepto spinoziano de signo me parece tanto diegetico como político, y lleva a lo que sugeriría llamar de una devenilogía (una ecología del devenir) de regímenes de señales, conectando lingüística, significativo discursivo a material no-significativo, incluyendo codificaciones sociales, técnicas y vitales. Argumentare que una semiótica de este tipo nos invita a dibujar una conexión entre el ritornello guattariano del “inconsciente maquinico” y su desenvolvimiento en “Mil mesetas”, y la problemática bergsoniana de la imagen que Deleuze desenvuelve en su trabajo sobre cine. De ahora en adelante, defino una imagen como un proceso vital de diferenciación, que no es más subsidiaria de la problemática de la reproducción y deja su estatus de copia de un original o de imitación de un modelo. Liberada de esta función reproductiva y representativa, una imagen revela su potencial produtivo: como individuación sensorio-motriz, un centro sensible de indeterminación trazando su perspectiva, desplegando su abanico de percepciones, acciones, afectos materiales y subjetivos. Estas semióticas definen zonas de individuación a la moda de los mundos animales de Uexküll, complejos conglomerados de milieus, pero también modos colectivos de subjetivación, definiendo universos virtuales plurales de referencia.

ROUND TABLES

Pedagogies of Images and Deterritorializations by Deleuze and Guattari

Adrian Cang

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Between the land and the debt. Two ontological problems that affect the practical philosophy of Gilles Deleuze

Deleuze and Guattari deal emphatically with the problem of the land and the territory in several books. Land is the primitive unit that expresses the indivisible extension, whereas the territory is the multiple object of the *logos* and the *nomos*, of the discourse and the law in the political space-time, divided by human labor. This way, land and soil differentiate and overlap each other. One might say, nevertheless, that land is the superior element to the political production of value, while soil is production and appropriation as territory of the social potency transformed into a collective work that engenders value, defining the limit and the interiority of a space. Thinking is better done in the relation between the territory and the land. Thus, the authors attribute a thought displacement to a "geography of the reason" that opens itself to the problems of an "original intuition" in the relation between "being and entity". It is in the territory where a fundamental imbalance in any form of exchange is treated. This imbalance affects the way of thinking history from the archaic finite debt until the modern infinite debt. Many sources will be capital to think this problem that will enter into discussion with the thought of Kant and Heidegger and that will affect a situated local thinking.

Entre a terra e a dívida. Dois problemas ontológicos que afetam a filosofia pratica de Gilles Deleuze

Deleuze e Guattari abordam com insistência em diversos livros o problema da terra e do território. Terra é a unidade primitiva que expressa à extensão indivisível, enquanto que território é o objeto múltiplo do logos e do nomos, do discurso e da lei no espaço-tempo político, dividido pelo trabalho humano. Deste modo terra e solo se distinguem e se superpõem. Dirão, no entanto, que a terra é o elemento superior da produção política do valor, enquanto que solo é produção e apropriação como território da potência social transformada em trabalho coletivo que engendra valor, definindo o limite e a interioridade de um espaço. Pensar se faz muito mais na relação entre o território e a terra. Deste modo os autores atribuem um descolamento do pensamento em direção de uma "geografia da razão" que se abre aos problemas de uma "intuição originária" na relação entre "ser e ente". É no território onde tratam com um desequilíbrio fundamental em qualquer forma de

intercambio. Este desequilibrio afecta o modo de pensar a historia desde a dívida finita arcaica até a divina infinita moderna. Numerosas fontes serão capitais para pensar este problema que entrara em discussão com o pensamento de Kant a Heidegger e que afetara um pensamento local situado.

Entre la tierra y la deuda. Dos problemas ontológicos que afectan la filosofía práctica de Gilles Deleuze

Deleuze y Guattari abordan con insistencia en diversos libros el problema de la tierra y el territorio. Tierra es la unidad primitiva que expresa la extensión indivisible, mientras que territorio es el objeto múltiple del logos y del nomos, del discurso y de la ley en el espacio-tiempo político, dividido por el trabajo humano. De este modo tierra y suelo se distinguen y se superponen. Dirán sin embargo que tierra es el elemento superior a la producción política del valor, mientras que suelo es producción y apropiación como territorio de la potencia social transformada en trabajo colectivo que engendra valor, definiendo el límite y la interioridad de un espacio. Pensar se hace más bien en la relación entre el territorio y la tierra. De este modo los autores atribuyen un desplazamiento del pensamiento hacia una “geografía de la razón” que se abre a los problemas de una “intuición originaria” en la relación entre “ser y ente”. Es en el territorio donde tratan con un desequilibrio fundamental en cualquier forma de intercambio. Este desequilibrio afecta al modo de pensar la historia desde la deuda finita arcaica hasta la deuda infinita moderna. Numerosas fuentes serán capitales para pensar este problema que entrará en discusión con el pensamiento de Kant a Heidegger y que afectará un pensamiento local situado.

David Martin-Jones

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David Martin-Jones is Professor of Film Studies, University of Glasgow. His specialisms are film-philosophy, and world cinemas. He has authored several books, including *Deleuze and World Cinemas* (2011) (shortlisted for BAFTSS Annual Book Award), serves on the editorial boards of *Deleuze Studies* and *Film-Philosophy*, and edits *Thinking Cinema* and deleuzecinema.com.

Cinema Against Doublethink: Deleuze, Dussel, World History, and how a World of Cinemas Functions Contra Fascism

Sales of George Orwell’s *Nineteen Eighty-Four* (1949) spiked in the wake of the Edward Snowden leak of 2013 and the 2016 US presidential election and inauguration (Stelter and Pallotta 2017). Amongst other things, this indicates a growing concern that the contemporary resurgence of the right may forever influence how the story of history is told. In fact, this has been a concern for some time - as Bruno Latour noted with regard to the way in which the science of climate change was being debunked by the right, back in 2014, and as Charles W. Mills observes in *The Racial Contract* (1997) with regard to the several centuries of disappearance of indigenous histories under colonial modernity. In such a context, what of the operation of Deleuze’s time-image? Is its falsifying potential with respect to history still a positive phenomenon, or, is it nothing more than doublethink? In this paper I argue that a world of cinemas, functioning as what Deleuze describes as the world’s memory, uses the time-image to act against doublethink. This conclusion is reached by distant viewing (after Franco Moretti) how the time-image emerges independently, but functions similarly, across a world of cinemas. With a worldview informed by the liberation

philosophy of Argentine Enrique Dussel, a world of cinemas is found to be using the time-image to keep alive the (lost) pasts of world history. Cinema against Doublethink.

Cinema contra o Duplipensar: Deleuze, Dussel, a História do Mundo, e como funciona um mundo de cinemas contra o fascismo

As vendas do livro “1984” (publicado em 1949), de George Orwell, aumentaram na sequência do vazamento de informações conhecido como wikileaks, feito por Edward Snowden, em 2013, e da eleição e posse presidencial em 2016 nos EUA (Stelter e Pallotta 2017). Entre outras coisas, isso indica uma crescente preocupação de que o ressurgimento contemporâneo da direita possa influenciar para sempre como a estória da história é contada. Na realidade, isso tem sido uma preocupação há algum tempo - como observou Bruno Latour, em 2014, em relação à maneira pela qual a ciência da mudança climática estava sendo desmascarada pela direita, e como observa Charles W. Mills, em “O Contrato Racial” (1997), em relação aos vários séculos de desaparecimento de histórias indígenas sob a modernidade colonial. Em tal contexto, qual seria a operação da imagem-tempo de Deleuze? O seu potencial falsificador em relação à história ainda é um fenômeno positivo ou nada mais seria que um duplipensar?

Neste artigo, argumento que um mundo de cinemas, funcionando, como descreve Deleuze, como a memória do mundo, usa a imagem-tempo para agir contra o duplipensar. Essa conclusão é alcançada pela visão distante (pós Franco Moretti) de como a imagem-tempo emerge de forma independente, mas funciona de maneira semelhante em todo um mundo de cinemas. Com a cosmovisão apontada pela filosofia de libertação do argentino Enrique Dussel, descobriu-se que um mundo de cinemas está usando a imagem-tempo para manter vivos os passados (perdidos) da história mundial. Cinema contra o Duplipensar.

Cine contra el Doblepensar: Deleuze, Dussel, la Historia del Mundo, y como funciona un mundo de cines contra el fascismo

Las ventas del libro “1984” (publicado en 1949), de George Orwell, aumentaron en la secuencia de la fuga de informaciones conocida como wikileaks, hecha por Edward Snowden, en 2013, y de la elección y pose presidencial en 2016 en los EUA (Stelter y Pallotta 2017). Entre otras cosas, esto indica una creciente preocupación de que el resurgimiento contemporáneo de la derecha pueda influenciar para siempre como el relato de la historia es contado. En realidad, esto ya ha sido una preocupación hace algún tiempo - como observo Bruno Latour, en 2014, en relación a la manera por la cual la ciencia del cambio climático estaba siendo desacreditada por la derecha, y como observa Charles W. Mills, en “El Contrato Racial” (1997), en relación a los varios siglos de desaparecimiento de historias indígenas bajo la modernidad colonial. En tal contexto, ¿cuál sería la operación de la imagen-tiempo de Deleuze? ¿Su potencial falsificador en relación a la historia aun es un fenómeno positivo o nada más sería que un doblepensar? En este artículo argumento que un mundo de cines, funcionando, como lo describe Deleuze, como la memoria del mundo, usa la imagen-tiempo para actuar contra el doblepensar. Esta conclusión es alcanzada por la visión distante (post Franco Moretti) de como la imagen-tiempo emerge de forma independiente, pero funciona de modo similar a lo largo de un mundo de cines. Con la cosmovisión señalada por la filosofía de la liberación del argentino Enrique Dussel, se descubrió que un mundo de cines está usando la imagen-tiempo para mantener vivos los pasados (perdidos) de la historia mundial. Cine contra el doblepensar.

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Looking through the invisible: a shamanic critique of the political economy of images

The presentation summarizes some aspects of a research on films made by Amerindian directors and collectives in Brazil to explore the hypothesis of a "shamanic critique of the political economy of the image" (inspired by the claim by Bruce Albert in his work with Davi Kopenawa of a "Shamanic critique of the political economy of nature"). Trying to demand the films neither too much or not enough, the approach moves through the questions: how could cinema assume traces of shamanic modes of knowledge and translation? What happens when the phenomenological machine of cinema encounters the shamanic machine of specific Amerindian groups? We will retake the Deleuzian formulation on the off-screen space to demonstrate along with some films how, between the visible and the invisible, the relation is both one of contiguity and equivocity.

Ver por meio do invisível: por uma crítica xamânica à economia das imagens

A apresentação retoma aspectos de uma pesquisa sobre filmes realizados por diretores e coletivos ameríndios no Brasil, para explorar a hipótese de uma "crítica xamânica da economia política da imagem" (inspirada na reivindicação por Bruce Albert, em seu trabalho com Davi Kopenawa, de uma "crítica xamânica da economia política da natureza"). Entre pedir pouco ou demasiado aos filmes, as análises se movem pelas questões: como o cinema pode assumir traços de modos xamânicos de conhecimento e tradução? O que acontece quando a máquina fenomenológica do cinema encontra a máquina xamânica de grupos ameríndios específicos? Retomaremos a formulação deleuziana em torno do *extracampo* cinematográfico, para demonstrar junto a alguns filmes como, entre o visível e o invisível, a relação é, a um só tempo, de vizinhança e de equivocidade.

Ver por medio de lo invisible: por una crítica chamánica a la economía de las imágenes

La presentación retoma aspectos de una investigación sobre filmes realizados por directores y colectivos ameríndios en el Brasil, para explorar la hipótesis de una "crítica chamánica de la economía política de la imagen" (inspirada en la reivindicación hecha por Bruce Albert, en su trabajo con Davi Kopenawa, de una "crítica chamánica de la economía política de la naturaleza"). Entre pedir poco o demasiado a los filmes, las análisis se mueven por la cuestión: ¿Cómo el cine puede asumir trazos de modos chamánicos de conocimiento y traducción? ¿Qué ocurre cuando la maquina fenomenológica del cine encuentra la maquina chamánica de grupos ameríndios específicos? Retomaremos la formulación deleuziana en torno del fuera de campo cinematográfico para demostrar a partir de algunos filmes como, entre lo visible y lo invisible, la relación es, al mismo tiempo de vecindad y de equivocidad.

Childhood, pedagogy and multiplicities

Liselott Mariett Olsson

Södertörn University, Stockholm, Sweden

Liselott Mariett Olsson is Associate Professor in Pedagogy at Södertörn University, Stockholm, Sweden. Olsson is originally a preschool teacher, trained in Pedagogy and Educational Philosophy in Sweden and France and author of the book *Movement and Experimentation in Young Children's Learning - Deleuze and Guattari in Early Childhood Education*, published within the series *Contesting Early Childhood*, Routledge that she now co-edits together with Professor Michel Vandenbroeck. Olsson has conducted research on early childhood literacy, globalization and digitalization, has been involved in re-conceptualist movements in ECE in English and French speaking academic environments and is currently involved in a trans-disciplinary research project - engaging pedagogy, art, and architecture - concerning the notion of public education and the aesthetic dimension of pedagogy.

Pedagogy Hesitant¹ - For the Force of the Minor Gesture

If it is true that fascism comes in all its forms, inhabiting our bodies, minds and everyday gestures, and if it is true that fascism comes with a desire for self-extinction (Deleuze & Guattari 2004; Evans & Reid 2013; Foucault 1984), then it is equally true that education today - from preschool to University - carries a desire to annihilate itself through a certain kind of "abstract formalism" (Loevli 2007). Education is here plagued by highway speed thinking, constant oscillation between infernal alternatives - even a certain kind of "bêtise" - leading at it's worse to a "desertification of all modes of existence" (Debaise & Stengers 2016). This is expressed in neglect of material conditions for education, in abstract and formalized attempts to capture and tame children's, students' and teachers' desires and sense-production as well as in obliteration of intellectual and practical foundations of education. If it is true that the knowledge-tradition of pedagogy is, and always has been, capable of addressing - in one and the same gesture - what seems to be opposites in an interest for that which is *real* (Grosz 2017; Meirieu 2007), and if it's true that there is with children a more subtle and "decentralized economy of sense" (Deleuze 2004; Moten 2016), then it is equally true that it might be within pedagogy and early childhood that one needs to go looking for some micro-revolutionary trajectories (Guattari 1995). Not because pedagogy and children are minor in size, "anti-fascist" by nature or spontaneously desiring the revolutionary, but because, here, there exists a certain kind of aesthetic minor gesture (Manning 2016) - *a gesture of hesitation* - that nevertheless carries with it unexpected force and potential to bring back some *real* life to education. In this session, it is these micro-revolutionary trajectories and this aesthetic minor gesture of hesitation that, through practical and theoretical examples, will be further explored.

¹ I am here - inspired by poet Fred Moten's lecture at Chicago University (2016) - paraphrasing the title *Sociology Hesitant*, an essay written by W. E. B. DuBois (1905) W. E. B. Du Bois Papers (MS 312). Special Collections and University Archives, University of Massachusetts Amherst Libraries.

Pedagogia Hesitante¹ - Pela Força do Gesto Menor

Se é verdade que o fascismo vem em todas as formas, habitando nossos corpos, mentes e gestos diários, e se é verdade que o fascismo vem com um desejo de autoextinção (Deleuze & Guattari 2004; Evans & Reid 2013; Foucault 1984), então é igualmente verdade que a

educação hoje - desde a pré-escola à universidade - carrega um desejo de se aniquilar a si própria através de um certo tipo de “formalismo abstrato” (Loevli 2007). A educação é aqui contaminada pelo pensar em alta velocidade, uma constante oscilação entre alternativas infernais - até mesmo um certo tipo de “bêtise” (estupidez) - levando, na pior das hipóteses, a uma “desertificação de todos os modos de existências” (Debaise & Stengers 2016). Isto é expresso em negligência de condições materiais para a educação, em tentativas formalizadas de se capturar e domar os desejos e produção de sentido de professores, alunos e crianças bem como em obliteração dos fundamentos intelectuais e práticos da educação.

Se é verdade que o conhecimento-tradição da pedagogia é, e tem sido, capaz de tratar - em um e mesmo gesto - do que parece ser oposto ao interesse por aquilo que é real (Grosz 2017; Meirieu 2007), e se é verdade que há com as crianças um “sentido descentralizado de economia” mais sutil (Deleuze 2004; Moten 2016), então é igualmente verdade que possivelmente dentro da pedagogia e na primeira infância se possa procurar por trajetórias micro-revolucionárias (Guattari 1995). Não porque a pedagogia e as crianças sejam menores em tamanho, “antifascista” por natureza ou espontaneamente desejem o revolucionário, mas porque, aqui, existe um certo tipo de gesto menor estético (Manning 2016) - um gesto de hesitação - que, no entanto, carrega em si uma inesperada força e potencial de trazer de volta um pouco de vida real para a educação. Nesta sessão, são estas trajetórias micro-revolucionárias e este gesto menor estético de hesitação que, através de exemplos teóricos e práticos, serão mais explorados.

¹ I am here [Estou aqui] - inspirado pela palestra do poeta Fred Moten, na Universidade de Chicago (2016) - parafraseando o título *Sociology Hesitant* [Sociologia Hesitante], um ensaio escrito por W. E. B. Dubois (1905) Artigos W. E. B. Du Bois (MS 312). Coleções especiais e arquivos da Universidade, bibliotecas da Universidade de Massachusetts Amherst.

Pedagogía vacilante¹ - Por la fuerza del gesto menor

Si es verdad que el fascismo viene en todas sus formas, habitando nuestros cuerpos, mentes y gestos diarios, y si es verdad que el fascismo viene con un deseo de auto-extinción (Deleuze & Guattari 2004; Evans & Reid 2013; Foucault 1984), entonces es igualmente verdad que la educación hoy - desde el preescolar hasta la universidad - carga un deseo de aniquilarse a si propia a través de un cierto tipo de “formalismo abstracto” (Loevli 2007). La educación es aquí contaminada por el pensar en alta velocidad, una constante oscilación entre alternativas infernales - hasta mismo un cierto tipo de estupidez - llevado, en la peor de las hipótesis, a una “desertificación de todos los modos de existencia” (Debaise & Stengers 2016). Esto es expresado en la negligencia de condiciones materiales para la educación, en intentos formalizados de capturar y domar los deseos y la producción de sentido de profesores, alumnos y niños bien como en la obliteración de los fundamentos intelectuales y práticos de la educación. Si es verdad que el conocimiento-tradición de la pedagogía es, y ha sido, capaz de tratar - en un y mismo gesto - de lo que parece ser opuesto al interés por aquello que es real (Grosz 2017; Meirieu 2007), y si es verdad que hay con los niños un “sentido descentralizado de economía” más sutil (Deleuze 2004; Moten 2016), entonces es igualmente verdad que posiblemente dentro de la pedagogía y en la primera infancia se pueda buscar trayectorias micro-revolucionarias (Guattari 1995). No porque la pedagogía y los niños sean menores en tamaño, “antifascita” por naturaleza o espontáneamente desean lo revolucionario, pero porque, aquí, existe un cierto tipo de gesto menor estético (Manning 2016) - un gesto de vacilación - que, no obstante, carga en si una inesperada fuerza y potencial de traer de vuelta un poco de vida real para la educación. En esta conferencia son estas trayectorias micro-revolucionarias y este gesto menor estético de vacilación que, a través de ejemplos teóricos y práticos, serán más explorados.

¹ I am here [Estoy aquí] - inspirado por la conferencia del poeta Fred Moten, en la Universidad de Chicago (2016) - parafraseando el título *Sociology Hesitant* [Sociología Hesitant], un ensayo escrito por W. E. B. Dubois (1905) Artículos W. E. B. Du Bois (MS 312). Colecciones especiales y archivos de la Universidad, bibliotecas de la Universidad de Massachusetts Amherst.

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The individuation and the becoming child of the artist

This work intends to introduce the principle of individuation posited by Gilbert Simondon and the possible links that this principle has with some Deleuzian concepts, in order to reach the artist's becoming-child, of which Deleuze speaks. The principle of individuation of Simondon promotes, in contemporary thought, a true subversion in the way of conceiving individuation, traditionally thought by hilemorphism and substantialist atomism. This tradition presupposes the existence of an individual who precedes the process of individuation itself, and is thus able to explain it in advance. Simondon's subversion consists in refusing the already constituted individual and the real individuated as the starting point for explaining this genesis. This perspective enables Deleuze to think of intensive differentiation, a pre-individual, virtual field in which differences of intensity are found. This is why Deleuze refers to the methodological primacy of embryology, according to which the egg and the embryo constitute an intensive medium of non-formed matter. The embryo presents precisely the moment of the body that is before its organic formation, that is, the differentiation, the organic individuation in becoming, the body in becoming, in intensity. Becoming is precisely what lies on the border, in the middle, for example, between animal and man. This happens to all children, as if there were, in the child, place for other becomings, regardless of their evolution that will make them become an adult. Something that is outside of its evolution, the programming of its body, but which, however, is contemporary with it. The child is therefore the becoming-young of every age. Next to the child or to the becoming-child, art tells what children say, since it is made of paths and becomings. Music, for example, is crossed by childhood blocks, children's ritornellos, their own becoming-child. The musical voice becomes child as well as the child becomes sonorous. Scenes from childhood, child's play, music starts from a childish ritornello, but the child has wings and flies, becomes celestial. The musician's becoming-child doubles in an becoming-air of the child, in an indiscernible block, a pure being of sensation!

A individuação intensiva e o devir-criança do artista

Este trabalho pretende introduzir o princípio de individuação proposto por Gilbert Simondon e as possíveis ligações que este princípio tem com alguns conceitos deleuzianos, a fim de acessar o devir-criança do artista, sobre o qual Deleuze fala. O princípio de individuação de Simondon promove, no pensamento contemporâneo, uma subversão verdadeira na maneira de conceber a individuação, tradicionalmente pensada pelo hilemorfismo e o atomismo substancialista. Esta tradição pressupõe a existência de um indivíduo que precede o processo de individuação em si, e por isso é capaz de explicá-lo com antecedência. A subversão de Simondon consiste em refutar o indivíduo já constituído e o real individuado como o ponto de partida para explicar esta gênese. Esta perspectiva possibilita Deleuze pensar a diferenciação intensiva, um campo virtual e pré-individual no qual diferenças de intensidade são encontradas. É por isso que Deleuze se refere à primazia metodológica da embriologia, de acordo com a qual o ovo e o embrião constituem um meio intensivo de matéria não-formada. O embrião apresenta precisamente o momento do corpo que é antes de sua formação orgânica, isto é, a diferenciação, a individuação orgânica no devir, o corpo em devir, em intensidade. Devir é precisamente o que se encontra na fronteira, no meio, por exemplo, entre animal e homem. Acontece com todas as crianças, como se houvesse, na criança, lugar para outros devires, independente de sua evolução que fará com que se tornem um adulto. Algo que está fora de sua evolução, a programação de seu corpo, mas que, no entanto, é contemporâneo com ele. A criança é, portanto, o devir-jovem de todas as idades. Próximo à criança ou ao devir-criança, a arte diz o que as crianças dizem, já que é feita de caminhos e devires. A música, por exemplo, é atravessada por blocos de infância, ritornellos de crianças, seus próprios devir-criança. A voz musical se devém criança assim como a criança devém sonora. Cenas da infância, brincadeira de criança, a música começa de um ritornello infantil, mas a criança possui asas e voa, devém celestial. O devir-criança do músico se dobra em um devir-ar da criança, num bloco indiscernível, um puro ser de sensação!

La individuación intensiva y el devenir-niño del artista

Este trabajo pretende introducir el principio de individuación propuesto por Gilbert Simondon y las posibles conexiones que este principio tiene con algunos conceptos deleuzianos, con el propósito de acceder al devenir-niño del artista, del cual Deleuze habla. El principio de individuación de Simondon promueve, en el pensamiento contemporáneo, una verdadera subversión en la manera de concebir la individuación, tradicionalmente pensada por el hilemorfismo y el atomismo sustancialista. Esta tradición presupone la existencia de un individuo que precede el proceso de individuación en sí, y por eso es capaz de explicarlo con antecedencia. La subversión de Simondon consiste en refutar el individuo ya constituido y el real individuado como el punto de partida para explicar esta génesis. Esta perspectiva posibilita que Deleuze piense la diferenciación intensiva, un campo virtual y pre-individual en el cual diferencias de intensidad son encontradas. Es por eso que Deleuze se refiere a la primacía metodológica de la embriología, de acuerdo con la cual el huevo y el embrión constituyen un medio intensivo de materia no-formada. El embrión presenta precisamente el momento del cuerpo que es antes de su formación orgánica, esto es, la diferenciación, la individuación orgánica en el devenir, el cuerpo en devenir, en intensidad. Devenir es precisamente lo que se encuentra en la frontera, en el medio, por ejemplo, entre animal y hombre. Ocurre con todos los niños, como si hubiese, en el niño lugar para otros devenires, independiente de su evolución que hará con que se transforme en adulto. Algo que esta fuera de su evolución, la programación de su cuerpo, pero que no obstante es contemporánea a él. El niño es por lo tanto un devenir-joven de todas las edades. Cercano

al niño o al devenir-niño, el arte dice lo que los niños dicen, ya que está hecha de caminos y devenires. La música, por ejemplo, es atravesada por bloques de infancia, ritornelos de niños, sus propios devenires-niños. La voz del niño, la música empieza de un ritornelo infantil, pero el niño posee alas y vuela, deviene celestial. El devenir-niño del músico se pliega en un devenir-aire del niño, en un bloque indiscernible, un puro ser de sensación.

PANELS

Micropolitics against fascism (Red Estudios Latinoamericanos Deleuze & Guattari - REELD&G)

In the past three decades, capitalism in Latin America has achieved the total control of everyday life, destroying communities and their territories, and dominating the relation between countries and their very notion of the State. Nevertheless, as Guattari saw it early on, new ways of resistance in art and in thought were being developed in this part of the world. Now we ask: How can creation in philosophy and art face the contemporary modes of fascism? In what way philosophy and art can help to create different ways of thinking the State and its institutions? And, finally, how can philosophy and art propose new affects to build cooperative communities? Philosophy is focused, in Deleuze and Guattari's terms, in creating both concepts and new possibilities for life, but this requires interrogating our own conditions in critical and clinical terms. In these two panels our Deleuze and Guattari's Latin American Studies Network (REELD&G) explore the new ways of critical and clinical thought by exposing the ways in which philosophy and art produce new affects and concepts.

Cristina Póseleman
University of San Juan, Argentina

Cristina Póseleman is a Master and Doctor of Philosophy. Her thesis focuses on the Deleuzian thought as a philosophy of immanent creation. She serves as a research professor at the National University of San Juan, Argentina. She co-directs the Project "Transdisciplinary inquiries to "decolonial turn" and postcolonial theory form research and creation located practice".

Constructing a theory of the State in Deleuzian thought can not do without the recurrent confrontation between social contract and institution. To account for this, we will stop at the following problematic lines. Firstly, we attend to the critic of contractualism present from Empiricism and Subjectivity (1953), focused on Deleuze's rejection of Hume of the Hobbesian zero point abstraction. Linked with this criticism, we will also take into account the defense - in Spinozian tone - of a immanent contractualism in Rousseau's social contract theory. Finally we will note Deleuze's proposal of a materialist theory of institutions that from Instincts and Institutions (1955) advocates the consideration of these as a perpetual social movement, in sadian key. This cut allows us to foresee what, along with Guattari, will be the theory of becomings, of the assemblages and the abstract machine and apply to a theory in which the State can be considered -in the beginning at the expense of one's own Deleuze-Guattarinian thought- as a turning point between history and the lines of escapes. We propose to follow this itinerary taking into account the displacements that the virtual-virtual articulation operates, from a logic of the counter-effect, above all in the courses of Rousseau, to a logic of desiring production, in Antiedipo (1972) and in Mil Plateaus (1980). In this sense, the title of the present paper (an expression inspired by the novel La Venus de las pelles (1870), and to which Deleuze resorts to point out the coldness and cruelty of the Masochian contract), aspires to give an account of the centrality and effectiveness of the encounters between philosophy and literature, as a performative resolution of the criticism of the contract and the perpetual movement of the establishment of new ways of thinking and living.

Ana Patto

National Autonomous University of Mexico,

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There is a feeling that something changed in Brazil. That something happened. We can not exactly say when or what happened, but we have a feeling that there is something new wandering through our society. “What happened? Whatever could have happened?” It seems unavoidable to think that the 2016 political coup has opened a Pandora box and one of the many things that blew up on our faces was an empowered Brazilian fascist subjectivity with a brand new mask. The interpretation and moral judgment of “those” who are now considered fascists are multiple. We can see them related to the right and its religious fanaticism and bigotry, to those who crave for the return of the military and dictatorial political regime, who want to censor arts, education, philosophical and scientific knowledge based on moral, religious or racist motives. We may even add to this list those political groups related to the current government. Along with the subject of this conference, we will try to expose some ideas that could be useful to help us rethink the singular case of an endemic fascism in Brazil. Although we know that such extensive problem deserves a larger investigation, the intention here is to draw some guiding lines for the bigger picture, those ones that seem to give some sense of singularity to this particular “tropical fascism”. The problematization lines are: Conceptual problem - What does it mean to be a fascist? Two dimensions of the production: history and events, social and desire machines, actual and virtual, all these Gilles Deleuze concepts. Contextual problem (political problem). What are the qualities of fascism in Brazil? What makes it unique? Considerations about today’s Brazilian fascist subjectivity. Historical problem. What is the history of fascism in Brazil? The relation between subjectivity and history. Between anthropophagy and fascism, some paradoxical elements of the Brazilian subjectivity construction.

José Ezcurdia

University of Barcelona, Spain

José Ezcurdia has a PhD in philosophy by the University of Barcelona. His areas of interest are philosophical vitalism, ontology and philosophy for children. He is a researcher of the Regional Center of Multidisciplinary Resarchers (CRIM) and professor of Metaphysics and Problems of metaphisycs and ontology in the Philosophy College of UNAM.

The purpose of this text is to highlight the ontological and political significance of the characterization Deleuze makes of Spinoza’s thinking from the perspective of ‘becoming Indian.’ Drawing from the notion of ‘becoming Indian,’ Deleuze articulates a peculiar interpretation of Spinoza’s philosophy that appears as much a framework for making intelligible his critique of the State’s philosophy as a capitalist modernity that destroys all minor or minority movement. The link that Deleuze describes between Spinozian ontology and the notion of ‘becoming Indian’ clarifies the French philosopher’s understanding of philosophy as a libertarian exercise, the vocation of which is to produce people that confront and resist axiomatic capitalist domination.

Dialogues between cinema and education

Mirele Corrêa

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The text hereby proposed has as an objective to discuss the practices of fascism and nomadism to be encountered in the movie “Detachment”, directed by Tony Kaye (2011), concatenating it with educational processes in contemporaneity. The movie, originally titled “Detachment”, namely, indifference, puts us to think of educational practices which can approach the theme of diversity within classrooms and also the fascist machinery that is produced upon it, which can be simultaneously combated against by nomadic war machines. Indifference may be henceforth regarded as containing the prefix in, which here denies difference as the immanent singularity of the subject producing fascisms and universals, but also the in which refers to movement inwards. Therefore, an exercise of anthropophagic thought can be proposed over (in)difference, which instigates the denying of it, making so that nomadology treatises are proliferated against unifications. Nomad is a title which can ascribed to the “substitute” teacher, played by Adrien Brody. The one who does not get tied down to the school enclosure, but on the occasion of substitutions, of territorializing and deterritorializing, makes it possible that some ruptures with the outside come about in order to give rise to a new esthetic paradigm in education, or else still, stimulates a minor education which tensions daily micro-revolutions, impelling our desires towards a more creative and salutary production process in life.

Michele Martinenghi Sidronio de Freitas

University of Campinas, Brazil

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The present essay discusses, from the Spanish film "La lengua de las mariposas" (1999) by director José Luiz Cuerda, education in times of the rise of fascism and the possibilities of building war machines in the case of the advancement of these positions. Not unlike the present conjuncture, of political and social instability, the film portrays a Spain that precedes the Spanish Civil War, evidencing the political tensions of the Francoist state and the persecution to the dissident individuals to him, as to the anarchist personage and professor Dom Gregório, interpreted by Fernando Fernán Gómez. The teacher's pedagogical practices in exploring and recreating learning conditions through the will, the production of desires, questionings, and a different thinking, show the strength of learning as a micropolitics that traces other possibilities in education. In framing conversations between the film and Deleuze and Guatarri's concepts, the article proposal highlights the potential of an education that does not follow the dictates and canons, which more immobilize than liberate the development of thinking. But it seeks to be a spark, to resist the neglect and cancellation of self and of the world, by problematizing the habitual relations of power within pedagogical language and by combating fascist practices.

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Graduated in Music from the Regional University of Blumenau - FURB (2016). Currently, I am a Master's Program in Education at the same institution and I am a member of the Policy Research Group on Education in Contemporaneity.

Fascisms inhabit all of us and operate in the capture of bodies, affections, desires, differences, producing universals and subjectivities guided by the desire for power. In Brazil, one can cite the contemporary fundamentalist movement entitled "school without political party", which censures teachers limiting and making multiple thinking convergent to universals instituted according to their principles. The objective of this work is to discuss the daily fascism through films that approach, in different ways, this theme by relating them to school practices. The film "The Wave," directed by Dennis Gansel (2009), demonstrates the ease with which fascism can supplant a democratic regime. The upcoming films are adaptations of literary works of the English writer George Orwell. "1984," directed by Michael Anderson (1956), is an adaptation of the eponymous book and chronicles a dystopian society. The film "The Animals Revolution", directed by John Stephenson (1999), is an adaptation of the eponymous book and demonstrates that, regardless of the established regime, human desire for power can produce fascisms. These films reveal the fascisms present in each of us that produce our appreciation for power, allowing us to think of its elements in education, such as totalitarianism, the construction of universals, the catch of desire, the homogenization of thoughts, neutralization of bodies, as well as war machines, resistance movements that, although they are minorities, can operate micro-revolutions producing lines of escape that allow to ban all forms of fascisms.

Artist(action) with images and... words and... curricula and...

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Federal University of Rio Grande do Sul, Brazil and Federal University of Santa Maria, Brazil

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In this work we depart from three images appropriated/produced by us, activating with them three thought categories which invite us to create different lines within and/or on curricular strata disposed between the fields of Art and Education. Hence, we get entangled in the concepts created by Deleuze (including its partnership with Guattari), as crossings that move such images among curricula and different ways of existence. Therefore, the images result from scraps of works by artists such as Ana Teresa Barboza, Mireille Vautier, and Albano Afonso, on which we interfered with other images and with which we have managed curricula crossed by the categories of 'invention', 'problematizapropriação a-bordadora' and 'artist(action)'. The invention keeps us perplexed, in a state of suspicion of given forms for teaching an art class, telling an art history, producing research in Education and Arts, among other actions that take us on a daily basis. The 'problematizapropriação a-bordadora' position ourselves on a very specific standpoint, which is between appropriation of different fragments, not to reproduce them, but to negotiate and suspend them in a

double action: on one hand, we embroider other impressions on them, captured in their tensioning; on the other hand, we shake up certainties out of them, deforming them. The artist(action), besides interacting with the other categories, goes beyond the notion of art as production of an object closed in itself and volunteers as a platform to the thought or as an attitude towards life.

Tamiris Vaz and Fabio Purper Machado
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Tamiris Vaz is an Associate Professor at IARTE-UFU, PhD from PPGACV-FAV-UFG. Member of GEPAEC-UFSM and SOMAestética-UFU. She studies learnings, education, urban trajectories and difference.

Fabio Purper Machado is a Substitute Professor at IARTE-UFU, PhD from PPGACV-FAV-UFG. Member of GEPAEC-UFSM and GE. in Cinema, Animation, Culture and Technologies (UFG). Artist/researcher in movement between sculpture, comics and video.

This paper explores potentialities of words when experimented in dialogue with images inside the fields of research and of art. Starting with two academic investigations, we emphasize the creation of universes that are inhabited by words and images that demand the invention of singular senses from their interlocutors, especially through the recurrence of words and ways of saying that are also invented. The concept of minor narrative is operationalized as a movement amongst poetic, educational and academic fields. Instead of exploring their canonic concerns, their borders are strained, especially when we deal with non-representative fragments of imagery, both in artistic poetics (between sculpture, video and comics) and in urban imaginaries (between knowing, producing and thinking itself city). In these researches, word invents itself as a kind of poetry. We move images by tensioning them through speeches and narratives that generate 'fictional' (albeit not unreal) universes. Operating with the concepts of becoming, percepts and affects, words and images enter investigations through mutual contaminations and propositions of artistic learnings and experiences in places that are not necessarily instituted for teaching or art. In both researches we invent our own methods along their investigative processes. Entangled with images, words escape from linear narrativities, composing rhizomes that characterize exploratory researches in processes of learning-writing, in encounters with interlocutors of artistic productions and, especially, in invitations to continuity that are proposed to the readers of the theses that originate from these processes.

Francieli Regina Garlet and Vivien Kelling Cardonetti
State University of Maringá, Brazil and Federal University of Santa Maria, Brazil

Francieli Regina Garlet is a Substitute lecturer in the Visual Arts Major at the State University of Maringá (UEM/PR).

Vivien Kelling Cardonetti is a Post-Doctoral Fellow and Doctor from the Graduate Program in Education (PPGE), Research Line LP4 - Education and Arts at Federal University of Santa Maria (UFSM).

Our proposal departs from what has moved us through the experimentations in Art and Education territories. The potency of images along with the philosophy of Gilles Deleuze and Felix Guattari are considered as 'enchanted lines' that drag us. The concept of image as representation, model or illustration is dissolved in these movements, making room for thinking what is shown in the image as 'imageless', loose threads that it carries as possibility for differentiation, creation of other possibilities. Stripping the image from the comfort of

representation allows us to consider it as a trigger, which activates somebody else's something through its connections and encounters with heterogenous (things, people, texts, etc.). Such movement makes us lurk about what boosts it and makes it nomadic, what appears in 'between' and drags the meanings already given in 'becomings'. It triggers us to think of image as relation, withdrawing itself from something closed in on itself. These fogs which make us think the images as 'triggers' of other meanings, unexpected and silly, have followed our group/pack since 2011, crossing our research, encounters, and teaching experiences. The 'visual and/or textual diary' emerges within this territory as an alternative to operate tensioning through the image, as a way to trigger an 'imageless thought' (DELEUZE, 2006) in the initial formation of Visual Arts Teachers. Such paths activate the issue we seek to discuss: what can images do as triggers of an imageless thought?

Alice Copetti Dalmaso, Angélica Neuscharank and Marilda Oliveira
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Alice Copetti Dalmaso has a Master and a PhD in Education from the Federal University of Santa Maria. She is currently an Associate Professor at the Education Center of the Federal University of Santa Maria.

Angélica Neuscharank has a Master in Education from the Federal University of Santa Maria, where she is currently a PhD candidate as well.

Marilda Oliveira is a Master in Social Anthropology from the University of Barcelona and PhD in History, Geography and History of Art from the same institution. She is currently an Associate Professor at the Education Center of the Federal University of Santa Maria.

What do images want in theses and dissertations of research in Education? This was the issue that moved us to produce this essay and to think what images activate when operated and sewn together with the writing of a master's thesis or a PhD dissertation, in a Graduate Program in Education, Line of Research in Education and Arts. Research that can trigger invitations to the reader, making them raise their head and produce small escapes from the text and the visual materiality to maybe create other meanings in relation to words and images. The theoretical basis of this study finds support in the philosophies of difference, mainly in Deleuze's and Guattari's. The thread-writing and the mining, examples of selected research, tell us about the methodological procedures as processes of creation that were being invented along with the research writing: artistic-existential processes that appeared concomitantly and said much about the way the research stages and paths were happening along the development of writing. As results, we highlight what was possible to learn in the process of composing writings with, through and from images. We shared the movements and attempts to give up on the totality of images to work with details, minutiae, fragments, repetitions, montages, overlaps, transparencies and registers of different angles, i.e., images that present clues, traces, and maybe force the thinking upon creating with writings. That means we learn about and share ways of research which enlarge the countless possibilities for thinking, producing and reading research in Education.

Art and desire as clinical of affects (Red Estudios Latinoamericanos Deleuze & Guattari - REELD&G)

In the past three decades, capitalism in Latin America has achieved the total control of everyday life, destroying communities and their territories, and dominating the relation between countries and their very notion of the State. Nevertheless, as Guattari saw it early on, new ways of resistance in art and in thought were being developed in this part of the

world. Now we ask: How can creation in philosophy and art face the contemporary modes of fascism? In what way philosophy and art can help to create different ways of thinking the State and its institutions? And, finally, how can philosophy and art propose new affects to build cooperative communities? Philosophy is focused, in Deleuze and Guattari's terms, in creating both concepts and new possibilities for life, but this requires interrogating our own conditions in critical and clinical terms. In these two panels our Deleuze and Guattari's Latin American Studies Network (REELD&G) explore the new ways of critical and clinical thought by exposing the ways in which philosophy and art produce new affects and concepts.

Sigifredo Esquivel

Universidad Autónoma de Zacatecas (UAZ), Mexico

Sigifredo Esquivel is a Doctor of Arts and Humanities. Writer, professor in Higher Education of the UAZ. Author of numerous books on art, culture and education. He has various national and international awards.

Claudio Célis

Austral University of Chile

Claudio Célis is a Head of School, Department of Audiovisual Arts, Universidad Austral de Chile. PhD in Critical and Cultural Theory. Author of the book "The Attention Economy: Labour, time, and power in Cognitive Capitalism" (2016).

In 1994, Paul Virilio introduced the notion of vision machines in order to define the industrialisation of perceptive labour, the last remnant of human activity that had not been subjected to automation. More than twenty years later, the prophetic tone of Virilio's words is becoming a concrete reality. This is true not only for high-tech industry such as self-guiding missiles, automated assembly lines, and self-driving cars, but also for a huge range of image processing algorithms that shape user's activity online. This presentation argues that traditional concepts used to understand the relation between images and power from a representational point of view are becoming obsolete in this new era of vision machines. In this context, Deleuze and Guattari's notion of the machinic provides a novel a productive framework from where to explore the role of images in the reproduction of capitalist social relations. More specifically, this presentation uses Guattari's concept of "asignifying semiotics" in order to define a new state of "asignifying images" that relate not to representation and subjectivity but rather to machinic processes of enslavement. Relying greatly on Lazzarato's Signs and Machines, this presentation attempts to re-evaluate the significance of the algorithmic interpretation of the visual field for the reproduction of capitalism.

Marcus Novaes

University of Campinas, Brazil

Marcus Pereira Novaes is a PhD candidate at the University of Campinas, and studies Deleuze's philosophy in connections with education and cinema images. He is a researcher at OLHO (Laboratory of Audiovisual Studies) at Unicamp and did his exchange studies at the University of Glasgow.

We seek to point out the possibility of "child cuts" cross audiovisual works and, at the same time, keep the infanthood in potency by producing disparate images that cut the film, shaking narratives and stories, lightning between linear and predictable stilnesses of

understanding, putting life out of balance. The imaged cuts, which we will call “child”, would establish a zone of indifferentiation between space and time, thus constituting a spatium where difference can start its extensive differentiations among quantities; and its intensive differentiations, qualities that are differentiated in degrees (e.g. sounds and colors). For that purpose, we will use as references the philosophy of Gilles Deleuze and three scenes of Big Jato film (Cláudio Assis, 2016) that would act as cuts or as three possibilities of thinking an image as a “child-image”, occurring in a spatium (an inextensive space). It is interesting to highlight that the meaning of the term infancy (Infantia) contains as one of its definitions: the “incapacity” of speaking, which would allow us to also associate it to an “incompetence” of the capacity of judging, emphatically by the “bad” use or non mastery of the language. So, we will show that cinema could give us a child-image, in other words, an image that creates encounters not yet legitimated in a mainstream language, which several times will not be expressed in accordance with what is habitually recognized and validated.

Negotiations between creation and clinical practices

Ana Goldenstein Carvalhaes

Pontifical Catholic University of São Paulo, Brazil

Ana Goldenstein Carvalhaes is a doctoral student in Subjectivity Studies (PUC-SP), and master in Aesthetic and Art History (USP). She published the book *Persona Performática* (Ed. Perspectiva, 2012). Performer of Ueinz Theatre Company since 2001, she researches creation of differences in performances, focusing on work in process, copoiesis, subjectivity and clinic.

The collective-body is political resistance. Collectives and small webs, warped in breaches, transgresses networks of capture that neutralizes, reproduces, consume and govern numerous networks of creation. Which machine to collaborate? We can compare moments of the history of participatory art, organize open calls stimulating the network of connections in art, number collectives, draw action plans, set strategies, and strategies will be made and remade by necessity. But to think of places for creating together, it is needed to move to the subjective field, minor field, and reflect about specific situations. Cia. Ueinz, an unconventional space of practice for art and clinic, acts as a collective of creation in different experiences. This research reflects on our attempts. We are scheming, trying to dodge from low vitalities, trying to thwart the nuisance of diminishing potency of life, and we do so from a place of great fragility, from experiences of catastrophe, in the proximity of dismantling death. We operate by valuing the difference in the construction of the collective. We keep trying to invent good experiences, but we do not create or follow any model - that's our good problem. We create cracks, we use cracks and in them we try to draw "survival zones or networks". Sometimes we fail. It is more difficult and laborious to enter a space not scanned by previously established rules; in a collective where differences dwell, it is always necessary to create new rules and review ethics for new ways of being and creating together.

Clara Barzaghi de Laurentiis

Pontifical Catholic University of São Paulo, Brazil

Clara Barzaghi has a major in architecture (FAUUSP). She is currently taking a master's degree in Subjectivity Studies at PUC-SP, under the guidance of Peter Pelbart. Also is a

member of the editorial board of *Cadernos de Subjetividade*. Her research focuses on artistic creation and its relations with subjectivity production.

Interested in inquiring artistic practice as modes of expression that create language and thinking, I approach the production of Mapa Teatro artists' laboratory, a group that has been active in Colombia since 1986. I present a cartography of the group's work, placing it at the interface between art and clinical practice, seeking to understand relations between artistic production and the production of subjectivity in the context of Worldwide Integrated Capitalism. I explore the ethical-aesthetic aspects of Mapa Teatro's works, understanding them as a critical and aesthetically oriented attitude that is related to the production of subjectivity. Clinical practice is seen here as movements that seek the reconnection of stratified capitalistic subject with its resonant body, letting it vibrate in as many frequencies as possible. Thus, artistic production appears as movement that draws health lines, which interfere in the cartography of the present and establish new existential configurations, or modes of existence, and it is precisely in this transformation that art finds its power. Mapa Teatro's poetic gestures appear as creation processes that, from anxieties and tensions found in certain contexts, invent ways of looking critically at reality. I present repercussions of my encounter with the production of this group that establishes poetic negotiations with the thematic of the production of subjectivity in contemporary capitalism. From a post-structuralist perspective, I have as main theoretical-methodological references the propositions of Gilles Deleuze, Félix Guattari and, in one of their contemporary developments, Suely Rolnik around the notion of cartography.

Guilherme Dutra Ponce

Pontifical Catholic University of São Paulo, Brazil

Guilherme Ponce is a clinical psychologist, a doctoral student in the Clinical Psychology program at Pontifícia Universidade Católica de São Paulo (PUC-SP) at the Center of Subjectivity and member of the editorial board of the journal *Cadernos de Subjetividade*. His current work focuses on modes of subjectivity, psychoanalysis, and militancy.

In the midst of narratives emerging from crucial moments in analytic processes, I investigate what, in terms of difference production, is produced when one becomes the unconscious that consonates with a political action. The analyst does not need to direct the analysand to political questions. Considering that the status of the unconscious is ethical, together with Deleuze and Guattari's assertion that the unconscious works as an industry, I deduce that entering the time of the unconscious - work of the analysis - is also to get in touch with the difference production in a practical way, in the dimension of the Real. In addition, in clinical practice, analysands who approach issues that directly cross the field of militancy (eg, feminist, racial, social, ecological, economic, artistic, aesthetic matters, etc.) end up overcoming their own narratives, sharpening modes of existence, freeing themselves from certain clichés that macro-politics tend to impose. I therefore investigate, as a psychoanalyst, processes that make one reevaluate critical moments of political nature, under the terms of Psychoanalysis. Consequently, a relation between clinical practice and militancy is proposed, but still considering the singularity of both fields. In other words, I am attentive to what in the micro-political sphere can potentiate (and even refine, developing that of essential) certain macro-political achievements.

Images and conversations in everyday life of the schools with Deleuze et Guattari

Janete Magalhães Carvalho

Federal University of Espirito Santo, Brazil

Professor at the Department of Education, Politics and Society (Federal University of Espirito Santo, Brazil). Post-doctor in Curriculum and School Life (Federal University of Rio de Janeiro, Brazil) and in Sociology of Daily Life by the University of Lisbon, Portugal. Leads the research group “Curricula, daily life, cultures and knowledge networks”.

Our aim is to problematize the power relations that act macro and micro politically in the collective bodies, potentializing life in composition with heterogeneous forces in the plane of immanence of everyday school. We discuss places, spaces and the institutional order that take shape and enable the constitution of articulated collective bodies as active policies, but we also question the concepts and practices in which the bodies that inhabit and/or cross school every day are qualified, passing by the forces and flows that have shaped or created them. We have used the intervention-research in networks of conversations with teachers from elementary schools in the city of Vitória/ES as a methodological strategy, having the cinematic language as a trigger of the networks of dialogues. We have tried to use cinema in our networks of conversation, intending to relate the lived, affective and perceived time in every day school life with the concepts of movement-image and time-image in their composition as clichés and possible “crystals of time”. We have used Henri Bergson (2006) and Gilles Deleuze (1985, 1990) as privileged theoretical intercessors. Using images, teachers have extended the processes of inquiry to other new ways of learning, because the cinematic narratives allow them to deconstruct and displace the knowledge petrified in everyday school life; these images have moved thought, as teachers search for other ways and other compositions to be part of school. We present statements of the teachers, interspersed with the text, as becoming-affective of collective bodies in composition.

Nilda Guimarães Alves

State University of Rio de Janeiro, Brazil

Nilda Guimarães Alves is a Professor at the State University of Rio de Janeiro, Brazil (retired). Post-doctor from INRP/France; PhD from Université René Descartes/Paris V, France; Leads the research group “Curricula, educative networks and images”.

The authoritarian methods used to shape the world of today lead to the emergence of ever more cases of resistance to the neoliberal agenda. Nevertheless, research into the day-to-day, in showing that ‘knowledgemeanings’ are created within all the ‘spacetimes’ of human existence, has suggested that everyday networks invariably offer alternatives to the hegemonic agenda. There are many kinds of educational network, and these include those of: academic education; everyday pedagogic ‘practicestheories’; government policies; social movements; uses and fruition of the arts; education research; production and use of different media and; life in the cities, in the countryside and along the roadsides. An understanding of the rhizomatic way in which each one of these is organised, and how the relations between them are established has allowed us to observe the creation of many different agendas within permanently on-going negotiations. In a world in which millions of human beings are constantly on the move, today, the ways in which these negotiations appear in these numerous networks, in day-to-day processes, have been dealt with in a variety of different cultural processes. One of these possibilities appears when we ‘use’

films that show - through image and sound and in different 'spacetimes' - all kinds of creative human contact in the everyday life. From the film "Gold Rush" (1925), with Charlie Chaplin, to "Grapes of Wrath" (1940), by John Ford, and including "Bread and Roses" (2000), by Ken Loach we eventually arrive at "Cinema, Aspirins and Vultures" (2005), by Marcelo Gomes, covering all the possibilities for creating other agendas.

César Donizetti Pereira Leite
State University of São Paulo, Brazil

Professor at the Department of Education at the State University of São Paulo, Brazil and at the Graduate Programs in Education and Mathematics at the same institution. Graduated in Psychology from the Pontifical Catholic University of Campinas, Brazil; Has a Master's degree and a PhD in Education (University of Campinas, Brazil) and is a Full Professor (State University of São Paulo, Brazil).

The reflections around teacher training and the means by which it is treated in the educational context shave major importance, due to the urgency of the topic as well as the multiplicity of ways to be dealt along with the teachers. This multiplicity indicates forms that oscillate between visions of a technicalist formation to the reflexive modes that guide and guide previous models in the formative perspectives of the teacher. From researches of images production, developed with children and teachers in the ambit of early childhood education, this work will reflect on the formative processes of teachers in the childhood education in a perspective that seeks to break the previously established models. In this context, there are a few relevant questions: what can the image do in the formative processes? In which ways may the teacher training help us to think about the childhood and the educational practices with little children? In the context of research with children, with teachers, with production of images, in which emerges a becoming-child of education, we aim to operate. By which means may the childhood help us to think the work of teacher training. In this way, using the produced images, thist ext aims to operate in the circulation movement of the thought it self, in which the thought can, in its exteriority, experiment with words (language), childhood, image and teacher training, enabling ruptures to think about the child, the educators, the school, the knowledge, the doing, the powers, the action protocols, what to do with the children and how to deal with them, composing possibilities that overflow what is determined and legalized. As theoretical basis, we take authors such as Feliz Guattari, G. Deleuze and Michel Foucault.

Carlos Eduardo Ferraço
Universidade Federal do Espírito Santo

Associated professor of the Department of Education, Politics and Society at the Federal University of Espirito Santo, Brazil; Post-doctor in Education (State University of Rio de Janeiro, Brazil); Doctor in Education (University of São Paulo, Brazil)Vice-leader of the research groups: "Curricula, daily life, cultures and knowledge networks" and "Teacher training and pedagogical practices".

This is an article aiming to problematize the minor teaching curricula woven in school networks as possibilities of resistance and escape to the control mechanisms of the State such as the proposal to establish the Brazilian National Common Curricular Base for schools. Betting on the power of research "with" everyday life and seeking to place ourselves in the midst of borderline phenomena, with practical narrative theories produced by school actors, we are interested in highlighting clues that help reinforce and give visibility to the

theoretical-political-ethical-epistemological dimension of school everyday life. Without disregarding the importance of the analyzes carried out within the scope of the government text, we defend the importance of, along with our investigations, expanding the creation of curricular movements in the midst of the multiplicities and the processes of differentiation experienced in school everyday life because we understand that life is reinvented in these borderline phenomena.

Writing affect: crafting microrevolutions in anthropological knowledge

Catarina Morawska

Federal University of São Carlos, Brazil

Professor of Social Anthropology and coordinator of the Laboratory of Ethnographic Experiments at the Federal University of São Carlos. Visiting Scholar in finance anthropology at the Institute for Public Knowledge, New York University (2017/18), and in anthropology of development at the School of Oriental and African Studies, University of London (2007/08).

The aim of this panel is to reflect on the relation between affect and anthropological writing through an ethnography of the *Acorda Povo*, a procession annually held in the neighborhood of Peixinhos, in the metropolitan area of Recife (Pernambuco), in honor of Saint John and Xangô. By describing the sensations that traversed me before, during and after the procession, I will explore how throughout the 17 years doing research among popular educators in Peixinhos I have dealt with affect through the comfort zone of anthropological reason. Academic training allowed me to transform what my friends in Peixinhos considered life into the jargon of social theory. In doing so, much of my affective experience as an ethnographer was washed away in the analytical effort to describe their worlds. This movement has not been without criticism. As one of the popular educators once told me: “academics are not connected to life. They just make articles for one another”. I would like to tackle this question in this paper by arguing how much life there can potentially be in academia once one allows for an inversion in the writing process, one in which the jargon of theory is transformed by lived bodily affects. The question is how to transform writing into a craft that is open to life; an experiment of rendering oneself; an agencement that incites difference and, potentially, microrevolutions. This panel is curated by *Comoveras*, a collective of women anthropologists from different countries who have been experimenting with writing affect.

Michele Wisdahl

University of St Andrews, England

Postdoctoral Research Fellow in Brazilian Historical Anthropology at the University of St Andrews. Currently working on a project that examines indignation and politics in Brazil.

Treating affect as embodied knowledge, I reflect on what I learned in Brazilian high school during (and after) the year I spent studying (and studying with) a cohort of third-year students preparing for vestibular. Powerful emotions and their accompanying affect in and on the body played a role in the classroom in this Northeast Brazilian private high school. Astute teachers deployed affect at regular intervals to animate and engage otherwise stressed, bored and/or tired bodies. Students were urged to fill out elaborate dreams for the future that would motivate them throughout the difficulties of third year and beyond. Students were also encouraged to recognise oppression and feel indignation about social,

economic and political injustices that denied dignity to particular categories of people. In my role as researcher, I found it crucial to attend to the affect that saturated the classroom but how can this be translated into ethnography? This experimental offering will attempt to write the affect(s) of that third-year of high school - boredom, dreams, and indignation - to explore the relations between affect, ethnography and anthropological knowledge.

Isabel Lafuente

University of Campinas, Brazil

PhD candidate in the Department of Science and Technology Policy at the State University of Campinas (Unicamp). MSc in Social Anthropology and Cultural Diversity from the University of Granada (UGR) and BSc in Philosophy from the Autonomous University of Madrid (UAM).

Drawing on fieldwork that took me from an indigenous cinema festival in the interior of Bahia, to a school lab in the metropolitan area of Sao Paulo, a ribeirinhos community in the state of Pará and a feminist encounter in the Serra da Mantiqueira, I look at what connects these apparently variegated experiences. I maintain that they are part of a network of people doing things differently through projects seeking autonomy and integration at various levels -between rural and urban contexts, between institutional and local interests and between the people involved and the environment where projects take place. These bridges are built upon affective entanglements, for those are what bring the projects into life in the first place, and what they continue to mobilize and expand throughout time. This results in a special kind of engagement and in the creation of a space (in which this engagement happens) which has a distinct quality, and a truly radical one, in that it makes affects matter, in the double sense of making them worthy and visible. In an attempt to show this, I present the cases through minor scenes and gestures that try to capture a sense of their affective dimension and argue how this “nuanced rhythms of the minor”, borrowing Erin Manning’s expression, may lead to significant political questions regarding autonomy.

Alice Copetti Dalmaso, Angélica Neuscharank and Marilda Oliveira

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Alice Copetti Dalmaso has a Master and a PhD in Education from the Federal University of Santa Maria. She is currently an Associate Professor at the Education Center of the Federal University of Santa Maria.

Angélica Neuscharank has a Master in Education from the Federal University of Santa Maria, where she is currently a PhD candidate as well.

Marilda Oliveira is a Master in Social Anthropology from the University of Barcelona and PhD in History, Geography and History of Art from the same institution. She is currently an Associate Professor at the Education Center of the Federal University of Santa Maria.

What do images want in theses and dissertations of research in Education? This was the issue that moved us to produce this essay and to think what images activate when operated and sewn together with the writing of a master’s thesis or a PhD dissertation, in a Graduate Program in Education, Line of Research in Education and Arts. Research that can trigger invitations to the reader, making them raise their head and produce small escapes from the text and the visual materiality to maybe create other meanings in relation to words and images. The theoretical basis of this study finds support in the philosophies of difference, mainly in Deleuze’s and Guattari’s. The thread-writing and the mining, examples of selected research, tell us about the methodological procedures as processes of creation that were being invented along with the research writing: artistic-existential processes that appeared

concomitantly and said much about the way the research stages and paths were happening along the development of writing. As results, we highlight what was possible to learn in the process of composing writings with, through and from images. We shared the movements and attempts to give up on the totality of images to work with details, minutiae, fragments, repetitions, montages, overlaps, transparencies and registers of different angles, i.e., images that present clues, traces, and maybe force the thinking upon creating with writings. That means we learn about and share ways of research which enlarge the countless possibilities for thinking, producing and reading research in Education.

Special Education, Difference and Inclusion: ten years of a landmark against educational fascism

Maria Teresa Eglér Mantoan
University of Campinas, Brazil

Maria Teresa Eglér Mantoan is coordinator of the Laboratory of Studies and Research on Teaching and Difference - College of Education - University of Campinas (Unicamp) - Brazil. Post-Graduate Professor at the University of Campinas' College of Education. Pedagogue, with a PhD in Education. Has been working with subjects regarding special education since 1965. A co-author of Brazil's National Policy for Special Education according to an Inclusive Educational Perspective, Maria Teresa Eglér Mantoan is a Knight of Brazil's National Order of Educational Merit, a recognition of her contributions to Brazilian education.

Brazil's National Policy for Special Education according to an Inclusive Educational Perspective was published 10 years ago. This Policy is a deciding attitude against educational fascism in our country. The Deleuzian meaning of Difference is at the core of its conception. The right to education is granted by the Constitution to all, but the access of some to such right had to be reasserted by a new conceptual landmark. The Policy exposes the conservatism of Brazilian education, that still fixates ideal models and normalizes student profiles, selecting those that are to be included. The understanding that we are singular, unfinished and uncategorizable beings, brought to light by inclusion, has contested the concepts that used to create fixed, permanent, finished identities and, as a consequence, exclusion. School, built from the opposition of normal and special, had been creating distinct educational spaces for our students, based on arbitrarily defined identities. Such spaces resisted to change. However, the "normal" identity loses its power when faced with Difference. Inclusion has infiltrated educational systems and demonstrated the unlimited proliferation of difference by becoming, the production of the new, and the denial of diversity. The contribution and, at the same time, impasse that the Policy brought is, therefore, a refusal of the identical, a refusal of proposals that subordinate Difference to representation. Difference escapes concepts, judgements and similarities, that are weapons used by schools to diversify and exclude students. Today, the Policy is still on track conquering, step by step, its purpose of building schools as spaces for all students. So, we proceed against fascism in our education infiltrating ourselves on schools and different spaces of decision-making. Always denouncing setbacks, supporting those that want to keep changing and, most of all, combating those who wish to obstruct the path of our education towards inclusion.

Eliane de Souza Ramos
University of Campinas, Brazil

Eliane de Souza Ramos is advisor for the Town House of Amparo, SP. Coordinator of Users at the Down Syndrome Foundation, Campinas, SP. Researcher at the Laboratory of Studies and Research on Teaching and Difference, Unicamp. She has bachelor's degree in speech therapy and in biology education, a master's degree in education, and is currently working on her PhD in Education at Unicamp. For over a decade has been working on teacher instruction for both regular and special education professionals, so that they consider the singularity and difference of their students.

The Specialized Educational Service - SES - is a service of Special Education that is remarkably different from what regular schools in Brazil used to know and do before Brazil's National Policy for Special Education according to an Inclusive Educational Perspective was approved and implemented. This is a Service that must take place during a period in which students that present unfavorable hearing, visual, motor and/or cognitive conditions, or even singularities consistent with what is called Autism Spectrum, are not attending regular classes. The teacher of SES identifies barriers of atitudinal, comunicacional, and informational nature, among others, that are related to the didactic-pedagogical resources used by regular teachers and the student in case. This is done in a dynamic and fluid process in which each case is studied along school staff, families, and other professionals that care for the student. SES teachers must act so that identified barriers are eliminated. They must promote changes, providing support and orientation for students, professionals and families so that they abandon concepts and practices that reaffirm fixed, previsible and static identities. Each student has to be always considered on their own singularity. Limitations and flaws are to be understood and identified on the situations that discriminate and segregate some students. Those limitations and flaws are no longer seen as pertaining to the students, but to their surroundings. By their work, SES teachers scaffold the creation of environments, especially the school one, that are more accessible and open to hosting the real possibilities of each student, definitively abandoning conducts that categorize, classify and represent students. The Deleuzian Difference, when considered for the field of education, deconstructs the false notion of deficiency as a natural given, and leads us to understand that it is, in fact, a sociocultural production.

Daniel de Raefray Blanco Nascimento
University of Campinas, Brazil

Daniel de Raefray Blanco Nascimento is researcher at the Laboratory of Studies and Research on Teaching and Difference, Unicamp. Clinical-Institutional Supervisor at Espaço Pipa, Piracicaba, SP. He has a bachelor's degree in pedagogy, and a master's degree in education, both awarded by Unicamp. For the last 7 years, Daniel has been working with NGOs that promote support for the inclusion of persons with disabilities. He has been offering continued education for teachers and other professionals regarding fundamental principles and practices for accessibility and inclusion.

Promoting accessibility and inclusion of persons with disability, autism spectrum disorder and/or Intellectual giftedness at schools is an important concern and a legal obligation for schools and society as a whole. However, 10 years after the publication of Brazil's Policy for Special Education according to an Inclusive Educational Perspective we still find professionals struggling to understand some fundamental principles and practices of inclusion. My intention here is to discuss one of those principles and practices that are still,

may we say, misunderstood: how conducting Case Studies - CS - having Deleuze and Guattari's Difference at its core is paramount to delivering the full potential of the Specialized Educational Service - SES. CS are a central piece of SES. Without it, SES would be limited to the reproduction of outdated excluding practices of Special Education School or Classes. However, CS must be a qualified process in order to promote inclusion. A CS that operates only by considering and identifying preconceived ideas and concepts, such as deficiency and disability, is not capable of fully supporting professionals on their understanding and capability to modify real situations that cause exclusion and the formation of guetos. The bio-psico-social reality in each case, with its multiple means and modes that may lead to the creation of excluding situations is uncontrollable, always becoming something new. Therefore, each CS has to be conducted as a mean to a nomadic creativity that enables the creation of concepts that are more closely related to reality, in lieu of those outdated concepts that relate only to preconceived ideas and prejudices. For one to be included, it's not enough to "be there" as the one that is different from everyone. Real inclusion is the possibility of "being there" in one's own difference, always becoming something uncontrollably new. When a CS is not conducted with this idea as a background, it renders inclusion impracticable.

José Eduardo de Oliveira Evangelista Lanuti
University of Campinas, Brazil

José Eduardo de Oliveira Evangelista Lanuti is researcher at the Laboratory of Studies and Research on Teaching and Difference, Unicamp. He has bachelor's degree in mathematics education and in pedagogy, and a master's degree in education. He is currently working on his PhD, also in Education, at the Laboratory of Studies and Research on Teaching and Difference, at Unicamp. He has a special interest in subjects such as: teaching strategies, teacher's education, educational inclusion and mathematics education.

We are invited by the Philosophy of Difference to rethink our ways of organizing school activities that, traditionally, do not take into account the Difference of every student, but the differences of a group of people who are, unjustly, considered to be different. Rupturing from this educational model, one that considers an icon and imposes its reproduction, demands the development of actions that arise from a new understanding of what is teaching and learning. Including all students, not just a few, is deeply related to planning and developing school activities in regular classes that enable all students to participate and learn in their own capacities, without promoting comparisons among them. Deciding what must be taught based on what has been prescribed by policies, not on what the students wish to learn, and asking for the same responses in standardized tests renders the inclusion of students impracticable. On that perspective, my goal with this presentation is to discuss possibilities for the development of educational contexts that allow teaching everyone, based on the concept of Difference.

Of the imminence of common causes: Stop judging, make it exist!

Susana Dias and Sebastian Wiedemann
Orssarara Collective, Brazil

Orssarara Collective, that's us: Susana Dias and Sebastian Wiedemann, but also a multitude, a lab-studio as a radical cosmopolitical experience. We are writers-meteorologists and filmmakers-shamans and sensorial biotechnologists and... We open passages in the academy,

but also and mostly in any cleft whereby life could proliferate. We can be found at Unicamp - State University of Campinas, but also in any critical field, where a cradle for life must be created.

Bergson reminds us that we are images between images, and Deligny reiterates that we are part of the same kingdom as theirs. So we can only conceive cinema as a poetic ethology, art and science of affects, of encounters between the most heterogeneous bodies. To make cinema as a sympoietics praxis which, immanent to life itself, has neither end nor beginning but is a pure mean that makes life proliferate. That is: cinema as a generative process, in which the film as a finished object has no place anymore. It only passes through and, as life, it must not pass only through the celluloid, the screen, but through any surface of contact where sonorities and visualities can interweave, whereby its intensities going beyond the audible and the visible could compose and recompose, fold and unfold as raw material for life. Writing and paper leaf as its surface of passage are already a way of making cinema, like a generative process of life, of inorganic modes of existence that can breathe in paper. A cinema-thought that goes along through intersections of intersections, heterogeneses in which it's imperative to affirm the encounter with anything that gives us more intimacy with the world and with life, that inaugurates a constant vibration of vital touch. That's why this poetical ethology unfolds inevitably and simultaneously into a bio-chemical-physics and a cinematography, like oscillating and overlapped folds wherein science and art find themselves transversally and make proliferate in paper the fulguration of a new life, what we here call bioluminescences.

Eduardo Pellejero

Federal University of Rio Grande do Norte, Brazil

Pellejero is a PhD in Contemporary Philosophy (Lisbon University, Portugal) with a thesis on the deleuzian conceptions of philosophy, Eduardo Pellejero currently teaches aesthetics at the Federal University of Rio Grande do Norte. He published, among other works, "Deleuze and the (in)actuality of philosophy" (2015) and "The postulation of reality" (2009).

In certain measure, we always can choose the sense that we give to our existence, within the limits of our situation. We can't choose the times we must live. And in dark times that implies a complete change of the meaning of art. In the concentration camps and in the shelters, in prisons or in exile, art became a way of confronting privations, turning to be as important as nourishing and warming, regaining its old cathartic function. It became a question of survival - of individual survival but in the name of things that exceed the individual. And in the shadows it took care of words and images, sensitivity and imagination, this is, of the precarious humanity of the human animal. This paper aims to inquire into the life of some men and women that, in infernal times, made art a way of resistance, a way of openness to the others, a way of affirmation of life.

Gabriel Cid de Garcia

Federal University of Rio de Janeiro, Brazil

Garcia is a PhD in Comparative Literature (UERJ), Cultural producer at School of Education of UFRJ (FE/UFRJ). Researcher at Center for Research in Contemporary French Philosophy (NuFFC-PPGF / UFRJ); at the Science Communication and Climate Change sub-network (Labjor-Unicamp / Rede CLIMA), and postdoctoral student in the Post-Graduate Program in Philosophy of UERJ.

In his reading of Antonin Artaud's Heliogabalus, Deleuze and Guattari condense in a few lines an inventory of the issues that go through their work together. In outlining conceptual traits of the body-without-organs, the authors go on to state that "Heliogabalus is Spinoza and Spinoza is risen Heliogabalus." The equation between the anarchic, cruel and libertarian king, embodied in the figure of the Roman emperor brought by Artaud, and "Prince of the philosophers" Spinoza, gives us to see a particular way of thinking of the refusal and the anarchy, emphasizing its distance from passivity. Far from being characterized as an attitude that evokes disconnection with the world, the writings of refusal establish an underground connection with a radical mode of belonging and engagement to surfaces, to experience. Following Lapoujade's traits, this is an emphasis on the immanent gestures of instauration, rather than the logic of foundations. In contrast to a history of philosophy attached to the verb to be, to principles and to foundations, such belonging is based on an emphasis on the distance from the human and the referentials associated with it - namely, the structures of rationality, the laws that regulate, control and judge the modes of existence. What emerges is a non-organic vitality of life that never ceases to erupt in bodies, forms, forcing transformation and the creation of new modes of existence, involuntary transmutation of plans no longer anchored in the subject. When writing delates, the attention on the organism, of the finished form, is diverted to express pure individuations without subject - heccecities - moving in the direction, for example, of the multiple peoples, pointed out by Jean-Christophe Goddard, contained in the other names of Spinoza and Heliogabalus. To crown this nameless anarchy is to institute the refusal as power and, like Fitzgerald, to bet on the crack as the source of a surplus of life.

Daring to play: the role of bond and art in the development of social awareness with vulnerable youth

Mayara Lima Ferreira da Silva
Federal University of São Paulo, Brazil

Mayara Lima is a psychologist from UNIFESP-SP. Has experience at Social and Education services, such as Coexistence Center (Santos-SP), Cursinho Popular Cardume(UNIFESP) and Instituto Camará Calunga (São Vicente-SP). Has worked with socially vulnerable people, mostly children and teenagers, investing on socioeducation and human rights research. Currently works with youth socioeducation at SESC-SP.

Within families, education, religions, media and our culture we find prejudice. Culture is the encounter and conflicts between different groups, a human phenomenon not only externally determined, this is our intervention object. We are, at the same time, both culture authors and work pieces, as the artist who gives birth to himself, while giving birth to his art. In this culture, cradle of fascisms, can we find reflecting dispositives toward diversity, affection and bond between people? A group of youngsters from a social assistance service in the outskirts of Santos (a city in the state of São Paulo) was researched, having cartography as a methodology. The group discussed the word "prejudice" and how it affects each one; Brazilian music and literature were included in group talks as a dispositive to expand the process, making emotions emerge; we came up with aesthetic solutions (drawing, music, poetry) that put prejudice into discussion, mostly homo and transphobia. Analyzers emerge from the meetings, not answering previous questions, but bringing new questions to the table, promoting deterritorialization, hassle, world's invention. The rapper Criolo ironically says "social scientists, Casas Bahia and tragedy like favela dwellers more than nutella": right at the first meeting one young adult said "everybody talks about

prejudice against us” and questions this study already. Many have the knowledge of what these young adults live daily and throughout their lives only from the academy sight. Inequality, violence and themes we bring into symposiums are nothing new for them: it is naive to assume we can elucidate any of it. Therefore, this process value lays in the alliance with art and in the prejudice theme as the pretext for, horizontally, getting discussions and aesthetic productions to emerge, so that they can be empowered in the group-dispositive. This attitude eased the meetings, valuing the building of sensitive resistance, political communities and uneasy, poetical and microrevolutionary reflections.

Pedro Luz Soares de Azevedo

Pontifical Catholic University of São Paulo, Brazil

Pedro Luz is a psychologist graduated on UNIFESP - SP. Has worked on multiple institutions that invest on the development of social awareness in young people. Pedro is currently in his final semester of his master's degree in Clinical Psychology by Pontifícia Universidade Católica de São Paulo (PUC-SP).

The content of this research is based upon my experience working with kids and teenagers from the outskirts of São Vicente, a Brazilian seaside city located on the south shore of the state of São Paulo. As a psychologist, I was able to interact with these people through an organization named Instituto Camará Calunga, which promotes social bonding as a means for the development of civic consciousness and empowerment of these people of the so called “periferias”, the forgotten areas of the city. My research was part of my one-year internship in this institution, and was aimed at understanding the ways by which children can become empowered to fight the social inequalities that are placed in our current society. Deleuze often cites children as the beacons of a richer understanding of the world. Nietzsche himself thought the child to be the final configuration of the human soul, so to speak. Our job as psychologists couldn't be anything but to carve our way into the city in order to create space for these kids to simply be, exercising their creative skills and, in the process, develop a sense of community, honor and self-inquiry. This has led me to a deeper understanding of the social and psychological implications creating a sense of unity in a group. These kids became more empowered in their communities because they created the spaces by which said community could flourish in a very practical way. Another aspect I observed during this research was the importance of play in the construction of social consciousness. The children often settled disputes through games and, even though our assemblies were often pragmatic, there was always a light-heartedness to it. Understanding this made me more able to comprehend that micropolitics do not mean seriousness. On the contrary, I feel, more than ever, that joy is a fundamental aspect of any social movement.

Heloísa Aguiar da Silva

Mackenzie Presbyterian University, Brazil

Heloísa Aguiar is a psychologist from Mackenzie Presbyterian University. Has experience in Institutional Refugee Service for Children and Teenagers, Socioeducational Measure Service for teenagers in conflict with the Law and social projects in Non-governmental Organizations. Studied Clinical Psychoanalysis at Sedes Sapientiae - SP and currently works with clinical psychology.

The Institutional Refuge Service for Children and Teenagers (SAICA) is a temporary and exceptional protective measure provided by Law 8.069/1990, for orphan children and teenagers or those who's been taken into care because of negligence or violence. Some of

them might be adopted but most of them are going back to their families after a social work is done. The Center of Children and Teenagers is a service that hosts six to fourteen-year-old children in the period they're not at school, which provides a space where children who are considered socially vulnerable can live together, play, take art and sport classes. Both of these services are provided by public policy in the Unified Social Service System. For nearly ten years, the Correspondents Project intermediated the letters exchange between children or teenagers from these services and adult volunteers. The staff would take care of these letter exchanges and eventually step in and give orientations to the volunteers, talk to a child or teenager, and also work in a partnership with those institutions, thinking about each case individually. Very often those children and teenagers are held as research, intervention or judicial objects of study. Their life stories are told by the system through institutional files or judicial processes, making their life stories become public, taking away their right to privacy. In the SAICA, the collective life may have its potential, but the caregivers and other professionals usually tend to massify and forget about how important singularity is. Therefore the letter exchange with stranger volunteers who offer to share their lives with unknown children and vice versa becomes a potential neutral space, in which those children might be the true protagonists of their own lives, where they can present themselves, not from judicial processes or files, but from their own narratives and eventually create their own personal fiction.

Affective inclinations in the limits of late capitalism

Hugo Sir Retamales

Andrés Bello University, Chile

Sociologist (UAH), master's degree and doctorate in social sciences (UCH). Professor of sociology at the Universidad Andrés Bello. His research focuses on the impact on mental health of current global changes in labor markets, specifically with respect to the exploitation of human attention as a way to produce surplus value and the subsequent narrowing of the capacity for political imagination.

The communication is an exercise of thought in the conjuncture (Sztulwark, 2016), as a cartographic experiment. We will start the reflection from a very situated anecdote, where shame will be exposed in its double political condition. This allows us to draw certain lines of an image to refer our present: that of dystopia. This image would be placed in a relationship of complex continuity with tragic thought. Then, we will move towards the verification of the interstitial, possible place of multiplicity in the middle of the colossal dystopia, where it is possible to face an order presented as unmodifiable, exposing the confrontational dimension. For this reason we will investigate the composition of what, from the thinking of Deleuze and Guattari (2002), is configured as a war machine. Finally, we will direct the reflection regarding certain features that, given the delineated catastrophe, would make up these interstitial machines (Lopez - Petit, 1996), making possible, before belonging to a community, an exercise of complicity as an untimely strategic inclination, that is, the capacity of intensification of the agencies that compose us as a life-form

Patricio Azócar

Metropolitan University of Educational Sciences, Chile

Professor of Philosophy at the UMCE and Master in Gender and Culture Studies at the University of Chile. He is currently Professor of Educational Inclusion-Exclusion Policy

Program of the Department of Philosophy of the UMCE. As an educator-researcher, he has developed research projects in educational settings with infancies and precarious youths in peripheral contexts, priority schools and prison

Intensification and involvement are considerations resulting from a research-experimentation process in peripheral schools in Santiago de Chile with a high number of young Haitian migrants. Both indicate a strategic inclination of the methodological device, in offensive to the violent expressions of a capitalistic technology of surplus value of what Guattari will diagnose an incipient miniaturization of the des equipment. In other words, machines for the production of violence that, in turn, entail a rationality of management and self-management of micro-fascism that we could define as the government of disaffection. Faced with precariousness of micro-fascisms and new racisms, Intensification and Implication problematize in a contingent way the Guattarian question for an analytical-militant program capable of assuming in a positional and conjectural way of liberation machines sensitive to the pragmatics of the groups in the territories, that "optimize the function of collective assemblies to the detriment of the function of capitalist equipment that organizes the bodies under a regime of indifference, isolation, frustration, fear and competition.

Nicolás Fuster Sánchez
University of Valparaíso, Chile

Doctor in Social Sciences and Communication. Full time Professor, School of Nursing, Faculty of Medicine, University of Valparaíso. He has investigated the processes of medicalization of Chilean society and its overlap with the formation workers organizations of the early twentieth century.

The use of the concept of "device" -developed in its studies by Foucault, Deleuze, Agamben, among others-, crosses the critical apparatuses of the Social Sciences and Humanities. There are several disciplines that have sought to "operationalize" this notion, finding in this a possibility of empirical application. In this direction, its reception - and translation - has been marked by the analysis of its functioning, its capture powers and its classificatory operations, placing emphasis on the processes of domination and coercion that can be exercised. This paper seeks, relieving the link between the body and its affects, to move the question about the devices from the analysis of its power and operation to its interruptions and emergencies.

Pedro E. Moscoso-Flores
Adolfo Ibáñez University, Chile

Doctor of Philosophy. Assistant Professor, Department of Philosophy, Adolfo Ibáñez University. He has developed research in the field of philosophy and social sciences. His main lines of work are concentrated around the political conditions of identity formation and subjectivity, mainly from the perspective of French political philosophy and psychoanalysis.

The consideration of the notion of affection in Deleuze, taken from Spinoza, invokes an experience that crosses the body of ungraspable forms. In this context, the present proposal seeks to account for the ways in which contemporary Western rationalities profit from fear as a discursive function, that is, as a condition of possibility for the regulation of the flows of desire based on the impulse towards foresight and life insurance. The foregoing, in

contrast to the emergency of anguish as a condition that evidences the fissures of the neoliberal device, by manifesting itself as an expression of an interruption between that which is presented to us as unapproachable (the materiality of the Real) and that representational dimension of reality that appears entrenched in the narratives of fear, inscribed under the aegis of a grotesque capitalism.

Pre-modern, modern, post-modern, and post-post-modern subjectivity: Deleuze and Guattari Studies in Asia

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Seoul National University, Korea, Osaka University, Japan and Tokyo Institute of Technology, Japan

Kang is an Associate Professor at the Department of American Literature, Critical Theory and Comparative Literature at Seoul National University. He is a Doctor of Philosophy in English by the State University of New York (USA).

Ogawa is a PhD student of Philosophical Anthropology in Kyosei (Critical Studies in Coexistence, Symbiosis and Conviviality) at Osaka University. He specializes in French theory, especially on Jacques Derrida's thoughts.

Kokubun is a professor at the Tokyo Institute of Technology. He received his PhD from the University of Tokyo in 2009. He specializes in 17th century philosophy and 20th century French philosophy.

This panel, constituted by three Deleuzo-Derridean scholars from Korea and Japan, proposes to discuss the problems that Deleuze and/or Guattari studies in Asian countries have been confronted with. "Subjectivity", about which Deleuzian philosophy created quite a few rich ideas, should be one of the main topics.

Affects, umbrellas and, perhaps, some holes

Vivian Marina Redi Pontin

University of Campinas, Brazil

PhD in Social Sciences from the State University of Campinas. Researcher of the *multidão* and *asfalto* groups. Integrates the CORPUS International Group for the Cultural Studies of the Body. Develops research on the subject of body and narratives of body at the interface between arts, education, science and contemporary philosophy.

"You need to live a history of body and soul", says the history teacher at the class about Romans in Antiquity among their ruins. Boys and girls go up and down a mountainous terrain made up of rocks, sand and ruin. There are vestiges of people who lived there, but these vestiges differ from living in the history of body and soul, and makes to think that there isn't as much difference between the conflicts there, in distant epochs, as the teacher alludes, and the daily conflicts, now in Israel. In *A bottle in the Gaza sea* (BINISTI, 2013), the relationship between Jews and Palestinians gains some contours, which repeat images already worn out of conflict with others, as well as touching other affects that the bodies put there in moving. These others affects have a power announced by D. H. Lawrence to insert holes in the umbrella so that a chaos can mess up clichés. And, on this, Deleuze and Guattari (1992, p. 240) write that it takes other cracks as they operate "the necessary

destructions, perhaps ever greater” bringing to light “the incommunicable novelty that is no longer verified”. There isn’t grip because living a history of body and soul is not necessary take party, keep on one side only. The characters don’t engage in overt fight, nor do they abstain, but they avoid positioning as if seeking adhesions or exchanging places. The interest is for life, a near touch of lives.

Laisa Blancy de Oliveira Guarienti
University of Campinas, Brazil

Laisa Blancy de Oliveira Guarienti graduated in Pedagogy at Universidade Federal de Santa Maria (UFSM), Master in Education at Universidade Estadual de Campinas (Unicamp) and currently a doctoral student in education at Unicamp. Their studies revolve around education, philosophy, learning, invention in Deleuze.

The umbrella is an object that throughout history obtained transformations in terms of uses and models. For now, we will look into the poetic function and other images that can combat fascisms. The umbrella, an element that connects itself to the bodies in rainy days as an instrument of protection and support against the rain that affects all forms. Thus, our second image is the rain, as an invader codifying static modes of action. The posture that the umbrella imposes on us, moulds corporealities as one of the only possible images of defense against fascisms coming from the outside to which we are subject. The image of the umbrella, then, brings us ease to think of a unique strategy of resistance before the modulations being imposed. When in its potency it is exactly the rain we need to face as mechanisms of interaction with the outside, the required force for us to undress and face each drop that falls on our bodies. A combat against fascisms would then be moving further away from all those measures which are said to be protective, like our umbrellas, and finally, a confrontation and an experience of a rain with its full brunt that makes us “exist, not judge”. We do not forgo the rain, instead we allow ourselves to feel it, with all its intense force, as a way of knowing it and then, of creating strategies to minimize its effects over our bodies to resist and fight in the nude against the fascisms that want to exterminate our vitality.

Juliana Soares Bom-Tempo
Federal University of Uberlândia, Brazil

Adjunct Professor of the Dance Course of the Federal University of Uberlândia/MG/BR. Coordinator of the Research Group Asfalto - texturas entre artes e filosofias. PhD of Education - UNICAMP/SP/BR. Area of Concentration: Education, Knowledge, Language and Art. Master and Degree in Psychology from UFU/MG/BR.

Jardindigente (Uberlândia/MG - 2016, 2017 and São Paulo/SP - 2017), an urban performance created and realized by the ASFALTO Group, is processed as a problematizing of the images fixed by the ordinary, producing gestures that precipitate the individuation of images in performance, strange to the configurations that gather bodies and spaces in what we call common. Lawrence proposes to think of “people” who continually use umbrellas to protect themselves from chaos. These have the function of wrapping up the chaos in visions that create houses, forms and stabilities; they paint a sky at the bottom of the umbrella, where people march and die. A chaos, where people live and wither. Pierce the umbrella for a desire of chaos; a poet puts himself as an enemy of the convention, to be able to have an image of chaos and a little sun that burns his skin. Thus, the effort here is to articulate the Jardindigente intervention as a hole in the umbrellas that serve as social stabilizers and

protectors of chaos. Bodies, dressed by colorful satins, dance fluttering in the wind. Bodies are planted and, standing, the clothes are suspended. They lay naked with their faces covered. They open themselves to chaos and sun. Day-to-day accelerations hampered by regimes of signs that insist on intervening in social networks, constructing images that perform unusual gestures and bring up visualities of another order; images in performance tend to puncture the asphalts to produce some poetics that discover a new world within the known world. An art machine in the Guattarian sense; an ecology of images for Deleuze.

Raphael Gonçalves de Faria
Federal University of Uberlândia, Brazil

Graduating in Visual Arts from UFU - Federal University of Uberlândia. He holds a FAPEMIG scientific initiation fellowship and develops his research based on issues related to urban performance and intervention. Also composes the research group "Asfalto - texturas entre artes e filosofia", linked to CNPq.

“Bem-Vindo”! Noun and adjective of an existence that deviates meanings and subjections from white and civilized faces. “Bem-Vindo”, a viral image. The “Bem-Vindo” machinery life welcomes social and environmental relations, where he daily inhabited the "Coronel Sales" square of São Carlos -SP, or, as it became known "Praça das pombinhas" (Pigeons square) when it is popularly renamed because of the agencement carried out there. “Bem-Vindo” established a singular relation with doves: he fed them, care the wounded and sick, performed a dance with the pigeons, creating gestures and the possibility of a New Ecology in the Guattarian sense. Micropolitics of existence that have made holes in the city's umbrella, as D.H. Lawrence suggests, opening up to the forces of certain chaosmos. Positive hole, negotiation with the ways of life of the city, abstract machinery that made and makes rhizomes, viral image, aberrant differentiation that contagious with the power of affection. “Bem-Vindo”, a cosmic artisan, as Deleuze and Guattari used to say. “Bem-Vindo”, an inhabitant of the city who, with his ways of dealing with the doves, modulated the forces that operated the being in the city, agencement machinery that never cease to create new gestures, to negotiate the possibilities of a life. Body hole, sober gesture of existence to gestate, not by filiation, but by contagion, a viral image and a New Earth. An operative device of life that short circuit the fascisms and homogenizing modes, making existence and self a "dance of the rain", deterritorializing the plaza "Coronel Sales", metamorphosing it in "Praça das pombinhas", space of affection who receptively upgraded a new urban ecology, slitting the umbrella and getting wet in the chaos.

Between regulations and escapes: writing-testing of a curricular micropolitics

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In the present curriculum counter-forms, this writing-testing problematizes the third version of the National Curricular Common Base, drawing on Deleuze (1997, 1998, 2010, 2011), Rolnik (2015) and intercessors of researches with everyday life, such as Alves, Ferrão and Oliveira to dedicate themselves to the micropolitics that happen between regulations and

leaks in democratic processes of being-think-to do-practice education. We propose to think of these daily movements from the hand of the clock as "the emblem of modernity" (NAJMANOVICH, 2001, p. 71), which tends to frame in a standardized space-time the networks experienced and experienced by (Certeau, 2011), in an attempt to imprison the knowledge-to do of education, but which in no way can encompass the multiplicity of the everyday life curriculum. In view of this, betting on the everyday life curriculum is to reiterate that life is (re)invented all the time, sliding and escaping between the smooth and the striated, in the constant fabric of micropolitics of resistance. Rolnik (2016), in an interview published by Re-visões magazine, draws attention to the fact that "one must move from the dominant micropolitics, which embraces the left itself. I am referring to the reactive micropolitics of the colonial-capitalistic unconscious that commands the modern subject". In this way, it is fundamental to detach itself from modernizing fixations, from their representations and clichés-images that inhibit the creator's creative power and preserve the status quo in the perpetuation and maintenance of control and modes of regulation, which make up what the author calls anthro-phono-ego-logocentric perspective, from which they unchain the micropolitical curriculum.

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From Deleuze (1997, 1998, 2010, 2011), Rolnik (2015), Alves, Ferração and Oliveira, that compose about the research with the everyday ones, it is sought to reflect on the practices of regulation and escape that happen in the school routine. With emphasis on the micropolitics of the curricular field that escape all the time from what is prescriptive, we intend, in particular with Rolnik, to zigzag about reactive micropolitics and micropolitical resistance. The author, based on these concepts, proposes the urgency of breaking into the midst of the practices and practices of everyday school life, that is, in the intermezzo and re (inventing) new possibilities that are committed to the affirmation of life. The author points out that: What we have to achieve is the dissolution of the reactive micropolitics of global capitalism, which embraces all spheres of human life. And here it is no longer a struggle for the taking of this power, neither is it done by opposition to it or by its denial, but rather by a struggle being waged through the affirmation of an active micropolitics, to be invested in each one of our everyday actions, including those that imply our relationship with the State, whether we are inside or outside it (ROLNIK, 2016. Access in January 11, 2018). Therefore, based on the concept of reactive micropolitics and micropolitical resistance, we intend to reflect on the everyday knowledge-to do that erupt with the instituted, in the creation of another possibility to think and conceive the school curriculum.

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Master in Information Science (Pontifical Catholic University of Campinas, Brazil). Educational Coordinator at UNIUBE. Participates at the "Curricula, daily life, cultures and knowledge networks" research group, coordinated by Carlos Eduardo Ferração.

From Rolnik (2016), Deleuze (1997, 1998, 2010, 2011), Alves, Ferração and Oliveira, we try to problematize the know-how of the curricular field in the interweaves of the daily school

networks that inspire the fabric of a possible micropolitics reactive-micropolitics. By reeling in a thin line between reactive micropolitics and micropolitical resistance, through the sensitive look of research and everyday life, we realize that we have lived in the political, social and cultural field the creations of these political actions. In contrast to counter-reforms, it is dare to call active curricular micropolitics the movements that inspire different democratic processes to be-think-to-live-to invent education. Mengue (2013), deals with "the last Deleuzian policy" and infers that micropolitics is not a small democratic policy, but constitutes a new way of living democracy, crossing it in continuous, intense, subverting it in processes of territorializing and deterritorializing and reterritorializing all the time, to live it in the educational scope. In this sense, it will also be possible to think of the curriculum-making tenses in the current scenario of curricular policies that have been devised without dialogue with practitioners (Certeau, 2011), who actually live, experience and compose the curriculum of schools. Even though in the midst of the non-democratic processes of the construction of the marking documents, it is seen that school everyday escapes the instituted, engendering active micro policies of resistance in the curriculum fields. It will therefore be based on the inventiveness of everyday as active micropolitics, believing in the multiplicity of curriculum and life.

Deleuze and Guattari: Machines and Assemblages in the Global South

Chantelle Gray, Davina Marques, Patricio Alfonso Landaeta Mardones and Aragorn Eloff

University of South Africa; Federal Institute of Education, Science and Technology of São Paulo, Brazil; Playa Ancha University, Chile; and unaffiliated researcher.

Chantelle Gray van Heerden is a literary critic, part-time writer and Senior Researcher at the Institute for Gender Studies at the University of South Africa (UNISA). Her research centres on the philosophical collaboration between Gilles Deleuze and Félix Guattari, particularly its relevance for thinking about novel forms of social, communal and political organisation and mobilisation. She is one of the organisers of the first Deleuze and Guattari conference in Africa, as well as the 2016 and 2017 Deleuze and Guattari workshops held in Cape Town.

Davina Marques is a professor at the Federal Institute of Education, Science and Technology of São Paulo, where she coordinates "Experiments: Nucleus of Research in Readings, Writings and Images". She is a collaborating researcher at the Group of Audiovisual Studies - OLHO of the School of Education of UNICAMP and participated in the Deleuze GT of ANPOF. She also participated in the Group of Studies in Medical Narratives (University of São Paulo) and the Nucleus of Afro-Brazilian and Indigenous Studies (IFSP). She has been a member, since 2011, of the Board of Directors of the Reading Association of Brazil (ALB).

Patricio Landaeta holds three Doctorates of Philosophy: from the University of Paris VIII Vincennes-Saint-Denis, France; the Pontifical Catholic University of Valparaíso, Chile; and the Complutense University of Madrid, Spain.

Aragorn Eloff is an independent researcher with a long-standing interest in the work of Gilles Deleuze and Félix Guattari, and one of the conveners of the annual South African Deleuze & Guattari Studies Conference. His recent work focuses on the application of Deleuze and Guattari's thought to questions around radical politics and subjectivity and Earth/animal liberation.

Decolonisation and emergent forms of knowledge production - if we take it seriously - is an attempt to find ways of thinking that run counter to the great modernist narratives of

colonial 'progress'. As race, gender and sexuality form the bedrock condition of the colonial - and now capitalist - enterprise, any attempt to reconfigure positionality requires that we interrogate and change the ways in which these hierarchies have become stratified and continue to be reproduced. However, as Frantz Fanon argues, the colonial system did not so much bring about the death of cultures as keep them in 'a continued agony'. Thus, a 'culture, once living and open to the future, becomes closed, fixed in the colonial status, caught in the yoke of oppression. Both present and mummified, it testifies against its members' (Fanon 1967: 33-4). In this panel we look at the effects/affects of modernity in Latin America and South Africa, addressing aspects such as themacro- and micropolitics of recent South African student movements; the ways in which European cultural values create a separation between western and mestizo ways of being, feeling and creating; the ways in which art and philosophy can be used as tools to confront the canon of modernity that forces us to obey its transcendental forms; and how we might use Deleuze and Guattari to think about knowledge production, drawing on cartography, schizoanalysis, corporeal theorising, rhizomatic learning and nomadic thought in socially just pedagogical praxis.

Designing An Activist Pedagogy: Assemblage Theory Offers Opportunities for New Lines of Flight in Facebook, Amazon Echo, and Beyond

J.J. Sylvia IV
Fitchburg State University, USA

J.J. Sylvia IV is an Assistant Professor of Communications Media at Fitchburg State University and a current HASTAC Scholar. He is completing a manuscript that uses a Deleuze/Guattarian-inspired posthuman framework to explore the foundational role of information and big data in processes of subjectivation.

The question of remixing within academia has gained momentum in the past decade, with scholars such as Adam Banks bringing together two different disciplinary conversations in ways that emphasize the importance of composition to activism. However, these perspectives have not fully theorized the possibility for remixing at the ontological level. My project addresses the possibility for ontological remixing - or ontological disobedience - with special attention to the role that critical making and citizen science can play in such an approach. These methods offer the possibility to "test different configurations and relations between people, molecules, traditions, tools and norms, and we reach consensus by experimenting with people, data and hardware at the same time," (Kera 2012). Such ontological disobedience becomes a method for experimenting with new arrangements of assemblages (Deleuze and Guattari 1987) at all different scales, working to answer the Spinozan-inspired ethical question of what a body can do. Such experimentation can be achieved through deconstructing current systems and introducing unexpected novelty in order to alter processes of subjectivation (Guattari 2008). My presentation will explore the ways that ontological disobedience can be embraced as a form of pedagogy in the classroom. I argue that understanding remix through assemblage theory opens new possibilities for ontological disobedience. In conclusion, this project, by closely examining critical making and citizen science methods, sheds new light on approaches to conceiving of the remix as an activist project at the ontological level.

Evan T. Johnson
North Carolina State University, USA

Evan Johnson is the Data Analytics Manager for Business Operations at North Carolina State University and a current PhD Student in the Communication, Rhetoric and Digital Media Program where he focuses on latent and embedded propaganda, the political economy of media, and the economics of attention.

Deleuze once warned that “Marketing has become the center or “soul” of the corporation. We are taught that corporations have a soul, which is the most terrifying thing in the world. The operation of markets is now the instrument of social control.” This presentation focuses on the ways in which corporations, like Facebook, have befriended and endeared themselves to their consumer base, while simultaneously exerting latent forces of control. While many studies have examined the motivations for using Facebook, the majority have focused on the psychological effects of Facebook, few have focused on the ways in which the application’s architectural design encourages potentially harmful behaviors. This presentation uses a Deleuzian control society framework to explore the mechanisms underlying how Facebook not only mines data, but also how it influences human behavior in a significant way, which remains relatively unclear to users, largely because they were engineered to be that way. The underlying research explores the ways by which Facebook has incrementally grown to be an indispensable part of people’s lives and why its users are steered into continually volunteering their personal information to a company designed, at best to target them for advertisements, and at worse to use the myriad of data to constrain free will.

Nupoor Jalindre
North Carolina State University, USA

Nupoor Jalindre is a PhD student in the Communication, Rhetoric and Digital Media program at North Carolina State University. She has a background in Computer Engineering and a Masters in Technical Communication. Her research focus includes media studies in the AI domain and pedagogical approaches for interdisciplinary studies.

Digital divide is not closed just because more and more people are getting on the Internet. The phenomenon has to be studied in continuum with respect to technological evolution and ability of populations to be able to afford and adopt those new technologies. Carolyn Marvin explains that media are not fixed natural objects but constructed complexes of habits, beliefs, and procedures embedded in elaborate cultural codes of communication. This research looks at Artificial Intelligence (AI) as a means to reducing the digital gap among populations because of how AI devices provide enhanced usability by use of natural user interfaces. To do so, Amazon Echo has been used as a sample media apparatus. Instead of touching upon all factors contributing to digital divide, I have focussed on two significant ones - Usability and Access. The impact of modern technology on digital divide can be studied by analyzing the relationship between elements that form a kind of assemblage that includes technological factors, human factors and interaction mechanisms. Deleuze states that the relationship between social machines and technical ones may be purely one of perspective, and that both are conjoined and in conflict within the megamachine that is the process and flow of desiring production. To study this nature of machines (here, Amazon Echo/Alexa), we need to look at machines differently. Deleuze and Guattari’s Assemblage theory is used to see Echo in terms of its form and content (material and energetic components) to further analyze how each component affects the Digital Divide.

Fernanda da Costa Portugal Duarte
Federal University of Minas Gerais, Brazil

Fernanda Duarte is an Assistant Professor at the Department of Communication at the Federal University of Minas Gerais, in Brazil. Her published work articulates critical digital theory, media arts and mobilities studies. She is the editor for *Mobility and Art for Transfers*, an interdisciplinary journal for mobility studies.

How can we employ speculative experimentation with media technologies as a strategy to materialize social imaginaries of future and as a critical reflection about how we, as humans, engage with technology? Through the multidisciplinary lens of Critical Digital Studies, this presentation explores utopian thinking and material engagement with technologies as pedagogical methods for digital media literacy. While hacking and critical making fosters speculative design of technology, they also pose productive ways to reflect about the undergoing transformations in a world mediated by digital data. I follow Guattari's ecological approach to push the range of ontological modalities to the limit and explore the machinic capacity to build realities. In this sense, I acknowledge that the imagination of alternative digital futures should be attentive to the current affective dimensions of technologies, as they also illuminate imaginaries of projected political actions. The appropriation of digital technologies by activists constitute a model of micropolitics in practice as their poetics invent alternative lines of flight and propose nomadic constructions as continuous revision of their own utopian drives. The possible outcome of this approach is twofold: while activists problematize how their own creative work is driven by culturally situated issues, scholars experiment with multimodal composition beyond text. If this first possibility points to an emergence of technology appropriation as a form of micropolitics, the latter points to a potential of innovation in methodological approaches. Such shift presents the opportunity for scholars to experiment with technology appropriation as modes of critical reflection, teaching and learning.

Drugs and modulations of velocities in the contemporaneity: psychic and urban territorializations and deterritorializations

Altieres Edemar Frei
University of São Paulo, Brazil

Psychologist and professor, Frei is a Specialist in Psychoanalytical Semiotics and Clinical of Culture by PUCSP, with a Master's Degree in Clinical Psychology by the Nucleus of Subjectivity Studies and Research, also at PUCSP. Currently, he is a doctoral researcher at the Faculty of Public Health of the University of São Paulo.

According to Deleuze's proposition that "it is not enough to fear or wait, it is necessary to seek new weapons", there is an ethical appeal for the coupling of public policies and their derivations for the connection between subjects with a history of abusive use of alcohol and other drugs and the urban configuration itself in contemporary times. The stage of the so-called "social reintegration" presented on the tripod prevention-treatment-social reintegration of the still-current National Policy on Comprehensive Care for the User of Alcohol and other drugs (Ministry of Health of Brazil, 2005) allows us to think of the potencies of these activations, and by raising its study as a device, it also allows us to disassemble speeches and understanding arrangements about how much social reintegration actions are still practiced as simulacra of the idea of reformatory, just as the old Code of

Minors (1927) prescribed for deviant adolescents. After all, what is the ethical status and the right to desertions and the invention of deserts, nomadisms, fluidity in times of confinement and dismantling of public experience? The cartography of the social reinsertion as a device allows to reach some of these considerations in times of assumption and perpetuation of control societies. It is a topic that will bring the contemporary drug debate in the light of its understanding as a device within diagrams of power.

Daniel Fernando Fischer Lomonaco
Federal University of Santa Catarina, Brazil

Psychologist with a Master's Degree in Public Health (the Federal University of Santa Catarina), Daniel has been working in the field of psychoactive substances and been a militant in the field of drugs for 20 years. He is interested in autoethnographic research, thinking of the cartographic method in order to share disputes, tensions and controversies in the arena of drugs.

The phenomenon of the consumption of psychoactive has always been present in our societies. However, the question of drugs is a recent social invention and is characterized mainly by the prohibition and repression of certain substances and the incitement of others, in particular, of prescribed drugs. Since the twentieth century, the production and increase of consumption has practically led to a process called Pharmaceutical Invasion. These ambivalent relationships constitute a kind of drug device. These substances can be considered as a complex and polysemic category, as they isolate and separate molecular materials from the most varied, often unstable ones. These socio-technical objects are indeterminate until they are reported to assemblages that will constitute them as a drug, and they can only become drugs when they come in contact with living bodies. For Deleuze and Guattari, these substances are distinguished by their use - as weapons or tools - that is, for the destruction of men or for the production of goods. The effects of the device of drugs, perverse or not, are articulated with different modes of engagement with the world - modes of existence. The presentation is related to the author's master's research accompanying 12 consumers or ex-consumers of psychoactive substances, who, for different reasons, were in treatment. The author's experimentation pathway is taken into account in this mapped self-ethnography that demonstrates how the notions of drug use are a matter of dispute and open to controversy, for example, the issue of the self-determination of people who engage in drug use.

Fábio José Orsini Lopes
State University of Maringá, Brazil

Psychologist with a Master's Degree in Education and a PhD in Psychology, Fábio is a Professor of the Department of Psychology of the State University of Maringá. He acts and researches in the field of alcohol and other drug abuse. He teaches courses in Psychology and related areas. His research groups work in the area of attention to the users of alcohol and other drugs. His areas of interest are: Mental Health; Mental Health and Psychosocial Care; use and abuse of alcohol and other drugs; Psychodynamics of Work.

This presentation deals with the relationship between work and drug use. It is based on the assumption that both the consumption of psychoactive substances and the act of working are human actions that have intra and intersubjective components, with active roles in psychic functioning and in the construction of identity. Recent research has pointed to the phenomena of collective alcoholization, with clear functioning and defensive objectives,

regarding the construction of labor collectives in response to the threats imposed by the work organization. Such studies indicate that alcohol consumption is usually based on a ratio inversely proportional to the appropriation of the sense of work by workers and their collectives. In our proposal, we seek an approximation between the possibilities of intervention in the health of the worker and the guidelines of the public policies of attention to drug users. This scenario summons the concerned researchers to the relation between work and mental health with diverse challenges and unfoldings, since the organization and management of the work usually faces the use of psychoactive drugs by workers under criteria of functionality, since the use of drugs by workers only becomes a "problem" when it impacts the measurable work production. The psychoactive role of drugs and its relation to the subjective conformation of the worker deserve, therefore, attention. The results so far point to the deep tensions present in this relationship between work and drug use, signaling challenges both to the relationships between mental health and work and to the policies and practices of attention to drug users.

PAPERS

Adriana Frant

Pontifical Catholic University of São Paulo, Brazil

Adriana Frant is currently a student at the PhD program in Literatura, Cultura e Contemporaneidade at Pontifical Catholic University of Rio de Janeiro with a passage as a visiting scholar at Brown University.

Lines of Fight

This presentation aims to trace the mutual influence exerted back and forth between Fernand Deligny and Deleuze & Guattari. While the philosophers were working together on AO and ATP, Deligny, with the help of Félix Guattari, took residency in an abandoned farm house in the Cevennes region of France, together with autistic children and other adults unqualified for working with these kids. During the twenty years or so that Deligny spend in this network, the only method developed for dealing with the autistic children was to follow their wonderings through the terrain and then trace their movement and gestures onto a series of maps. This minimal gesture, that is, the drawing of these lines, was the starting point of the idea of wonder lines (ligne d'erre), lines produced by these kids when they wavered away from their chores, and produced movements and gestures that were unmediated, or, as Deligny suggests, these were gestures for nothing. My aim is to trace the link between this idea of wonder lines with the concept of lines of flight, as proposed by Deleuze and Guattari, and through this comparison, think about how can the lines of flight be thought of as a basis for political action, not only as a dispositf of resistance, but most importantly, as a means and a tool to undertake the political struggle of our times. In other words, how to make lines of flight into lines of fight.

Adriana Maimone Aguillar

Federal University of the Triângulo Mineiro, Brazil

Adriana Maimone Aguillar - Professor at the Department of Education of the Institute of Education, Arts, Humanities and Social Sciences at the Federal University of the Triângulo Mineiro (UFTM). Pedagogue and Master in Education by the Federal University of São Carlos (UFSCar) and PhD in Psychology by the University of São Paulo (USP-Ribeirão Preto).

From the production of normal to the explosion of the other

Analyzing some of Michel Foucault and Gilles Deleuze work, one can notice wide knowledge about practices which make it possible to perceive many subjects produced in specific time and space. The binary logic produces different types of subjects and this logic, in its turn, is the result of the power and the sexuality devices. The discourses are built on practices lived among the subjects and, especially in modern age, it happens in institutions such as prisons, hospitals, clinics, schools. Within these facilities, power and devices are exerted on individuals like strategies and technologies to order and place them, to take care of their diseases, to teach them ways of living, to educate them. Therefore we can ask ourselves: what is the way that those educational practices deal with the idea of subjects production, subjectivity, difference and normality? How does human being exist in the pedagogical subjectivation apparatus? Based on the studied authors we notice that what is understood as normal and abnormal are in fact social constructions and also these constructions are based on discourses of truth and in practices of power exerted on the bodies, human beings and collectivities. Educational practices, programs and discourses have their basis on the normality as the hegemonic model and thus the creation of the subject, excluding everything else that is different.

Adriana Rosa Cruz Santos

Federal University of the State of Rio de Janeiro, Brazil

Adriana Rosa is a Psychology's teacher at the Universidade Federal Fluminense (Brazil). She has researched body-subjectivity from the experiments proposed by Lygia Clark and Lula Wanderley with the relational objects and rehearsed in this course a methodology of relational work, which directly engages the body of researchers in the production of knowledge.

Lula Wanderley: body without organs, art and delirium

Lula Wanderley's trajectory in the field of Brazilian psychiatric reform, in a singular unfolding of the final career of the plastic artist Lygia Clark with relational objects, unsettles the boundaries between art, subjectivity and body, excavating a body without organs, where there seemed to be only black hole. Lygia Clark used the objects as a way to access / transform the memory of the body, making the processes of subjectivation simultaneously point of incidence and effect of the artistic activity, revealing, in this operation, the transverse character of subjectivation's processes. In Lula Wanderley's work in one of the largest public psychiatric hospitals in Rio de Janeiro, Brazil, art emerges as a device of care and instability of socially constructed forms, deriving the delirium from the place of symptom to the aesthetic artifice that create worlds. By accessing pre-verbal affections, marks and sensations that inhabit the body and triggering transits of the senses through sensory experience, relational objects give language to the unthinkable, to that which exceeds thought and language. Here delirium, far from the common psychopathological meaning, can win other senses and destinies, integrate itself into a network of support, inscription and circulation that includes the body and singular relations of care. In this process, another body is generated, obviously not the body-form, organism, body-with-organs, but, as Deleuze and Guattari have designated it, unfolding the Spinozian immanence and the Artaudian intuition, a body- intensive that is simultaneously triggered / produced by the artistic device and which in doing so deterritorializes the regular senses of madness, art, care.

Alana Albuquerque

Federal University of Rio Grande do Sul, Brazil

Alana Albuquerque is a PhD candidate in Social and Institutional Psychology at the Federal University of Rio Grande do Sul (UFRGS/Brazil). She is a member of the research group "Body, Art, and Clinic". Her current research interests include contemporary subjectivity, time, science fiction, and cyberculture.

Deleuze's concept of future and postcolonial thought

This work aims to analyze how the concept of future present in Deleuze's philosophy of time can be related to postcolonial thought, especially in what it refers to the possibility of imagining other futures, not yet foreclosed in the promises of the modern utopias, neither in the post-apocalyptic scenarios of the dystopias. As a heritage of the scientific and modern thought, the future has been kidnapped by all sort of predictive techniques. Speculations about the future circulate widely as a commodity and generate profit, guiding the next step of large corporations. In the fictional territory, the imaginary futures of classical sci fi stories have also been colonized. It is predominant in these kind of fictions certain notions that are closely related to a Eurocentric point of view, such as the notion of civilization, of "developed societies", or even of humanity. For that reason, we highlight the necessity of freeing the future from finalist perspectives that fix it in a certain time to come. In its both

concepts of third synthesis of time, and of Geophilosophy (with Guattari), Deleuze tries to liberate the category of the future from the linear and chronological perspective of time, foregrounding its characteristic multiplicity and open-endedness. Align with this notion, we seek to invest in a kind of speculative thought that embraces uncertainty, in order to give birth to other versions of the future, not probable ones, but futures yet unthought, other worlds that are, in this exact moment, also claiming a call to existence.

Alberto Isai Baltazar Cruz
University of Edinburgh, Scotland

The author holds a Bachelors in Social Anthropology and a Masters in Cultural Studies. Currently a PhD student in Social Anthropology at the University of Edinburgh. His doctoral research focuses on the analysis of desire, hope, and the future as theoretical concepts for the study of undocumented migration of people from Mexico and Central America to the United States of America and Mexico.

Contested Desires, Hopes, and Futures. Aberrant Movements and Affective Resistances in the Postglobal Undocumented Migration Borderscapes

Every day, thousands of people from Mexico and Central America decide to leave the places where they live and head to the US and Mexico. However, supported by millions of people living in these countries (some openly standing against them), those who work as presidents, as well as some doing it as politicians and migration agents, are implementing increasingly harsh migration policies aiming to stop those heading to their territories and to return those already living within them. Despite this situation, and supported by millions (some openly choosing to do it), people decide to migrate without authorisation. Inspired by the ideas of Deleuze and Guattari, this paper adopts an approach that by paying attention to people's embodied, relational and embedded locations within the assemblages of which they are part of; argues that people's desires, hopes, and envisioned futures (in their in/transitive dimensions) are part of what moves them to migrate and those with whom they have contact with, to support or stand against them. Through ethnographical vignettes, such approach will show how driven by their desires, hopes, and envisioned futures, through all the places where undocumented migration takes place, people are reproducing and multiplying borderscapes within and between states' territories, contributing to the perpetuation of molar formations, like fascisms. But also, and more importantly, will show how within these places, people are also performing aberrant movements and micro-political affective resistances that by destabilising such formations are opening the possibility for different and minor desires, hopes, and envisioned futures to emerge.

Alda Regina Tognini Romaguera, Davi de Codes, Eduardo Silveira and Leandro Belinaso
University of Sorocaba, Brazil, University of Campinas, Brazil and Federal University of Santa Catarina, Brazil

Alda Regina Tognini Romaguera is a Pedagogue, Master and PhD in Education by the Faculdade de Educação da Universidade Estadual de Campinas. Collaborator researcher in OLHO (FE - Unicamp). Ongoing pos-doctoral research in the Universidade Federal de Santa Catarina; coordinates the Grupo Ritmos: Estética e Cotidiano Escolar (Rhythm Group: school aesthetics and quotidian) and professor in the Universidade de Sorocaba.

Davi de Codes is a Doctoral candidate in Education, in the research line Language, Art and Education at Unicamp. Member of the research group Coletivo TECENDO: Cultura Arte Educação/UFSC and Humor Aquoso/Unicamp. His areas of interest and expertise are:

Environmental Education, Image, Science and Biology Teaching, Memory, Teacher Training and Art Education.

Eduardo Silveira is an Actor, biologist and clown. Master and PhD in Education by the Universidade Federal de Santa Catarina. Researcher in the Grupo Tecendo (UFSC). Professor on biology at the Instituto Federal de Santa Catarina (IFSC), where also coordinates the Grupo Textualidades Babélicas (Babylonian Textualities Group).

Leandro Belinaso is a Biologist graduated at the Universidade de São Paulo (USP). Master and PhD in Education by the Universidade Federal do Rio Grande do Sul (UFRGS). Professor at Universidade Federal de Santa Catarina (UFSC) and coordinator of the group “Coletivo Tecendo: cultura arte educação” (Weaving Collective: culture, art and education (UFSC)).

Envelop yourself: bodies in motion

In the experience herein proposed, one wishes the encounter of moving bodies with the word in spoken, said, written, felt, filmed fashions. The expression “envelop yourself” is taken as provocation of mode of address, as well as of fold of the thoughts and images that affect us. Through the bodily exercise of fictional writing comes the invitation to give oneself over to unlikely readers. Receiving a correspondence without knowing its sender; becoming or not its desired recipient; fictioning worlds that are made into folds at every pause of the body in the stations of reading, listening, writing... Inspired by Lygia Clark and her works (folds?) of olfactory sensory tactile performance visual art, we wish to ask: What limits does fiction need to pierce so we can read it as transgressive? What does this wound, open on the frontier that fiction wants to transpose, force us to think? This presentation strives to think of fiction as an inspirer of a bodily, windy, transgressor movement, which in swirls causes a cyclone. A noisy, incessant spiral of beginnings. Transposing a limit is not enough, for the transgression that hurts it, pierces it, is exhausted at the exact moment of its transposition. It will be then necessary to recommence. And again. And one more time. With Foucault (2001), we think that the transgression does not produce oppositions, does not triumph, does not separate. The transgression is no more than a passing gesture, whose open limit we know is closing again. This beginning, incessant and intoxicated with so many swirls, demands perhaps that we take fiction as a playful dimension of thought, one dimension that seeks to undo certain crystallized orders and include some novelties and some strangeness.

Alda Romaguera and Elenise Andrade

University of Sorocaba, Brazil and Federal University of Feira de Santana, Brazil

Alda Romaguera, PPGE/UNISO. Pedagogue, Master and PhD in Education by the Faculdade de Educação da Universidade Estadual de Campinas.

Elenise Andrade, DEDU/UEFS. Biologist, Master and PhD in Education by the Faculdade de Educação da Universidade Estadual de Campinas.

Methodological (im)possibilities: gestures of suspension in research in education

Our projects of researchers are woven into a generative network to invent multiple sensitive artifacts such as postcards, video poems, video letters, laughs, and gestures. With and by the power of intercessors of the most diverse arts, we design poetic creation workshop with images, photographs, words, sounds, as well as methodological procedures to welcome gestures of dismantling, shuffling writing - understood as a slogan - beyond the territory of interpretation and bringing along the thinking for the outside. It is not about taking it outside simply, but trying to think outside the box by using skills such as feelings, language, limits. Movement to unmask the assemblage of the traces that make up letters of these territories, in the weaving threads of the artifacts produced in the workshops, shaving the

authorship and putting in suspension the written function of the words to 'draw with threads' in poetry, scratching and sewing of photographs, images and sounds, as in the works of Cindy Steiler (<http://cindysteiler.com/home.html>). We ask ourselves: how can these workshops, which wish nothing to mean, explain, model, confront the complex ethical, aesthetic and political relationships of research? We wish to think of a research methodology that does not allow for certainties nor for planning; of an exclusive will to explain and interpret not in order to analyze data, events and knowledge; that exhaust the experience 'in itself' in daily life of even students or researchers to bet on an experiment; that is made by compositions in drift, mutant to each workshop-event, in the encounter between people and objects and sensations; that is moved by poetics of the production of meanings.

Alessandra Aparecida de Melo
University of Campinas, Brazil

Alessandra Melo graduated in Philosophy (2015) and is student of the Master of Education at the University of Campinas (Unicamp). She is a high school teacher and was the supervisor of PIBID - Teaching Initiation Program - Coordination for the Improvement of Higher Education Personnel (CAPES), from 2016 to 2017.

Encounters, driftings and experimentations at Fundação Casa

This paper presents some of the countless imagery and textual productions developed in workshops held at Fundação Casa, a place where juvenile offenders from the state of São Paulo, Brazil, stay when deprived of liberty. For two years we offered workshops inspired by the theory of Gilles Deleuze and Felix Guatarri. These were events that promoted encounters, multiplication of ideas, affections, crossings, production of words and images giving impulse to a powerful action against the cultural homogenization of the subjectivity of the boys. Mobilizing thoughts, dragging, cracking the concepts and extracting them, we have opened new possibilities, states of variation, flows of thoughts and images. We took chances, facing impossibilities and overflowing them, in search of movement. Following clues to the production of images and life in this place of seclusion governed by the inflow and outflow of young people were some of the trails covered. Subjective plots that encompass both the social field and the set of circumstances of life have been noted in boys, and are linked to crime values, marked by tattoos and driven by desires of the capitalist machine: ostentation, success in crime, conquest of lots of money and purchases of sneakers, motorbikes, cars and so on. Already the institution stands out: the scanning, the verification of the behavior, the production of subjectivities easy to be controlled so that the order is maintained and the singularities and the differences are diminished. But in the face of all this how did this production take place? What were the imagery and textual materials produced?

Alex Taek-Gwang Lee
Kyung Hee University, South Korea

Alex Taek-Gwang Lee is Professor of British and American Cultural Studies at Kyung Hee University. He has written extensively on French and German philosophy and its non-Western reception, Korean cinema, popular culture, art and politics. He has lectured and published widely in South Korea and beyond. His book "The Rise and Decline of Radicalism in the Post-war World Order" is forthcoming.

The Politics of Animality: On "The Existence of Very Special Becomings-Animal"

My presentation aims at examining the Deleuzian concept of animality and searching for the possible anti-fascist politics of “becomings-animal.” In his interview with Clare Parnet, Gilles Deleuze confesses that he finds displeasing in domestic animals. The important concept of “becoming animals” is not in fact so much as to cats and dogs. What he indicates with the concept is something about animals as such. He reproaches dogs’ barking for its stupid cry, and he says that he prefers wolves’ howling at the moon. Furthermore, he states that people loving cats and dogs do not have a human relationship with, for instance, kids who have an infantile one with animals. What is important is to have an animal contact with animals. Deleuze concludes that he is frightened to see those who walk down to the street in talking to their dogs. From this perspective, he criticizes any attempt such as psychoanalysis to transform animal images into the symbols of family members, as in the interpretation of the dream. A new concept in philosophy necessarily sounds a barbaric word. It is not properly philosophical. There would be no territorialization, and there is no leaving the territory, no deterritorialization, without reterritorialization elsewhere. In animals, these territories are expressed and delimited by continuous emission of signs, responding to signs. A spider is such an animal that fits Deleuze’s concept of becoming animals. A spider’s web is the result to react to signs. As for a wolf track, hunters and trackers meet each other in an animal relationship. There is a connection between signs, territory, and writing. According to Deleuze, the writer pushes language to the limit of the cry, of the chant, and a writer is responsible for writing for in the place of, animals who die, even by doing philosophy. This is the way in which the politics of animality brings forth the very existence against fascism.

Aline Sanches

State University of Maringá, Brazil

Aline Sanches is a psychologist, Doctor in Philosophy (UFSCAR - Brazil) and Doctor in Psychoanalysis (Université Paris Diderot/ Paris 7). She is currently teaching psychology at State University of Maringá (UEM - Brazil). For over fifteen years, she has been studying Deleuze’s philosophy in dialogue with psychoanalysis and has published several articles on this topic.

What does it take to generate thinking and creating?

The idea of thinking as a natural and spontaneous activity was not something Deleuze would give credit for. To his mind, what generates thinking is violence, and there is no other way than to be provoked to think. Good sense and common sense are just convenient paths that we should fight against. This is not about using methods to correct or direct pre-existing thoughts; it is about creating something from scratch. Thinking is embodied to our existence as field of experience. Events and traumatic encounters trap us into repetitions, and thinking allows us to reinvent our lives. To create something new, thoughts must be wrested from their natural stupor, thwarted in its spontaneous form. But violenting our thoughts is not only painful, but dangerous; it brings us closer to no sense and madness after all. Such reflections on thinking/creating permeates Deleuze’s philosophy and are expanded when with Guattari, leading to the question: how to create a body without organs? A question of life and death, an exercise to overcome limits or to make war machines: to create is to destroy everything that blocks creation. This work provides a conceptual base from Deleuze and Guattari to discuss the subtle line between creation and destruction. It also gives tools to understand how forces that destabilize our bodies and subjectivities may catalyze inventive movements or produce reactive movements and paralysis.

Ana Carolina Brambilla Costa
University of Campinas, Brazil

Master's Degree in Education at the School of Education (Unicamp- Brazil). She has a degree in Visual Arts (Unicamp) and Pedagogy (UFSCar). Works as an art teacher in public and private schools of the interior of São Paulo and is a member of the art collective Galhofas in Descalvado-SP.

Between the museum and the gutter: images, schools and race relations

The reverberations of Brazilian education for ethnic-racial relations move the images that capture forces of black identities in schools: images that slide over so many, crystallized in the school imaginary and in schoolbooks; images that take a flight, that are invented in the smoothness, and return to be striated in categorizations. They move about in itinerances, inhabit gutters and street poles. They fold, unfold, refold other images: pictures of stories written in official textbooks, images that organize the public museum and throw their folds in schools. This work aims to think about the meetings mobilized by images of a public museum and images of contemporary Brazilian artists that focus on racial issues (Moisés Patrício, Rosana Paulino and Ayrson Heráclito). These are encounters of creation of images and thoughts, inspired by the concepts of Deleuze and Guattari. In the encounters, what movements are built? What powers of life do flowing images carry? When they inhabit the city, stripped of the conformations of representation, signification and illustration that are conferred upon them, what disturbances can they cause? Therefore, it is interesting to think of the establishment of the modes of existence of images in the relationship with the city and with racial issues. To make them exist more, in their silences and echoes, in their verses of empty paper. Let them create molecular noises, which annoy, resonate and transit between modes of existence. Finally, between movements of flight and capture in which the images dance, we can make the sensible dance and proliferate thoughts about schools, images and racial relations.

Ana Carolina Justiniano Melotti
Federal University of Espírito Santo, Brazil

Translator and English high school teacher in ES (SEDU-ES), has a Master's degree in Applied Linguistics (translation) from UFMG. Currently studies (doctorate) at the post- graduation program (PPGE- Teaching, Curriculum and Cultural Processes) at Federal University of Espírito Santo (UFES). Member of the research group Curriculum, everyday life, culture and knowledge networks. CNPQ/UFES

Making worlds, breaking truths, jumping walls: Performance as Subversion and Resistance in Education

This work draws on the notion of performance as a translation of gestures and movements, as a form of violence that takes place in the encounter with outsiders, forcing us to think through subversion and resistance. Performance is thought of here as black hole of subjectivity whose borders are room for transitoriness and disturbance. As a war machine, it can be an agencement able to make education vary in unexpected, new, unprecedented ways, without any relation with signification. Sliding among edges, performance is the invention of a world that is both unique and plural, thus, it can only be traced as a map (a matter of Performance, says Deleuze). In education, it is an invitation to an incomplete text, since it happens in the midst, in the interstice of experience, where multiplicity breaks out and creates a zone of borders and dialogue. To perform is to dare to jump walls, to provoke encounters, becomings, recognitions and estrangement at the same time. As part

of a pack/ band, we are all performers. We seek to explore performance as a minor gesture that breaks truths and invents its own pulse in the trembling lines of liveliness, for its turn, full of affections, involutions and multiplicity.

Ana Paula Freitas Margarites
Federal University of Pelotas, Brazil

Ana Margarites holds both a Bachelor in Graphic Design and a Master in Education degrees from the University of Pelotas, where she currently is a PhD in Education candidate. Ana is also a professor at Sul-riograndense Federal Institute (IFSul), teaching in graphic and digital design courses. She currently researches digital images and gender matters from a philosophy of difference perspective.

Production of subjectivity and images of feminism on Facebook

This presentation discusses how images published by feminist brazilian pages in Facebook act in the production of subjectivity of women in Brazil today. According to Guattari, the contents of subjectivity depend on a series of machinic systems in which the subject is produced by relations between individual and collective instances. These instances act as voices of power, knowledge and self-reference, making the subjectivity a neverending process and the subject nothing more than the duration of beliefs and habits, as pointed by Deleuze. Social media constitute, today, one of the technologies that travels the most among the many domains of daily life, making it impossible to think about sociability, culture, work or education without considering the changes caused by such tools and the way they produce subjectivities. The images seen constantly on social media usually correspond to what Deleuze names clichés, or images that can only represent, emptying the power of thought. The representativeness of these images, when used as propaganda by social movements as feminism, lead us to consider the need of a nomadic feminism, as suggested by Rosi Braidotti; a feminism that can handle multiplicity. The field research is cartography-inspired and maps images seen in brazilian feminist pages with the largest audiences on Facebook, questioning which ways to exist as a woman emerge in these publications. It is hypothesized that, instead of favoring the appearance of nomadic subjectivities that deconstruct crystallized patterns, the images that circulate in social media, specifically on Facebook, often establish identity patterns and reinforce gender stereotypes. What stands out in these cliché images is an understanding of feminism and subjectivity rooted in preconceived notions.

André Corrêa da Silva de Araujo
Federal University of Rio Grande do Sul, Brazil

André Corrêa da Silva de Araujo is a PhD Candidate in Communication Studies as part of PPGCOM - UFRGS. His subjects of interest are Semiotics, Theory of Communication, Contemporary and Science Fiction Literature, Media Studies, French and North-American Philosophy.

A New Image for Communication

Could we envision a philosophy of communication in the work of Gilles Deleuze? This idea might sound absurd taking in account his later books and interviews, when he nominally dismisses communication as a subproduct of capitalistic subjectivity. However, when looked closely, we can see that when Deleuze is dismissive of communication he is talking about a specific sort of 'philosophy of communication', one that is based on intersubjectivity, mutual

understanding based on a principle of universal reason and the pursuit of an agreement. Taking in account the majority of his philosophy, we can notice that such an idea of communication is incongruent to his project. As he states, what we lack is a critical concept of communication. Far from being between subjects, we believe that this possible concept of communication operates in an ontological level. We can see the concept being used in a myriad of moments in which not only communication appears as a positive term, but also a key concept in what we could call, along with Alessandro Carvalho Sales, his early ontology. His view that the world and reality are comprised by a number of heterogeneous series which come together in an event is directly related to the figure of communication. There are elements (a dark precursor, an object = X, an empty house) that allow for the dissonant series to communicate and, thus, bring upon a world. These figures act as mediators - as 'signs', as Deleuze puts it, following the pragmatists. His theory of signs (which later takes a more political approach in his work with Guattari through his machinic semiotics) could be a path to understand what we propose as a "new image of communication", one that is not based on the figure of agreement, but rather the figure of conflict, following Deleuze's famous aphorism that which forces thought to happen is a violent encounter with a sign. And that encounter, that event, is where we believe a critical concept of communication could be located.

Andrea do Amparo Carotta de Angeli
Federal University of Santa Maria, Brazil

Andrea do Amparo Carotta de Angeli - Occupational therapist graduated by the University of São Paulo, Master in Clinical Psychology by the Núcleo de Estudos da Subjetividade of the Pontifical Catholic University of São Paulo (PUC-SP) and PhD in Social Psychology by the Federal University of Rio Grande do Sul. Occupational Therapy Professor at the Federal University of Santa Maria, coordinator of ESPAÇOCORPO - Transdisciplinary Research Center in Dance and Occupational Therapy.

To think the daily performances of self and an occupational therapy

This text will attempt to go through the human experiences of life that became acts, comprehending that in those acts the narratives of life stories and of the world in its cultural, social, political and economic dimensions come together. It also focus on what is indescribable, chaotic which guarantees the condition of constant creation of those narratives and acts. Acts that correspond to the matter of expression of human life by combining its condition of reproducibility and invention simultaneously, and acts that gain visibility in the daily life weaving process. What in the experience of doing is repetition of the same or variation and which of these narratives repeat themselves? What constitutes creation and how to access this dimension of action, the one of the aesthetic experience, the one of producing difference? What moves creation, the poetic production of life? Would the production of this difference be the expression of human diversity? Which occupational therapy affirms itself when we take the human doing as human narratives? Could comprehending human actions in this contemporary scenario favor the reencounter with the power of life to reinvent itself and change the conditions of living?

Anna Cavalcanti
Federal University of Rio Grande do Sul, Brazil

Anna Cavalcanti is PhD candidate in Communication and Information in Federal University of Rio Grande do Sul (UFRGS). Interest areas: media temporalities; cultural journalism; aesthetic experience.

Temporality Frameworks in Cultural Journalism

From the readings of "Bergsonism" and "Difference and Repetition", this article aims to reflect about the articulation of time in contemporary culture journalism. Understanding cultural journalism as a kind of communication that brings the public closer to the experience of art and thought, it is essential to reflect on their temporality in face of the speed of current news production that is imposed. Accustomed to the material and spatial exteriority of the world, man is often mistaken and represented in a spatial time of chronological character - time widely shared by contemporary media. However, as an artistic mediator, cultural journalism acts as a proportioner of more extended temporalities, which presuppose a wider time for both writing and reading. In this way, we understand cultural journalism as a possible mediator of a time/space of difference, which has the potential to allow subjectivation processes divergent from those produced by capitalistic chronological time. Placed under a rhythm of procedural production, cultural journalism permeates a series of singularities - metaphorical, contextual and relational - that in a creative way - referring to creation - enables the "nonnumerical multiplicity by which duration or subjectivity is defined, plunges into another dimension, which is no longer spatial and is purely temporal" (Deleuze, 2008, p. 32) calling the reader to reflection, in addition to the informative news. To illustrate this specific temporality of the genre, an analysis of a journalistic vehicle will be made, based on a temporal mediation of the culture.

Aragorn Eloff
Unaffiliated

Aragorn Eloff is one of the conveners of the South African Deleuze & Guattari Studies Conference (www.deleuzeguattari.co.za). His recent work applies Deleuze and Guattari's thought to questions of radical politics, subjectivity and algorithmic forms of control. He also works in the field of experimental music; his generative and gestural compositions can be explored at www.further.co.za.

Without desire there is no solution

In his 1992 essay, Postscript on the Societies of Control, Deleuze describes how various methods of control are coming to replace the practices of the older disciplinary societies. While prescient, these observations need to be updated if we are to adequately grasp the dynamics and implications of life within control societies 25 years later, in a world of deep learning neural networks, ubiquitous computing, ambient intelligence, autonomous drones, data mining and statistical profiling. Most crucially, while Deleuze is almost certainly correct in his claim that the specific machine associated with control societies is the computer, he does not sufficiently explore the nature of the deployment of algorithmic processes that computing enables. What I will argue in this presentation is that the figure of the algorithm is central to an understanding of the present moment and that this entails, in turn, that we countenance the burgeoning hegemony of a specific form of reasoning that I have chosen to call algorithmic reason. Connecting this proposal with the discussion of desire in *Anti-Oedipus* as well as Guattari's early work on subject and subjugated groups, I will critically engage with what is commonly understood as identity politics, underscoring the unique ways in which algorithmic reason produces and reinforces, even in politically radical/oppositional contexts, microfascist subjugated groups and subjectivities through an extension of the underlying abstract diagrams of technical systems of adaptive artificial learning - specifically what are known as generative adversarial networks in computer science - across the whole of society. If we are to meaningfully resist the present, I argue, we will need to

develop new revolutionary schizoanalytic practices. I will present the Brazilian practice of Somaterapia as one example of this.

Artem Radeev

St. Petersburg State University, Russia

Artem Radeev (1976) - PhD, Associate Professor of St.Petersburg State University, Institute of Philosophy. His dissertation "Analysis of Aesthetic Experience: History and Theory" develops Deleuzian idea of multiplicity. He is giving courses "Aesthetics", "Deleuze: Cinema", "Contemporary Philosophy", and others. Author of "Nietzsche and Aesthetics" (2013, in Russian) and 65 articles (3 in English).

Beyond Fascism of Aesthetic Experience

Aesthetic experience is one of the central theme of aesthetics. This type of experience is commonly understood either as a form of discreteness (for example, as disinterestedness) or as a form of continuity (for example, as a structure with coherent aspects). However, both forms imply an idea of unity. The most accurate concretization of the idea is «subjective universality» (Kant) which discloses its fascist character - as subjectivity and as a claim for universality. A Deleuzian analysis of «lines of flight» brings a more diverse perspective to the aesthetic experience and allows us to understand aesthetic experience beyond fascism and forms of unity. The essence of this understanding is the recognition that this type of experience is largely determined not by continuity or discreteness but by moments of interruption, lines of flight. At least three consequences we can have from this understanding. First, it enables us to recognize that forms of affectation constitute aesthetic experience. An affectation that supposes de-subjectivity and multiplicity is the core of aesthetic experience. Instead of subjective universality, aesthetic experience is a kind of de-subjective multiplicity. Second, it gives us an opportunity to compare a Deleuzian idea of aesthetic experience as lines of flight with similar conceptions of experience of G.Bachelard in his "Dialectics of duration" and M.Yampolsky who argued that historical experience consists of events that flight from history. Third, the de-subjective multiplicity as the feature of aesthetic experience enables us to rethink the relations between aesthetics and politics.

Ayuto Ogawa

Osaka University, Japan

Ayuto Ogawa is a PhD student of Philosophical Anthropology in Kyosei (Critical Studies in Coexistence, Symbiosis and Conviviality) at Osaka University. He specializes in French theory, especially on Jacques Derrida's thoughts. He has written some articles on the dialogue between Derrida and Deleuze/Guattari ("Discontinuous Touch—On Derrida's critic against Deleuze in *Le toucher*, Jean luc Nancy").

Dangerous Transversal Imagination—Derrida and Guattari on Genet

In this presentation, I would like to focus on the role of imagination opening pre-personal subjectivity through J. P. Sartre, J. Derrida and F. Guattari's readings of J. Genet. Derrida's *Glas* (1972) and Guattari's "Genet again found" (1986) "split analytical map creation method". Both of them are paying attention to Genet who continues to produce and change in phonemes and spelling characters playing under the signifiant chain of the symbolic. Derrida is dedicating *Glas* to Genet's text on Rembrandt, but what is surprising about here is that Derrida is aligning Genet and Hegel. Derrida was doing work to refine the logic of

transcendental imagination ontologically in his reading of Hegel in the 1970s. The logic of the German idealistic imagination, which drives the speculative life, creates its own continuum by forming such a fantasy. In this fantasy, it melts into an anonymous relationship itself. It resembles Hegel's speculative life too. That is the strategy of Derrida, but in 1972 Derrida can not build that argument and is abandoned here. In a sense, Guattari's reading Genet is to further refine Derrida's strategy in a cutaway way. Simon Critchley ridiculed both Derrida and Sartre here, and frankly evaluates Genet's successful attempt with Guattari. However, both Derrida and Guattari were paying attention to imaginative things and fabulative images. We must focus on their similar interest. In an imaginative continuum indulging in illusions will have the potential to destroy individuality. However, invert from there and transversality must be cut out. It is subjectivity cut out in anonymous and pre-personal level. Here, Guattari do not doubt that Gene will escape from the continuum. However, I argue that Genet's practices of transversal fantasies should be considered between Deleuze/Guattari's optimism and Derrida's pessimism. We must understand the territory of the imaginary that both Guattari and Derrida faced in this dangerous bet.

Belmiro Jorge Patto
State University of Maringá, Brazil

Belmiro Jorge Patto, State University of Maringá (Universidade Estadual de Maringá - UEM) Adjunct Professor in Criminal Procedure at Universidade Estadual de Maringá/UEM - In his doctoral degree, developed the concept of schizoprudence as a nomadic assemblage that dissolves the Law and the constants of the logos (State, society, subject), into continuous variation, in the itinerancy of the nomos.

Law and schizoprudence: the molar extraction of constants in standard measures and the molecular continuous variation of collective assemblages of enunciation

As Deleuze and Guattari show, the abstract machines that effectuate molar lines and constitute the State apparatus, are always simultaneous with a war machine that deterritorializes or carries the quanta of flows which decodifies the molar structures into creativity or even dissolution. One of the most efficient assemblages that renders the molar lines is the Law with its overcoding system that functions as an abstract machine that "reproduces segments, opposing them two by two, making all the centers resonate, and laying out a visible, homogeneous space striated in all directions" (TP, p. 223). On the other hand there is an abstract machine that we propose to call schizo prudence. Yet it is not on the other side like an opposition, but insists in the very molar systems as quanta of flows, lines of flight, in molecular smooth space. Of course the Law operates as dominant language, or as they called it order-words, imposing its binary logic of legality/illegality to the political game. In the same token, it opens up the language to its multiplicities, because a "method of rhizome type, on the contrary, can analyze language only by decentering it onto other dimensions and other registers"(TP, p. 8). These other dimensions and registers are exactly the task of schizo prudence which brings to surface the assemblages of the war machine and operates as continuous variation. Schizo prudence, then, is about experimentation of affects beyond good and evil, the potencies of multiplicities in the plane of immanence, about becoming minor. As the authors state: "In the order-word, life must answer the question of death, not by fleeing, but by making flight act and create. There is a pass-word beneath order-words" (TP, p. 110). Schizo prudence is an ethico political assemblage that decenters the logos into nomos.

Bernardo Tavares dos Santos
University Center of Brasília, Brazil

Degree in Social Sciences, with a work on the political thought of Deleuze and Guattari. Master's degree in philosophy concluded at University of Brasilia in 2017, with the paper: "Metaphysics and exteriority: Jean Wahl and Deleuze's empiricist philosophical taste".

A matter of reality, not of mere thought: Jean Wahl and Deleuze's transcendental empiricism.

Deleuze suggests his philosophy is a "transcendental empiricism", but the sense of such notion is not as clear as it seems to be. It is often understood as a sum of Kant and Hume, an eminently critical philosophy—in the fashion of the former—corrected and refined by the empiricist principle of exteriority of relations—a discovery which is assigned to the latter. By virtue of this understanding, François Zourabichvili could state that "there is no ontology of Deleuze". Nonetheless, a different understanding is possible, one that finds the source of that notion in the teachings of Jean Wahl and of his allies. It is Wahl who expressly claims—before his student Deleuze—the "transcendental empiricism" to be a proper philosophical project that must be accomplished by 20th century philosophy. It is him too who identifies this empiricist project to pluralism—or the exteriority of relations—and to a philosophy of intensity. However, Wahl is an enemy of Kantianism. For him, philosophy is about existence itself, reality itself. Thought is still a problem of major relevance, but it does not surpass nor interdict the research of existence. Therefore, once we take Wahl's philosophy as an access to Deleuze's transcendental empiricism, we cannot understand the latter as a Kantian project. We should first conceive a paradoxical ontology "of the AND", that is, free of the "traps of the verb to be". Accordingly, it becomes necessary to rethink the range and the undeniable importance of the critical problem in Deleuze's philosophy.

Bruno Vasconcelos de Almeida
Pontifical Catholic University of Minas Gerais, Brazil

Post-doctoral in Philosophy by UFMG (2016; 2014). Doctor and Master in Clinical Psychology from PUC-SP (2010; 2005), Subjectivity Studies Center. Professor at PUC Minas. Member of the Center for the Study of Contemporary Thought (NEPC-FAFICH-UFMG). Member of the Philosophy of Technology WG (ANPOF). Member of the CLACSO working group: Deliberative Spaces and Public Governance.

Sympathy, Creativity, Indiscernibility and Intensity as Political Variations of the Present

This work deals with modes of communication and affectation of the sensitive experience in technological scenarios of acceleration, visibility, control and biopolitical capture of life. It is about thinking sympathy, creativity, indiscernibility and intensity as practical operators to combat the ongoing fascist processes in current political life, with special interest in the micropolitical dimensions that go through the clinical practice and the presence of different technologies in everyday life. The bubbles and segmentations of financial capital, rentier or productivist, have produced a crushing of creative powers, capable, in theory, of confronting the modus operandi of micro-fascism distributed by virtual, personal, political and communitarian networks. Sympathy is openness to the other, a special mode of contact and encounter, and the joy of activating new relational logics. Creativity sets up resistances, lifelines, world refinements, addressed here in different modulations of the act of creating. The indiscernibility invents proximal, intermediate, hyperborean zones, and overrides stiffened configurations and crystallized stabilities. The intensity activates the creative and destabilizing chaos for new movements and arrangements. From Deleuze and

Guattari, and still using authors like Scheler, Bateson, Stern, Ruyer, Simondon and Whitehead, the conceptual investigation work ends in problematizations of a clinical case and the use of an app known like Replika. It can be thought that sympathy, creativity, indiscernibility and intensity confront coping possibilities and rich subjective production in the midst of the techno-scientific and techno-aesthetic flows that make the constant presence in networks an experience of reduced vital margins.

Camila Benezath Rodrigues Ferraz
Federal University of Bahia, Brazil

Camila Benezath Rodrigues Ferraz is a Ph.D. student in Architecture and Urbanism at Federal University of Bahia (PPG-AU/UFBA) and holds a master in Architecture and Urbanism in the same University. She is a member of the "Urban Laboratory" and "Urban Visions", both research groups at PPG-AU/UFBA.

Becoming-child as a way to research, to manipulate, and to write the city

The infantilization is a strategy of the capitalist subjectivity's production which removes from the individual the autonomy to think and to organize his own life and attempts to fit everything related to desire and to create in the dominant stratifications. However, there are points of rupture, deviations, and reappropriations in the micropolitics that act at the everyday life, as the becoming child, for example. This concept, found throughout the work of Deleuze and Guattari, is related to the creation of heterogeneous representations in processes of singularization. It is not about imitating a child or regressing to an earlier stage of development. It is about returning to creativity, perception, and affection that the child possesses before being modeled; it is about entering into the field of experimentation, of possibilities, and of abandoning the mask that imposes limits, domestication, and discouragement. Would it be possible to use the concept of becoming-child to study cities? Becoming-child embedded in the way of researching, manipulating, and writing in order to approach the city not as an object to be unraveled, but as a sentimental cartography to be drawn. In this work, specifically, we choose three encounters, all in Vitória, Brazil: a singer who pretends to be himself; a tale about the city; and a young woman during the carnival. In these encounters, we found the becoming-child (of the singer, the writer, the young person and also the cartographer-researcher) as potency to other stories of cities, in ruptures with the dominant stratifications and in the affirmation of life.

Camila Cristina de Oliveira Rodrigues and Sergio Resende Carvalho
University of Campinas, Brazil

Graduated in Psychology from UNESP (2005), with Improvement in Mental Health at UNICAMP (2006), Master in Collective Health, with emphasis in Planning and Management at the Faculty of Medical Sciences UNICAMP (2017). She has been working in the Psychosocial Care Network of the city of Campinas/ SP-Brazil for 11 years and currently manages CAPS ad Independência.

Micro-revolutions: narratives and openings of new possible worlds. What is it possible to see and talk about people who use alcohol and other drugs today?

This work aims to present my master research, where I sought to investigate the functioning of Brazilian compulsory psychiatric hospitalizations. Through an archive survey, I analyzed the records of subjects interned compulsorily in Campinas. With this, it was noticed that the figure of the madman has been superimposed on the figure of the drug addict who, not only through criminalization, but also of the psychiatrization of the behaviour has been the

target of massive strategies of control. According to some thinkers like Deleuze, Guattari and Foucault, I understood that this material revealed a kind of machine of annihilation of life while the drug-device was fabricated as a great social problem that would justify the intervention and the regulation of the State. In this process, it was recognized a strengthening of bureaucratization and fragmentation of mental health care strategies based on mechanisms of judicialization and psychiatry. The strategy used to produce a deviation and a critique of this reality through the production of the research was to construct narratives that would restore to these confined bodies a connection with the multiplicity of worlds to which their lives were engaged. The narrative, in this sense, was a strategic decision, based on the ethical-aesthetic-political paradigm. It was intended through this methodological arrangement to see and speak the other from that place of indignation about a type of health production and knowledge that speaks about the other affirming who he is, hiding his voice, covering his tragic beauty, his vivacity and alliances.

Catarina Pombo Nabais
University of Lisbon, Portugal

Catarina Pombo Nabais is born in Lisbon in 1976. Graduated in Philosophy by the Faculty of Letters of the Classical University of Lisbon (1998), she obtained the Diplôme d'Etudes Approfondies in Philosophy at the University of Amiens, France (1999) and a PhD in Philosophy by University of Paris VIII, Vincennes - Saint-Denis, under the supervision of Jacques Rancière, awarded with the highest distinction for a PhD thesis in France, 2007. In 2013 she published her first book, entitled *Deleuze: Philosophie et Littérature*, edited by L'Harmattan, Paris. Catarina Pombo Nabais is a FCT Post-doc Researcher at the Centre of Philosophy of Science of University of Lisbon (CFCUL), where she is an integrated member since 2006. From 2007 up to 2014 she was the Head of the CFCUL "Science and Art" Research Group. She is now the Head of the "Science-Art-Philosophy Laboratory" (SAP LAB). Having a Post-graduation in Art Curating by FSCH/Nova, Catarina Pombo Nabais has also been developing work as Curator.

The immanence of the inorganic life of art

After the discovery of the autonomy of the cinematographic image as a brain materialized on the screen in the volumes about cinema, Deleuze proposes a neurological conception of art. Art is presented as a radical philosophy of Nature where the brain exists among vegetables and minerals. It is mainly in the chapter seven "Percept, affect and concept" of the second part of *What is Philosophy?* (entitled "Philosophy, Science and Art"), that Deleuze and Guattari expose what can be considered their last glance on art. "The work of art is a being of sensation and nothing else: it exists in itself"¹. This autonomy of the sensation is done by a double sacrifice, at the same time of the object of the sensation and the subject of the sensation. The brain is a singular spirit, at the same time virtual as the concepts that it creates, and actual as the chaos that it recuts with its concepts. It is the subtlest dimension of a Nature that contemplates, of an internal sensation, like soul or force, like micro-brains or inorganic life of things. In this sense, the latest Deleuze and Guattari's aesthetics as philosophy of spirit is an ultimate version not only of the transcendental empiricism, but also of the philosophy of Nature.

¹ WP, p. 164.

Chantelle Gray van Heerden
University of South Africa

Chantelle Gray van Heerden is a Senior Researcher at the Institute for Gender Studies, Unisa. Her research centers on the philosophy of Gilles Deleuze and Félix Guattari, particularly its relevance for considering the ways in which subjectivities are produced and reproduced, or troubled. She also writes short stories and uses synthesizers and gestural composition to create different soundscapes.

From the Autochthonosphere to the Allochthonosphere: Escaping the Logics of Plantations and the Moving Target

Plantation logics creates a particular appreciative of the spatial coordinates of histories as the carceral, a kind of facialisation of power, is always reliant on binarisation and biunivocalisation. In order, therefore, to bring about any real change in the world, anarchism has to shed this weight, becoming-imperceptible being a necessary step towards the deterritorialisation of stratified micro-powers, the dogmatic image of thought, the sedentary arrangements of enunciation and subjectivisation. The problem, I argue, lies at the surface, when surface equals ground as a condition, because one is then trapped within the circular logic of conditioned/condition. No other condition is possible while the surface grounds itself on the finite synthetic unity of transcendental apperception because this unity is tied to the four aspects that subordinate difference to diversity. This then, leaves us neatly inside the plantation. Deleuze, in *The Logic of Sense*, invites us to reconsider the surface and the ground and this can help us think about how to disrupt the spatial coordinates of the plantation and the racial violence it portends. However, another aspect needs consideration, namely the kinds of subjectivities plantations produce. The problematic lies in the tension between that which is and can be stratified - and therefore regulated - and that which presumably cannot. I say presumably because the intensification of algorithmic regulation and recognition under disciplinary control societies means that moving bodies have increasingly come under political governance, which at once owns and disowns them as the figure of the migrant, the moving target par excellence of our time. Migrant frames, as memory devices, signal a problematic related to the temporal dimensions that memory inhabit and catalyse. What Deleuze finds problematic with this is that such a view subordinates time to memory. In order to respond meaningfully to the logics of the plantation and the moving target, I argue that anarchism has to desire a politics of time rather than one of memory because, by forgetting, we return to the groundless ground of the surface, leaving behind the conditions that memory tie us to.

Cheryl Gilge
Unaffiliated

Cheryl Gilge is an independent scholar whose research engages technological mediation in everyday life. She has two ongoing projects, one examines Google Street View and the ways in which it transforms user practices. The second examines the pervasive environment of Web 2.0 technology and the rhetorical appeal of autonomy, innovation, and efficiency.

Cultural fascism in a post-political milieu

In “Schizoanalysis, Nomadology, Fascism”, Eugene Holland takes up the notion of a possible US Fascism under the Bush Junior regime, engaging Deleuze and Guattari’s 4th and 5th variant of the war machine to analyze the developments within that unique political moment. Holland states that if a US fascism were to emerge, it would have a more religious character and appear more culturalist than the historic militaristic forms. This paper picks

up this line and asks, what might a cultural form of fascism look like in the present era? It proceeds from two assertions. Nicos Poulantzas claims that fascism belongs to the imperialist stage of capitalism. If globalization is considered the imperialism of the 21st century, a contemporary form of fascism might be present. Second, if global capitalism subordinates the State to the aim of capital accumulation, as both Deleuze and Guattari and contemporary political theorists proffer, the attendant fascism would be more culturalist, as Holland suggests. This paper examines the contemporary Web 2.0 milieu as a possible form of cultural fascism. Evangelizing technology adoption and its rhetorical appeal to innovation, efficiency, and autonomy captures a range of investments across all sectors. The imperative to participate in this cultural production takes many forms, from the gig economy to smart city initiatives. Social media and the speed in which it mobilizes the masses influence everything from individual choices to corporate politics. The growing dominance of tech companies and cult of corporate personhood therefore warrant a critical examination, given the growing influence of algorithms and data in everyday life.

Chris Stover

Arizona State University, USA

Chris Stover's writings on Deleuze and Guattari have appeared in *Media and Culture*, *Music Theory Online*, and *Perspectives of New Music*. He is editor of the forthcoming volume *Rancière and Music* (EUP). He is an assistant professor of music theory at Arizona State University and an active composer and improvising musician in New York City.

Tatuando o samba (tattooing the samba)

In Tom Zé's 1976 *Estudando o samba* the iconic samba is taken apart, rearranged, reimagined, reterritorialized. Zé renewed this concept with *Estudando o pagode* (2006), using a contemporary samba subgenre, pagode, as a space to explore musical and cultural, class, and gender relations. *Estudando o pagode* is a "feminist operetta" that uses music and text to bend spatio-temporal perspectives and disrupt narrative structures that flow through pagode practice. Between these two studies, Zé made two darker, quasi-dystopian readings of Brazilian culture in the neoliberal regime. In the first, *The Hips of Tradition* (1992), the concept of history is folded and refabulated as multiple spatio-temporal trajectories are redirected and recombined: medieval Provençal troubadours converse with Haroldo de Campos, Cantor with Don Quixote, Dido and Aeneas with Lennon and McCartney. A key theme appears in the song "Tatuarambá," a portmanteau of "to tattoo" and "samba." In "Tatuarambá" the cultural cannibalism espoused by philosopher Oswald de Andrade and adopted by the Tropicalistas (of which Zé was a key figure) takes on multiple new registers. For Deleuze and Guattari, "tattoos...embrace the multi-dimensionality of bodies"; tattoos mark bodies and inscribe them as more-than-human. For Zé the body of samba becomes the territorial machine of a prosthetic post-samba, the emergence of which deterritorializes relations to all samba-bodies. Like de Andrade's cannibalism, this involves more than simple deterritorializing acts of stylistic hybridization. As Patricia MacCormack writes, tattooed bodies "allow us navigate the plasticity of the regime of signification through which the body emerges" but we also must engage "the concrete materiality of marked flesh, which involves actual pain." Zé's relation to samba, once critical ("studying") becomes a cruel clinical engagement violently marking and re- (or a-) signifying samba enacted through series of musical and lyrical de- and recodings.

Christian Fernando Ribeiro Guimarães Vinci
University of São Paulo, Brazil

PhD student in Education from the University of São Paulo, in which he develops a research project with FAPESP scholarship. Master in Education (2014) from the University of São Paulo, he holds a degree in History (2009) and Philosophy (2015) by the same university. Part of the CNPq research group called CoPERP - Collective of Researchers on Education and Power Relationships.

Educational Microrevolutions: Deleuze, Guattari and the Brazilian educational research (1990-2010)

Our aim with this work is to present a perspective about the diffusion of the thought of Gilles Deleuze and Félix Guattari in Brazilian educational research, considering the interval between the years 1990 and 2010. This is the result of a research developed during our master's degree, in which we seek to map the uses of deleuze-guattarian and deleuze's concepts in Brazil and more specifically in the field of Education. In our research we consider the production launched in the form of articles and published in 44 periodicals that comprised the strata A1 and A2 of the Qualis table launched in 2014 - Qualis is a system of quality evaluation adopted in our country aimed to the control of our academic production excellence. Through the analysis of this material, our intention was to think about the ethico-political dislocations produced by these works in relation to the old conceptions that has prevailed in the field, especially those conceptions linked to the so-called critical theory. Producing a shift from the field of macropolitics to the field of micropolitics, the educational works that operate with the thought of Deleuze and Deleuze-Guattari seem to offer another conception of political experience, proposing to think the field from an idea of experimentation of thought which is not restricted by certain classics foundations - like so the notion of subject, the notion of ideology and others. Bringing certain deleuzian-guattarian concepts to problematize some educational issues, the authors of the area seek to overcome existing old conceptions about the field of education and to promote another way of experiencing the educational thinking. We argue that the great revolution - or microrevolution - operated by these studies is reflected in the change from a conception of science as logos, understood as an ordering reason, to an idea of science as poiesis, understood as a creative reason.

Christopher M. Drohan
Oklahoma State University, USA

Dr. Christopher M. Drohan (PhD, European Graduate School) is a Teaching Assistant Professor of Philosophy at Oklahoma State University. He is the author of /Deleuze and the Sign/, through Atropos Press, as well as many other articles and book chapters on Deleuze.

Dark Precursors' in the Classroom

This paper explores various 'dark precursors' in the semiotics of the modern academic classroom. It begins by considering the ways in which a professor functions as a dark precursor to the power and intensity of the administrative order. Imperceptibly, professor must infiltrate the multifarious territories of their students, so as to set up an invisible path through which the administrations 'regime of signs' can later be imparted. After exploring the strategies employed in doing so, this paper will consider the way in which the terminal nature of each course and degree then purges the academic machine of all non-conformists, while neutralizing and pacifying those remaining until they too become missionaries of the academy in their own right. However, at work in the classroom are many other dark

precursors, each competing to appropriate students as much as the school's admin. For example, the purveyors of classroom resources (e.g. textbooks; software), vendors that operate in and through the electronic devices they bring to class, and even other students attempting to lure their peers into the other micro-organizations of the broader academy (e.g. fraternal organizations, campus ministries, etc.). In this conception, the modern classroom is revealed as a front line a war of competing intensities and regimes, themselves mired in the various culture wars and proxy-wars being fought globally. Finally, this paper will provide some concrete strategies for resolving these adversarial dialectics, so as to allow the academy to function as a creative 'haecceity' instead. Through these strategies, I will argue that the classroom can instead become middle-ground for 'diagramming' how these poisonous adversaries get formed, and how to prevent their inception and violent competition in the future.

Chung-Hsiung Lai
National Cheng Kung University, Taiwan

Chung-Hsiung Lai (PhD, University of Nottingham) is a Distinguished Professor of Critical Theory at the Department of Foreign Languages and Literature, National Cheng Kung University, Taiwan. His research interests lie primarily in the area of contemporary philosophy, critical theory and western literature.

Against Racism: Political Facility and People to Come

This aim of this paper is two-fold: firstly, to explore how the "political facility machine" has produced universal racial discrimination since "year zero;" and secondly, how "probe heads" as war machines can help us fight against such a long-established racism and welcome what Deleuze and Guattari call "a people to come." Deleuze and Guattari, in "Year Zero: Faciality," critically examine the ontological genesis of the human face and the political machine of facial racism. They point out that the face is imposed on us universally and over-determines our identities in the world. This facial machine codes, decodes and over-codes our faces with the social formations and predetermined systems of meanings. It thus over-determines our identities as the subject. Since it is performed by a certain assemblage of power in our societies, Deleuze and Guattari believe that our faces are products of this political facility machine. Therefore, the question to be asked of a face is not "what does a face represent?" but rather "what can a face do?" In *What is Philosophy?*, they argue that there is "'a people to come' in the form that art, but also philosophy and science, summon forth: mass-people, world-people, brain-people, chaos-people." Against the continual universal facial racism, I will link their "probe heads" to "a people to come" to explore a war-machine people who are perpetually generating differences with a politics of the future in the 21st century.

Cintya Regina Ribeiro
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Writing policies, thought policies: the "micro-essay" as strategy

Paul Patton, in his work "Deleuze and the political", says that Deleuze and Guattari seem to be more interested in the modes in which a society differentiates itself than in those that

hold them together. The political question would not refer to the legitimation or delegitimation of the government, but to the transformations of the modes of government of oneself and others. Our study aims to explore this perspective, discussing possibilities of a deleuzo-guattarian policy from the academics modes of production. Considering that the diversity of thought practices produced in social life constitute impersonal experiences modulating the economy of power relations, we approach academics modes of production as political modes of thought. More specifically, we develop the argument that the modes of writing constitute as policies of thought. For this discussion we take as an intercessory element the work *Ó*, written by Nuno Ramos, Brazilian artist who carries out creative processes in multiple languages and fields of the arts. In particular, we explore the singularities of a mode of writing - which we here call "micro-essay" - in the creation of writing-thinking policies. Our study aims at establishing connections between the discussion of a deleuzo-guattarian policy constructed from the theoretical-conceptual horizon of "contagion" and "becoming-imperceptible" and the possibilities of thought policies modulated by the variation of academics writing modes. The paper points to the singularities of the academics modes of political action, focusing on the "micro-essay" as one of the possible strategies for creating thought policies.

Clara Barzaghi De Laurentiis
Pontifical Catholic University of São Paulo, Brazil

Clara Barzaghi has a major in architecture from FAU-USP. She is currently taking a master's degree in Subjectivity Studies at PUC-SP, under the guidance of Peter Pál Pelbart. From a post-structuralist perspective, her research is situated between art and clinic, focusing on artistic creation and its relation with subjectivity production.

Mapa Teatro and the aesthetic dimension of micropolitics: artistic creation as invention of possible existences.

From the cartography of the production of the artists' laboratory MapaTeatro, a group active in Bogotá, Colombia, I enquiry how artistic creation can invent other possible existences (Rolnik, 2002; 2006). The group starts problematizing certain contexts, presenting ethnofictions that dismisses History and falsifies memories that create new space-times. MapaTeatro is thought here as a War Machine in constant transformation, unpredictable and nomadic. Assemblage that does not operate within the logic of dualities and identities. It is closer to the living abstract machine the more it opens and multiplies the connections, and outlines a plane of consistency (D&G, 2008). This presentation focuses on C'úndua project, in which the group worked in a central neighborhood of Bogotá, El Cartucho, which, after the forced eviction of thousands of residents, was made tabula rasa to become a park. More than a critique of capitalistic urban production, the group, along with former residents of the neighborhood, develops actions that invent a people that returns, and remains. A memory-world is instaured, going beyond the physical limits of that place, connecting different space-times. And an encounter with the center of São Paulo takes me back to El Cartucho, surrounded by remains of lifeforms that survive around Sala São Paulo. This papers approaches MapaTeatro as a War machine that allows the proliferation of other War Machines, presenting a shift in perspective, that establishes an ungovernable internal space, through which desire finds passage in intensive lines that work with chaos against opinion, towards non-fascist existences.

Claudia Madruga Cunha and Aline Di Giuseppe
Federal University of the State of Paraná, Brazil

Claudia Madruga Cunha is a teacher in the department of education at University Federal of Paraná, with a degree and master in Philosophy, a PhD and a postdoc in education. She published *Philosophy Rizoma: metamorphoses of Thought*.

Aline Di Giuseppe is a teacher of the private schools in Curitiba and master's student in education at the University Federal of Paraná.

Cartography of a compound subject in Education: Black, Woman and Teacher

Rescuing some footprints and with them proposing a way that gives tonality to Deleuzian ethics, this article starts from the triad of studies of the authors, Nietzsche, Bergson, and Espinoza. With this starting point and without ignoring the points of view proposed in some other moments in the philosopher's production, it tries a connection with the principles of Rhizome, *A Thousand Plateaus 1*, for the design of the performance of a compound subject: "Black woman and teacher". It outlines the alternatives of self-empowerment of this subject so that their ethnicity, gender and profession are emancipatory possibilities for a powerful educator, who acts at the border of a pseudo egalitarian democratic society. The constant adaptations to the new programs and to the reformist discourses linked to reparatory policies, which began in Brazil at the end of the twentieth century, reviewed school practices and modified the school scene without necessarily leaving this environment receptive to the difference. At the beginning of this century they forged a false consciousness unified around the concept of citizenship, in the tendency to find for the other, for the different, a "place" of equality. The "black woman and teacher" in the classroom, defies the humanist project now liberal or libertarian, which linked to modernity comes diluted in the present days. It plays its role in education indefinable when it does not want to reduce itself to legitimize the identities that social movements, in the search for equality of rights, have been externalizing. Appropriating from the principles of Rhizome, it wants to allow an educational practice that takes place beyond the formal existence of the new frequent subjects in the territory of the school.

Cristóbal Durán Rojas
Andrés Bello University, Chile

Associate Professor at the University Andrés Bello (Chile). He's also a Researcher of FONDECYT, and is currently working on a research project about the ontology of relations and the theory of multiplicities on the philosophies of Simondon and Deleuze. He has published three books and several articles on Philosophy and Aesthetics. He coordinates the Núcleo de Teoría de las Multiplicidades.

What kind of Political Disjunction? Deleuze, Guattari and the Consistency of a Whole beyond the Unity

What kind of Politics can be thought of from the claim that both Deleuze and Guattari raise against the idea of unity, and against the series of events linked by an order that subsumes then? This very broad question will allow us to show the need for a confrontation between two concepts of philosophical-mathematical origin, and whose relevance seems important for a political consideration. These concepts, "set" and "multiplicity", have a differentiated status in several of the moments in which Deleuze refers to them. Their main difference lies in the way in which the connections they hold are related to a moment of unity. Although both concepts constitute a whole, the problem for Deleuze is to think of a whole that is not given, and that contemplates the possibility of creating something new. It is necessary that

the series remain open in their possibility of not causing some kind of exclusive primacy to fall on one another. That is, that they do not limit the transformation of relationships to a mere discontinuity foreign to the whole. It would be, rather, to think about the absolute change that defines the whole. A "positive use of the disjunctive synthesis" will be what will lead Deleuze and Guattari to gradually get rid of the purely conjunctive formulation and to affirm the consistency of a heterogeneous multiplicity, rather than the generic unity of a set defined by parts. We will try to argue that the formulation of a continuous and heterogeneous multiplicity implies the affirmation of the inclusivity of points of view, which keeps divergent series implied. This will allow us to suggest what is the meaning of a political engagement to a common plane, defined by a transversal communication between beings that only differ.

David Martin-Jones
University of Glasgow, Scotland

David Martin-Jones is Professor of Film Studies, University of Glasgow. His specialisms are film-philosophy, and world cinemas. He has authored several books, including *Deleuze and World Cinemas* (2011) (shortlisted for BAFTSS Annual Book Award), serves on the editorial boards of *Deleuze Studies* and *Film-Philosophy*, and edits *Thinking Cinema* and deleuzecinema.com.

Deleuzecinema.com - The Brazilian-Deleuze Connection (How and Why?) Functions Contra Fascism

In 2012, the open access research resource deleuzecinema.com went online. We have been able to track users from over 100 countries. What is striking, then, is that after the USA and the UK, Brazil provides the third most number of hits to the website. In this talk I would like to open a conversation: to try to account for the popularity of Deleuze and cinema in Brazil; to think further on how/why Deleuze's thought reached Brazil and how this may have impacted on the website's uptake here; and finally, to consider what this particular phenomenon might imply about how and why knowledge crosses borders in our globalized world.

Davina Marques
Federal Institute of Education, Science and Technology of São Paulo, Brazil

Davina Marques is graduated in Languages and Pedagogy, with a Master's Degree in Education and a PhD in Comparative Studies of Literature. She is a professor at Instituto Federal de Educação, Ciência e Tecnologia de São Paulo, in Hortolândia/São Paulo, Brazil.

Incendies, microrevolutions and individuation

Wadji Mouawad's *Incendies* (2003), a monument, is a story of hatred, wars, fights, and incredibly constant love. It is the story of a woman and her children. The plot tells us of possibilities of resistance and healing, ways to mend broken promises and opportunities to start anew. In this paper I will visit this work of art again, in order to highlight the intensifications and the encounters that make us what we are. The objective is to think of subjectivation and individuation as a result of the potent assemblages that we construct throughout life. If experimentation is a possibility to encounter joy, it is also a leeway towards hardships and problems. We may choose to ignore following a line of flight, but, by following it, other paths will be projected, and new planes of consistency will possibly be constructed. Narwal, the protagonist of Mouawad's play, presents her children with a request or an invitation to dive into her past, so that, by knowing her, they would be able to

break the line of hatred as heritage. Narwal had already done that herself, when she was young. Her grandmother had told her to go, to learn, to leave everything else behind. She had learned. It is important to keep connected to the vital energy that links us to happiness, even if when it is a glimpse that shines away from chaos and death. These are the microevolutions. Microevolutions open us to new possible worlds. Here it is an invitation to understand them as shared nomadisms.

Débora Reis Pacheco

Federal University of Mato Grosso do Sul, Brazil

Doctor student in Mathematics Education at the Federal University of Mato Grosso do Sul (Brazil) and participant in the Curriculum and Mathematics Education Research Group. Master in Mathematics Education by PUC/SP (Brazil). Graduated in Mathematics from University Bandeirante (Brazil) and educated by University São Marcos (Brazil).

Student movement: captures AND/or resistances?

To experiment writing as a war machine in the field of Mathematics Education, I discuss in an ongoing doctoral research on the occupations of the state schools of São Paulo in 2015. In this event I propose to draft a discussion on this subject articulating with the concepts of catch, resistance and minor education. The struggle of secondary school students in front of the proposal to close more than 90 state schools makes us think about how much captures and escapes can be confused in movements that seek to resist school models. School occupations allowed for experimentation with minority schools, which cracked the channeled portfolios back to the blackboard and invented classes in food preparation, assemblies, clearing of collective spaces, discussions on racism, gender, and even math classes for college entrance exams. In the speech of the secondary students, mathematics appears accompanied by the word "hasta". What can a math or the absence of it in an occupation? One possibility is to think, from the theorizations of Deleuze and Guattari, the other schools invented in a space between, that create micro-actions of the outside (minor education) while reproducing macro-actions of the inside (greater education). In the space between the capture of secondary students by institutions and capture of micro-actions that perhaps have not escaped. Secondaries appear as actors of a "new" education or as "saviors of the motherland." Resistance AND /or capture?

Eduardo Alberto León

Latin American School of Social Sciences, Ecuador

Eduardo Alberto León is based in Quito, Ecuador, and has an affiliation to the Latin American School of Social Sciences. He earned his Master degree in Philosophy from the Ottawa University, USA. His Bachelor of Arts with a Major in Philosophy from the East Los Angeles College, USA.

Deleuze psychoanalysis and repetition

The present research work aims to establish what is the conception that exists for Deleuze on the psychoanalysis, and afterwards in general I observe the notion of repetition in Deleuze and Freud, important for this topic. I argue that, desire does not produce fantasies, it produces realities. The issue is to determine what makes the unconscious-as-factory fabricate desires that produce this reality and not another one, that create this society and not another one. This way, we will see what in the matter the above mentioned authors expose. It is probably deceitful to separate both conceptions since Deleuze works

with Freudian concepts. The third part of the work focus on this relation and their differences.

Edward Thornton
University of London, England

Ed is a Visiting Tutor and 4th year PhD candidate at Royal Holloway, University of London. His doctoral project traces the development of the concept of the 'line of flight' in the work of Deleuze and Guattari. His broader research interests include 20th Century French philosophy, psychoanalysis, and the relation between institutional forms and their corresponding forms of knowledge.

Deleuze and Guattari's Regimes of Signs

In *A Thousand Plateaus*, Deleuze and Guattari differentiate between four different regimes of signs. Each regime designates a specific way in which semiotic relations can overcode physical and organic relations to give rise to a particular social organisation. These four regimes - the pre-signifying, signifying, counter-signifying, and post-signifying - are only distinct in the abstract; any concrete social organisation is composed of a mixed semiotic. In this paper, I will use these four regimes of signs, to examine four different methodologies for reading Deleuze and Guattari's work. I will argue that the recent rise in 'analytic' readings of Deleuze's work (and especially the attempts to use *Difference and Repetition* to overcode his later work with Guattari), produce a signifying regime of signs, which is ultimately despotic and paranoid, while many artistic and purely affirmatory readings produce a post-signifying regime that is passionate, and monomaniacal. Both of these methodologies for reading Deleuze and Guattari are regressive, because they both inadvertently align Deleuze and Guattari's work with an assemblage of desire that is capitalist in form. Against these readings, I will offer a mode of analysis based on a use of the pre-signifying regime, with its in-built capacities for warding off the possibility of a takeover by an imperial signifying system, and the counter-signifying regime, with its nomadic distributions and its ability to create smooth-space. At a moment when the Deleuze and Guattari Studies community is rapidly changing, this paper will act as an intervention, and will offer an analysis of the politics internal to the field.

Felipe Etelvino Benevenuto and Solange Puntel Mostafa
University of São Paulo, Brazil

Solange Mostafa is a professor at USP Ribeirão Preto in the course Librarianship and Information Science. Author of books on Deleuze in the interface with education, cinema and information science and Felipe Benevenuto holds a degree in Librarianship and Information Science from at USP Ribeirão Preto, develop research in the field of Philosophy of Difference and Bibliotherapy with 2 articles.

Bibliotherapy and the minor reading

Bibliotherapy is one of the slopes of orality or the reading act. In its Anglo-Saxon form it is a technique or a reading group dynamics used as a kind of therapy in hospitalized patients or in conditions of various confinements, such as clinics or nursing homes and in reading programs in libraries. Bibliotherapy is presented in the dictionary *The Online Dictionary of Library and Information Science* in three phases: 1) personal identification of the reader with a particular character; 2) resulting in psychological catharsis leading to 3) rational insight to the reader's own experience. The three phases suggest a phenomenological approach of reading, confirmed by the Brazilian literature on the subject, especially the

works of Caldin (2002, 2003, 2011a, 2011b). Contrary to this phenomenological view of reading, we will present the concept of 'minor-reading' (to differentiate it from phenomenological bibliotherapy) and from becoming (to differentiate this process from Aristotelian catharsis). If in the Deleuzian conception philosophizing is to create concepts we question in this research: what is the problem that the philosophical concept of "minor-reading" solve , differently from a phenomenological view? What are the components of a minor reading? What is the neighborhood of the concepts with which it "minor-reading" communicate in the plane of immanence? If every concept has a history, in zigzag, what is a history of the phenomenological concept of bibliotherapy? What is the becoming of the concept "minor -reading", and what is its relation with others concepts situated in the same plane, in a concretion of concepts?

Felipe Kong Aránguiz
University of Chile

Felipe Kong Aránguiz (1987) is doctor © in philosophy and aesthetics by the Universidad de Chile. He has published several articles about philosophy and literature. His two lines of research are at the moment the concept of rhythm in Gilles Deleuze and Walter Benjamin's theory of magic.

Itineration in matter: towards a political concept of slowness

We examine the concept of slowness in the work of Deleuze and Guattari, in order to explain its difference of nature with speed. To do so, we focus in the chapters 10 and 12 of A thousand plateaus. In the first text, the authors present a spinozian plan of consistence that is crossed by speeds and slownesses. In the second text, the speed of the war machine is opposed to the gravity of the State, and this gravity is apparently identified with slowness. But this concept of slowness submitted to gravity is not the same that appears in the plan of consistence. An intermediate realm comes to being in this text: neither nomadic speed nor sedentary gravity, there is the slowness of the itineration, the line that follows the matter as a machinic phylum and is related to the work of smiths. They live in a third type of space, neither smooth nor striated: the holey space, which requires a slow pace of existence. The sedentary worker faces the resistance of matter, and the nomadic warrior doesn't face resistance at all; but the art of the smith is entering in the resistance of material itself. This slowness is what we would like to recover to experiment a different political view of speed. If the absolute speed has been overtaken by capitalism, and the relative speed of the old state is not an option to take, is there a possibility of thinking slowness as a third political way?

Fernanda da Rocha Marques Nunes
Federal University of the State of Rio de Janeiro, Brazil

Fernanda da Rocha Marques Nunes, psychologist with experience in mental health, clinical psychology and education. PhD student and master's degree in Social Memory by the Federal University of the State of Rio de Janeiro in Brazil. Her research line is about social memory and the production of subjectivity based on children's experience.

Experience and childhood: an essay on the infantile gesture, the becoming-child and the processes of singularization

This paper aims to articulate Deleuze and Guattari's thinking about the becoming-child and the processes of subjectivation with Walter Benjamin's critique of the dangers to which children and youth culture are submitted to modernity, believing that there are possible

approaches that can help us to reflect on the creative processes of memory. Based on the assumption that childhood is not only a stage of human development, or a chronological question, we would like to bring to reflection the contribution of these authors who see childhood under other concepts and places proposing that we think of it as a condition of experience. In the philosophy of Benjamin, Deleuze and Guattari, memory is taken as process and creation. Considering memory as a process means to face time as a permanent alteration of what it is, and experience it as a becoming. The procedural dimension of memory embraces confrontations and struggles, the historical and creative becoming of social actions. Like Walter Benjamin, Deleuze and Guattari criticize the knowledge that is established about childhood. They point to the presence of cultural forces that seek to cover up existential dimensions, such as spirit and desire, fitting them into the registers of dominant references. The chosen authors claim an educational perspective that values the process of knowledge and learning from an experience. The repetitive and calculated way of teaching would only serve to maintain a social model that is interested in the deletion of critical and creative thinking.

Fernando Monegalha
Federal University of Alagoas, Brazil

Fernando Monegalha is a professor at the UFAL - Universidade Federal de Alagoas/Brazil. In his PhD thesis, he investigated the relation between Henri Bergson's and Gilles Deleuze's philosophies.

The structure of the living present in Deleuzian philosophy

In our presentation, we will try to develop a systematic lecture of the deleuzian first synthesis of time in *Difference and Repetition* - the living present synthesis. From our point of view, the interest of Deleuze's approach to the living present consists in its conception of the present as a deep one - a present composed of a variety of levels or degrees of duration, an idea that seems to us much more derived from Bergson than from Hume. In *Difference and Repetition*, Deleuze claims that a large variety of synthesis is being processed inside the living present, that he designates as: (i) the imaginative synthesis - which enables us to anticipate our immediate future, (ii) the perceptive synthesis - which is responsible for the constitution of the hyletic stratus of our sensibility, and (iii) the organic synthesis - which is originated from the great multitude of organs that constitute our body, creating a large variety of larval subjectivities, as Deleuze designated it. In our communication, we will try to analyze these different varieties of synthesis, proposing that Deleuze's aim is to show us the very "vertical" structure of the living present. If our hypothesis is correct, the deleuzian philosophy presents a huge novelty about the analysis of the living present, in comparison to other traditions of thinking, like the French phenomenology.

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Martinez is a Psychologist, Master of the Interdisciplinary Postgraduate Program in Health Sciences of UNIFESP. Liberman is an Occupational Therapist, PhD in Clinical Psychology at the Pontifical Catholic University of São Paulo (2007), Adjunct Professor of UNIFESP. Henz is a Psychologist, PhD in Clinical Psychology at the Pontifical Catholic University of São Paulo (2005), Adjunct Professor of UNIFESP.

Capturing presences: elements for an audiovisual cartography

This work deals with some aspects of a master's research entitled *The Body in Psychotherapeutic Practices: a cartography with Maria Zeneide Monteiro*, in which the senses of the use of technology to capture the event and the production of reality were deepened. Cartography emerges in this process as a research method that makes one understand the power of knowing, whose raw material are marks made on a body: its memories, thoughts, sensations, restlessness, landings and movements. The production of images is problematic in the sense of establishing an interface between the studies of the body, the forms of production of subjectivity and resistance to the subjection of the desiring flows to the capitalist values. The audiovisual resource seeks to create an ethical-aesthetic-political agency that intensifies the narratives, capturing apparitions - still embryonic, unembodied forms - that carry a creative virtuality, with a possibility to reverberate in the ways each one establishes presence in the environments. When we follow Zeneide's narrative, we approach the field of psychotherapeutic technique with expressive practices, where the body is analyzing and producing the subjective formations and the clinical action consists of acquiring other sensitivities.

Fernando Silva e Silva

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The author is a PhD candidate in philosophy at PUCRS. He has an MA in linguistics and a degree in French, both from UFRGS. He is an associated researcher at APPH.

The many forms of supremacist war machines

In *A Thousand Plateaus*, Gilles Deleuze and Félix Guattari propose a geophilosophy which aims to remake philosophical conceptions of space, time, and subjectivity. Put simply, to me, their main concern, building on Deleuze's ontological primacy of difference, is showing how different forms of space ongoingly engender different forms of time, how different forms of subjectivity continuously produce different forms of space and so on. And also how this triad is the main product of abstract machines which are "inseparably political, economic, scientific, artistic, ecological, cosmic - perceptive, affective, active, thinking, physical and semiotic". Their investigations into different territorialities make visible to us the actual and virtual fascistic forms of territorializing and inhabiting spaces, times, and subjectivities and invite us to continue constructing this regime of visibility. In Guattari's ecosophy, these formulations are neatly tied to global and local ecological issues through the structure of the three ecologies: environmental, social and psychological. Refracting with *A Thousand Plateaus*, we are able to make visible fascistic forms of environmentality, sociality and psychology. The current return and rapid growth of supremacist movements around the world demonstrate very clearly that the fascist abstract machine is working full force. However, interpreting these movements as a homage, revisiting, or parody of European National Socialism or Fascism seems insufficient. XXth-century Europe is not the only relevant plateau. Colonialism was the laboratory to develop and refine fascistic territorialities that were after deployed in the metropolises. Neocolonialism has been exploiting and undermining the so-called Global South throughout the XXth Century until today, employing apparatuses of control and war machines that slowly seep back into the North. This work develops the questions of how we can deploy counter war machines and territorialize otherwise.

Gabriel Teixeira Ramos
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Architect (UFES) and Master in Urbanism (FA/UFBA), researcher, writer, professor and graphic experimenter. Doctoral student in Theory and History of Architecture and Urbanism (IAU/USP) where is investigating cartographic activism in South America. Currently, is professor of Architecture and Urban Planning of some particular universities in the state of São Paulo.

How does a map can affect us? Reflexions about urban cartographies with Deleuze-Guattari's literature

This text derives from thoughts, questions and studies of our doctorate's research in Architecture and Urbanism, that is focused in understand critical cartographic productions in South America. For this article specifically we are focused in understand the emergency of the representation's city problem intimately connected with the map production. Because of that we intend to think about the notion of map and cartography presented in Deleuze-Guattari's literature, using this to think the production of maps associated with artistic and critic practices of walking on the cities. Between the end of 19th and during the 20th century, some techniques and actions provoked by modern Urbanism have been configured as paradigmatic way to diagnose the problems of the cities, through the maps. Many critics were indented to criticize the modern model of plan and production of cities, but just Situacionists started a debate utilizing maps, especially with Psicogeography, inaugurating a blunt tactic to produce maps focused in criticize life as spectacle. After them, many critics come from the Art field, but in the social field we can see cartography also as a way of think and produce reality, especially with Deleuze-Guattari that based their thoughts about the desire formation through a mixed of strong, malleable and escape lines, composing dynamic maps and also proposing a Geo-Philosophy to think the world.

Gabriela Guarnieri de Campos Tebet
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Professor at the Faculty of Education at UNICAMP. Researcher on Childhood, Babies and Public Policies for Early Childhood Education, in a perspective of Difference. Co-editor of the following books: *Trabalhando a Diferença na Educação Infantil* (2005), *Memórias da Educação Infantil* (2015), *Infância e Pós-Estruturalismo* (2017), and co-author of the text *Finding a Place for Babies and their Spatialities* (2016)

Thinking children and childhood from the Guattari's Brazilian trip in the 1980's

In this text we identify how the ideas of Child and Childhood were present in Guattari's thinking in the early 1980's and how they were enunciated in his activities during his visit to Brazil in 1982. Guattari's lectures and participations in round tables and meetings in were transcribed, translated and published by Suely Rolnik in a book entitled "Micropolíticas: Cartografias do Desejo" (Micropolitics: Cartographies of Desire; Guattari and Rolnik, 2013). It is especially from this work, but not only from it, that we have mapped the presence of the ideas of Childhood and Child in Guattari's thinking, highlighting passages in which we can observe the influence of his collaborative work with Deleuze and others in which Child and Childhood have a more specific Guattarian trait. What is the role of children in molecular resistance? What is the role of early childhood education and other machinic environments in the process of the subjective production of children? What is the importance of childhood

for the capitalistic economy? What processes of singularization do children emerge? Those are some of the questions Guattari talked about when he was in Brazil and that we will bring to this conference.

Gabriele Nigra Salgado
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Graduated in Biological Sciences by the Universidade Federal de São Carlos and Master in Education by the Universidade Federal de Santa Catarina. Nowadays, she's PhD student in Education at Post-Graduation Program of UFSC, investigating experiences of alternative education.

The care of self as pedagogical microrevolution

This paper intends to discuss a pedagogy (Paidós + Agogé = the leading of the child) developed and consolidated throughout the twentieth century as a government (disciplinization and adequacy) of childhood. For that purpose, I searched in the Alecrim Collective experience, a family childcare association in Florianópolis-SC, an ethical perspective that opens up education to another understanding of the pedagogical relationship which, without putting away the coexistence with adults (on the contrary) avoids the adult centered point of view and its conditioning effects. This analysis led to an educational experience that considers adults and children in the same praxis, permeated by understanding and respect, in which the care of the other requires a care of the self. Seen from this perspective, I consider the Alecrim education experience as pedagogical microrevolution (self-organization, family involvement, self-management) as opposed to those hegemonic structures of which the echoes are still strong among us.

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Bergson-Deleuze: about the vitalism of learning

This article is situated in the intersection between philosophy and pedagogy and it has the objective of understanding the fugacity of learning, it has the aim of elucidating the nature of the "pedagogic" at the moment that one learns. By Henri Bergson's philosophy and later in Deleuze's Bergsonism it presents some specificities of the concepts of élan vital, duration and intuition which can help understanding the dynamics of the happening-learning. It is a matter of emphasizing the act of learning as a line of flight from the imposed teacher's mediations. We think that the teacher cannot be a mediator, but instead a provocateur, that's because we think that the movement of learning happens when the apprentice connects himself with his own solitude. The movement of a fundamental pedagogic self-preservation is to be alone, learning. This article defends that learning assumes the overcoming of obstacles, it's about a hole pedagogic evolution that must be understood and respected by the teacher, for free experimentation in the act of learning, in deleuzebergsonian's terms it would be "perceiving the durable".

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Diaries of african experimentations: creations at school with black becomings.

This work intends to present thoughts from experimentations produced by students and teacher in meetings about Africa. To do this, we looked for other ways of saying about certain contaminations, with small black particles, that moved inside the classroom. We see something in the classroom, molecules of a black becomings that were stirring and being produced. Encounters. Double capture between teacher-student and student-teacher. How to say about the agitation of these meetings? In order to give life to these molecular encounters, we produce the diaries. A creative process aimed at capturing in words, images and seams, the black becomings and Africans that surrounded us. This material emerged as potency, records made with images, words, and the molecular agitations of the black becomings, that surrounded timidly teacher and students, through the corners of the classroom, resisting the present dominant reality. Thus, our purpose with these "books" is to open up possible gaps, in an already formatted saying. We want to think and feel Africa, not only for the textbooks, blackboard or chalk, but for the encounter with beings, things, seams and lines whose perception is guided by the corners of eyes, gestures, words, smiles, images and sounds.

Gonzalo Santaya
University of Buenos Aires, Argentina

Gonzalo Santaya carries out his PhD studies in Universidad de Buenos Aires, with a CONICET scholarship. His field of work is Deleuze's transcendental empiricism, and particularly the role of mathematics in this philosophy. On this subject he has published *El Cálculo Transcendental* (Buenos Aires, RAGIF Ediciones, 2017).

The Method of D(iag)ramatization: the ontological and topological process of n-dimensional multiplicities

Our aim in this paper is to compare Deleuze's concept of dramatization (developed in the fourth and fifth chapters of *Différence et répétition*) to that of diagram, which -initially brought forth to him by Guattari- plays an important role in almost every major work that (both with and without Guattari) Deleuze carries out after *Mille plateaux*. While the concept of drama depicts a complex ontological process (the movement of differentiation from a problematic Idea to its actualization in extensive experience) which is strongly territorialized in philosophy, mathematics and biology, the diagram seems a more fitted concept to expand the explanation of this process to other fields of analysis, such as linguistics and politics. In both cases, this process implies an active and creative dynamization of a space-time which does not resemble the space-time of representation, but produces it. This genetic power of the drama/diagram points out at the same time to the virtual and the actual dimensions of objectivity, and constitutes an alternative approach to the kantian notion of schematism. We will propose an approach to the ontological movement of the drama/diagram centered in mathematics. The underlying conception beneath both notions and their contexts is a philosophical theory of an n-dimensional multiplicity, inspired in Riemann's mathematical work. By means of some examples taken

from differential geometry and topology (where diagrammatics is still today of fundamental importance), we intend to clarify this notions and the “philosophical intuition” that continues to animate Deleuze’s ontological thinking throughout his diverse production.

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Guilherme Ponce is a clinical psychologist, a doctoral student in the Clinical Psychology program at Pontifícia Universidade Católica de São Paulo (PUC-SP) at the Center of Subjectivity and member of the editorial board of the journal *Cadernos de Subjetividade*. His current work focuses on modes of subjectivation, psychoanalysis, and militancy.

Militancy without Image

From a traumatic experience in a Movimento Passe Livre’s protest march in 2016, I investigate the change that has occurred in myself. Something starts a disenchantment of a hero ideal (martyr) in me. The political will detaches itself from any ideal, from any object. A moment of anguish, which begins to return in each militancy context from then on. Not like flashback type memory, but like a place I populated as soon so memories have become less important. In resonance with Deleuze’s concept of thought without image I ask: how to sustain a militancy without image? How to access, to return to a subjective territory established in such land? Such problem that arises in the political context unfolds into a clinical problem. Is it possible to promote (me) this as a subjectivation mode? The production of an ideal, or an imaginary, becomes unnecessary. It is unnecessary for the world to give me the best of worlds. Such subjectivation happens in another temporal texture, where the same event is distributed in a plurality of worlds. The absence of an image opens up the possibility of access to an infinity of them. However, a freedom implies a commitment to the articulation of this infinity in the form of action. While the One was interpreted, the infinite must be experienced. Thus, politics reveals its experimental side - the experience of the common rather than the duty to protest; coexistence rather than empathy; composition rather than criticism.

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Works in the area of Science Education, with emphasis on the following themes: science teaching, sexuality, philosophy of difference. Has a doctorate in Education in Sciences by the Graduate Program in Education in Science and Mathematics of the Federal University of Pará. She is currently an effective professor at the Federal Institute of Education, Science and Technology of Pará.

Minor science as war machine in the publications of the Biological Sciences

The science of State tries to consolidate from the hardness of dogmatic thinking that sediments itself, and with the segmentarity of the hard lines that territorialize, as Deleuze and Guattari mention in a *Thousand Plateaus*. This science works with the generalities and only cares for similarities supporting the universalization of knowledge. In addition, it hierarchizes knowledge, disqualifying those that do not fit the homogenisation, and might thus have fascist connotations, for when appealing to the universal, depletes differences and subtracts the singularities, imposing a hegemony of knowledge generated by its methods and discriminating other channels of knowledge production. However, these authors speak on another genre of science, capable of drilling holes in the state machine, a minor science, as it develops the science of State eccentrically. Each of these Sciences operates with

different movements, while the science of state codes, modulates in their formulas, theories, results, the minor science works for open problematic and leaks. The present work proposes to follow the moving border between the two conceptions of science, emphasizing the deterritorializations offered by minor science, from publications in the area of biological sciences. For this exercise, it was considered that the state science takes ownership of the contents of a minor science, and this will not stop escaping the contents of the former one, as the authors have already mentioned. Thus, the minor science operates as a war machine against the imposition of a single thought, contributing to the multiplicity and proliferation of thoughts and actions against the unification. For the minor science the matter is a carrier of singularities.

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PhD student in Music at the University of São Paulo; Master in Philosophy at Federal University of Ouro Preto - Dissertation: Of Music, of Mille Plateaux: the intercession between philosophy and music in Deleuze and Guattari; Undergraduate in Music at Federal University of Ouro Preto. Artist and researcher working in the fields of sound studies from philosophical and postcolonial frameworks.

A Thousand Plateaus of Postcolonial Music Education

This paper proposes a close reading of Mille Plateaux's radical posthuman ethics in order to evidence a set of critical and practical elements that may be useful to modulate the speculative imagination of musical education pedagogies towards a post-colonial sphere. The discussion is composed in two sections: First, I present a conceptual description of Deleuzo-Guattarian ethics through the subjects of affect, axiomatization and becoming while translating this description to the particular vibrational vocabulary around the "refrain" (ritournelle) as a key onto-ethological concept; Secondly, Our reading of the refrain will be, then, articulated with a close reading of some receptions of Deleuzo-Guattarian thought in the field of sound and music studies and practices. Mille Plateaux situates the refrain as a matrix of always specific lived experiences of place, which are made of a particular distribution of spatial and temporal coordinates within a concrete assemblage. Since it is based on an explicit denial of the existence of a unique and homogeneous "Time" (1980, p. 431), ontology is reversed to the point of demanding an empirical science of material becoming. Working as a synthetic formulation of the core of all previous post-human implications of Deleuze-Guattari philosophy, the refrain puts into play an ethological approach to reality in which the category of human is decentered, letting room for the agency of recurrences and vibration. In this context, material flux, logical axioms, collective assemblages and abstract machines become the subjects of philosophy. From this erasure of the face of man from ontology, I problematize the implementation of this ethics in terms of musical pedagogy. This paper addresses questions regarding the reception of Deleuze-Guattari's thought in formulations of postcolonial pedagogical strategies in the field of music education, sound and listening studies, especially regarding the debates about the micro-politics of frequency.

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Dr. Hsien-hao Sebastian Liao is Professor of English and comparative literature at the Department of Foreign languages and literatures at National Taiwan University. He received his Ph.D. from Stanford University and was post-doctoral fellow at Harvard University. In

addition to being chief editor for three important literary journals in Taiwan, he also served as President of the Comparative Literature Association of Taiwan (ROC) (2002-04) among others. His most recent publications on Deleuze include "Becoming Butterfly: Power of the False, Crystal Image and (Taoist) Onto-Aesthetics" in *Deleuze and Asia*, eds. Ronald Bogue et al (Cambridge Scholar, 2014); "Becoming God, and Dog: Taoist You, Deleuzian Nomadism and God, Man, Dog." in *Deleuze in China*, eds. Paul Patton et al. (U of New South Wales & Henan U); and forthcoming 2018, "Transversally Yours: Deleuzian Love and Taoist Qing." *Deleuze's Cultural Encounters*. Ed. Rosi Braidotti & K. Y. Wong (Rowan and Littlefield). He is currently working on two projects-- "The Sino Maritime" and "Deleuze and Taoism".

The Concept of the Human in Deleuzian and Taoist Thoughts

The reconceptualization of the human by Deleuze and related new materialist thinking is motivated mainly by what we have witnessed as the lamentable consequences caused by modernity loaded with human hubris centering on the absolute superiority of the human being to other animate and inanimate beings. As a result of this anthropocentrism, the world has become "resources" for the "human being," with devastating consequences on both the underprivileged people and the environment. Deleuze was among the first to redress this abused humanism by means of a materialist vitalism. By construing all beings as only different in their degree of intensity rather than in kind, Deleuze brings to light the long-neglected agency of things and the mutual implication of the human and the non-human, treating all things, being constantly becoming, as participating univocally in Being (or "life"), which is matter swarming with vibrancy and generating multiplicity. The goal is to create, in contemporary parlance, a posthumanist relational ontology informed by a transversal ethics. Thus, connecting the Deleuzian/new materialist reconceptualization of the human, not least its relationship with the non-human, with Taoist philosophy helps contemporary philosophy to establish a fertilizing liaison with and seek further inspirations from a neglected cultural asset, a connection which may be able to revolutionize the concept of the human and the way we negotiate the relationship between the human and the non-human as well as that between people and people, thereby creating a sympathetic democracy of all things and intervening fruitfully in the anthropocene.

Igor Soares Amorim and Solange Puntel Mostafa

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War Machine against Information Fascism

The disciplines included in the area of information (librarianship, archivology, museology, information science) build their domains as they confront the in-form and move on the plane of immanence. So here we call the virtual deleuzoguattarian the 'in-form'. The "in" suggests elements without forms, intensive elements. It is from the in-form that information and news are born. Every move from "minoring" in the area of information - from the information unit (book) to the subject, from the subject to the syntagmatic combinations, from the information about the documents to Big Data - is the exploration of the in-form, where domains are built in the frontiers of knowledge arise with its distribution of power. Many concepts attempt to explain this phenomenon in science, such as inter-multi-trans-disciplinarity, postmodernity, complexity, recursion. It is necessary to evoke plans that open

on the horizon about chaos, which enable creative movements. The area deals with physical aspects of the document, with conceptual and subject aspects, with pragmatic aspects of its use and, finally, as the intensive aspects of the documents. We understand the area of information more as movement than as a science delimited by rigid identities and paradigms. The intensities brought from the in-form to the information area are dynamic, unstable, rebellious when they are in the virtual, but when distributed in the plane, they establish connections and acquire more stability, acquire value and become symbolic, thus constituted concepts, methods, practices. The war machine in the case of our problematization is what is between the in-form and the information, evading the fascism of information.

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Contemporary assemblages: modes of life and digital images

The standard format to make and think cinema changed from 35mm film, a touchable surface, to relationships with digital media. The reels are gone and the players come in, the silver grains are gone and the pixels burst. Digitalization of life does not only inhabit cinematographic lands. The gradual decrease of cinematographic making with films was unavoidable, since digital media spread out merging to our modes of life. Assembling to computing, that daily spread its domains, we have continuous situations demanding connections with cameras, cell phones, automated teller machines, computers, smart home appliances, etc. Human and non-human bodies in a symbiosis that mixes us with digital applications and systems, reconfiguring our contemporary modes of life. Instead of film objects, now are the digital media that request residence at the film libraries, and, at our home hard disks, already full of images. How can we think this mode of life merged with all the digital images that we produce and discard every day? We propose an analysis considering microevolutions and politics and desire processes, related to this mixture of our lives and digital images in contemporary times.

J.J. Sylvia IV
Fitchburg State University, EUA

J.J. Sylvia IV is an Assistant Professor of Communications Media at Fitchburg State University. Under the mentorship of Rosi Braidotti and N. Katherine Hayles, he is completing a manuscript that uses a Deleuze/Guattarian-inspired posthuman framework to explore the role of information and big data in processes of subjectivation.

Critical Making in the Classroom: Postsignifying Semiotics and Counter-actualization

Although much work has considered the theoretical significance of counter-actualization, the methodological question of how to teach such an approach in the classroom has been less frequently raised. My presentation argues that critical making brings together counter-actualization with a Guattarian framework of postsignification, helping students learn and apply these challenging concepts. Matt Ratto defines critical making as a hands-on approach to making that brings together linguistic thinking with material tinkering as a pedagogical approach to understanding not only the makeup of the world as a construct - as an assemblage - but also as radically open to change. The postsignifying semiotics inherent in material tinkering afford the possibility of counter-actualization. Following Rosi Braidotti's

work on the role of imagination, I argue that critical making must take into account the current arrangement of the world, and it is within that arrangement that we can interject our imagination in order to make changes for the future. Finally, I will show examples of several projects my students have completed using these methods, including a screaming papier-mâché version of the earth. This model uses microcontrollers to access the current levels of pollution around the world and when touched, the earth screams with varying levels of intensity based on the current pollution levels of that particular location. In conclusion, my presentation connects the practice of critical making to Deleuze and Guattari's concepts of postsignifying semiotics and counter-actualization while demonstrating how this practice can be incorporated into the classroom.

Janae Sholtz
Alvernia University, USA

Dr. Janae Sholtz is Associate Professor of Philosophy at Alvernia University, Coordinator of Women's and Gender Studies. She is the author *The Invention of a People, Heidegger and Deleuze on Art and the Political*, Edinburgh Press (2015) as is currently co-editing a volume entitled *Deleuze and the Schizoanalysis of Feminism: Alliances and Allies* for Bloomsbury.

Technocapitalism, New Materialism and the Abstract Machine

This paper addresses technocapitalism and its operations of machinic enslavement. I use Maurizio Lazzarato's account of contemporary capitalism as a series of devices for machinic enslavement to suggest how feminism can become more insightful in its treatment of global inequalities and recognize its own tendencies with regard to universalizing discourses and marginalization of others - in short, the kind of subjectivities that it produces and affirms. I will consider why returning to a more robust sense of ethical and political engagement that maintains some prioritization for meaning making processes of the human which I will argue is lost in new materialist uptakes of Deleuze and Guattari's monism materialism is an important to retain for feminism. I want to extend a tacit critique new materialism in two directions, both of which actually import alternative feminist theoretical frameworks that seem to have been omitted, those of intersectionality and postcolonial or transnational feminism. By combining these two lines of analysis, I hope to provide some insight into how to address technocapitalism and its affects on gender. The differentially oppressive effects of capitalism have to be considered in theorizing about social/gender relations and technology, as well as for choosing adequate theoretical models. I will be looking at how Deleuze and Guattari's notion of the abstract machine allows us to rethink what we mean by sense-making, that it provides the possibility of breaking out of slavish machinism associated with capitalism, by reopening pathways of nondiscursivity at the heart of the discursive, collective enunciations that bind and subjectivize us, to create new assemblages of meaning which get incorporated in new material and social relations.

Jeanne Etelain
New York University, USA

Jeanne Etelain is a Ph.D student in the Department of French at NYU. Under the supervision of Emily Apter and Anne Sauvagnargues, she is writing her dissertation on the philosophical history of the concept of zone as it relates to the Anthropocene. She is also part of the international journal *La Deleuziana*.

The notion of zone in Deleuze

This paper aims to examine the notion of zone in Deleuze's philosophy, including in his collaboration with Guattari. In the entry "zone of indiscernibility" in the *Vocabulaire de Gilles Deleuze* (2003), Noëlle Bratt puts forward the dimension of indiscernibility that she locates in the footsteps of Leibniz and phenomenology (344), but does not question the term zone. However, as she rightly notices, the notion is used unsystematically with "zone of indetermination", "zone of indistinction", or "zone of continuous variation" (343). It would suggest, then, that the word zone is at least as - if not more - significant than the notion of indiscernibility and would require a more detailed theoretical inquiry. Moreover, the notion of zone presents the particular feature of being an unprecedented philosophical concept, the term being barely used before the 16th century while spreading exponentially in our daily language at the end of the 19th century, ranging from the climatic zones to the economic zones. Thus, this paper would like to trace the notion of zone in the deleuzian text from *The Logic of Sense* to *A Thousand Plateaus* and to shed a light on the influences (e.g. psychoanalysis and the erogenous zones) that helped shaping the notion. Ultimately, it would seem that Deleuze, with Guattari, turns this rather technical and scientific term into an ontological category that opens up a new image of space.

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Time and space as desires machines for microrevolutions (in education)

This article aims to discuss possibilities that move away from the production of capitalist subjectivity with respect to the machine that produces a fascist time and space. It is the opposition between time and space as a mode of subjectivation control - subjective subjection - to the potentiality, proposed by Deleuze and Guattari, to consider the modes of subjectivation as processes of singularization. This implies a time and space that makes possible to create modes of sensitivity, of relation with the other, of production and singularization that coincide with a desire to think and act on the world in a different way that does not operate by the assemblages of capitalistic power. In this sense, it is necessary to think about different temporalities and spatialities that resist the normalized social field, codified and overcoded and that create other assemblages of singularization. Thus, the key to this article is the displacement of thinking by "lack" to the production of desire. We do not lack time and space, because they are in the field of desire, it is only necessary to activate a machinery that allows different connections between the flows. Deleuze and Guattari's thinking, respectively, potentiate the consideration of other time arrows (aion, past-present-future) and the space smoothing that had been struck by the capitalist machine to propel political and educational microrevolutions.

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University of Buenos Aires, Argentina

Julián Ferreyra, PhD in philosophy (ParisX / UBA), has published "L'ontologie du capitalisme chez Gilles Deleuze" as well as papers and essays in over 40 journals and books. He is researcher (CONICET) and teacher (UBA) and directs the research group "Deleuze, practical

ontology", the journal "Ideas" and the book series "Deleuze and the sources of his philosophy".

A Deleuzian State Against the Capitalist War Machine

Deleuze and Guattari made every effort to think the concept of "war machine" as a positive assemblage for political action. Nevertheless, in the last pages of "Apparatus of Capture" they characterize the current phase of capitalism as an enormous war machine of which the States are only the parts. This establishes a practical philosophy fork: one path leads to the multiplication of non-axiomatic war machines which struggle against the smooth space of the world-economy (this is the path of the microrevolution that aims to take the process beyond capitalism, but entails the risk of embracing an anarcho-capitalism that enforces the axiomatic); the other path goes beyond the concept of State such as Deleuze himself has thought it. This is the path that we will take in this paper: not to think the State any longer as a domain of realization of capital, but as a pocket of resistance. The experience of the popular governments of Latin America has shown both the possibility and the fragility of this project. We will try to illustrate how a Deleuzian State can be conceived through an application of the ontology of Difference and repetition. On the one hand the concept of Idea allows us to think the relations and parts of the State as an actualization of the differential relations and singularities of the virtual realm; on the other hand, the concept of Intensity enables us to include in the concept of State our bodies and our emotions as conditions of its actualization.

Juliana Aparecida Jonson Gonçalves
Unaffiliated

Architect and urbanist from UNESP-Bauru, with a master's and a PhD in Education from Unicamp. Collaborator in architecture studies and social housing with emphasis on the practice of Spinoza's ethics. Currently works with content for the ENADE in the area of Applied Social Sciences and Education.

Space Makers in Education

The use of digital fabrication in the academic circle, replicable and reproducible, forming a network and creating new ones, overlapping and intermingling in conjecture with the crisis - as a moment of quickly and boringly reinventing themselves - have properties to raise the creativity. Armed, launched and connective networks expresses themselves as a smooth space, "the desert to the desert, the steppe to the steppe", and in this way we have expanded the view of hackers and makers, so that the impulse of desire imprinting machines is to instigate the pulse of brains capable of investigating new aspects of becoming less individualistic and more collective when prioritizing compositional actions. The networked maker movement promotes the customary exercise, learning and teaching one another. They are practices and games that are assembled in the daily routine, uniting machines and wills through technology, in function of social innovation, which allows the circumstances to be conjugated. Intensities that mobilize and disperse in neighborhoods, chains, villages, the world preparing to be the world by all its entrails. Above all, a condition resonates: if life in potency is eternal, the chaos that drags wills in multiple directions also leads violent forces to fight within the bodies. The advantage lies in the networks and the counter-net, as little explored territories, available to those who, still and for now, risk the subversion of the capital. Machines and wills may form intense clusters of an uprising, moving like a wave and breaking over capital, destabilizing the order of the totalitarian state, forcing machines and geeks to awaken a revolutionary algorithm. Some attentive States, others retreating, all of them are aware that there is still resistance to break this stiff veil that shut people in poor

conditions of conviviality. From the decentralized machines of the industry to the decentralized learning of institutions there may be resistance, so that expansions are previously sensitive and latent.

Julie Van der Wielen
Diego Portales University, Chile

Julie Van der Wielen is a PhD student at Diego Portales University in Santiago (Chile). Her investigation focuses on the notion of subjectivity in the early works of Gilles Deleuze; and her research interests include philosophical anthropology, process ontology, and phenomenology (especially Sartre). She holds a BA, MA and MPhil from the Catholic University of Louvain (KU Leuven, Belgium).

The Idiot and Politics: Indetermination as a Principle of Resistance

In his book *Faire l'idiot (To Be An Idiot or To Act As An Idiot [2013]*, not translated to my knowledge), Philippe Mengue explains the importance of the figure of the idiot in Deleuze's philosophy and in relation to Deleuze and Guattari's notion of micropolitics. According to Mengue, the idiot is the conceptual persona at work in Deleuze's thought, and an appreciation of the political significance of this figure would deepen our understanding of Deleuze and Guattari's conception of micropolitics and resistance. As the idiot refuses to see or to appreciate existing determinations, he opens up a field of indetermination (and thus acts as a principle of indetermination), which has the potential to host what Deleuze calls an event. This is a peculiar notion of political action: it is not the action of a consciously engaged individual, but rather the excretion of indetermination by someone or something inane, which creates an openness and thereby allows for chance to go its course, for virtuality to shape a line of flight. After having explained the role the idiot plays in micropolitics of resistance according to Mengue, I will address the following questions: (1) What does this view teach us about possible, concrete mechanisms of resistance? (2) Is this a fatalistic view, as it does not aim at revolution or at the abolition of the State, but merely at introducing a smooth space under the striated space of the State? (3) Does this change our conception of politics and of political action?

Julio Cesar Pedroso and Carlos José Martins
Federal Institute of Santa Catarina, Brazil and São Paulo State University, Brazil

I have a degree in Computer Engineering from the University of São Paulo, a Master and Doctor degree from the Multidisciplinary Postgraduate Program in Human Development and Technologies - Universidade Estadual Paulista. I have been working in the higher education sector since 2013. Currently, I'm a Professor of Basic, Technical and Technological Education of the Instituto Federal Catarinense. Carlos José Martins is Professor of Universidade Estadual Paulista (UNESP) - Campus Rio Claro

June Journeys as Event

This paper seeks to analyze the June Journeys that took place in Brazil in 2013 as an event that escapes institutionalized history. In addition to the political discourses of progressive, conservative or reactionary tendencies, it is up to us to ask what this new political scene could unleash as new possibilities. The inflection in the collective sensibility caused by this event sought to be variously countered and stagnated by forces that seek to restore the already established power relations, which tried at all costs and still try to neutralize the disruptive character of this event, reinserting it in the calculation of the relations of cause and effect. If there were no concrete results, it is nothing more than naivety or spontaneity.

If there were, it must be placed as generators of a state of material things today. It is through the reading of images made at the time of the demonstrations that this work seeks to subvert this logic, establishing sensible connections to the senses produced by the collectives that were present, of body and desire. The assemblages of digital technologies in the contemporary world also play their decisive role in this field of forces, so that they become fundamental in these readings. It is a matter of circumscribing this role under the focus of the present assemblages between digital technologies and contemporary society, that modify the way the bodies are affected. The real-time footage, always present in the June days, brings other aberrant narrative lines distinct from those usually found in the mass media, expanding the zones of indeterminacy that confront the control of macro-political power.

Juscelino Ferreira Mendes Junior
Federal University of Uberlândia, Brazil

Bachelor's Degree in Psychology from the University of Rio Verde, Master's student in Performing Arts in the Postgraduate Program in Performing Arts at the Federal University of Uberlândia. The author researches about the links between art and philosophy with the Asfalto - Textures between Art and Philosophies research group.

The body in performance in presence state engendering ethical-aesthetic-political agencies in bodies and territories

The present text intends to correlate the performance art and states of presence concepts, along with the agency and territoriality concepts created by Deleuze and Guattari. The performance art was consolidated in the middle of the twentieth century, establishing itself as a borderline artistic expression, which aims to dismantle norms and propose new means of making and thinking about art, the body, the city, the subjectivity and politics. Considering that the performer presence has the potential to create and engender ethical-aesthetic-political agencies, it becomes clear that the potential of the performer problematizes the present time and pursue the development of a new presence of the performer, unfolding signs and expressions. Another element that is shown to be important to the performance art is the space/territory. The body in performance in presence state can cause an offshoot of the present, an agency that might be able to modify the space and affect the bodies that come into this encounter. A present body that is able to foster ethical-aesthetic-political agencies may lead to a deterritorialization movement of the space and laws governing what surrounds us. Thus, the proposal of this text is to associate the performance art with the philosophy of Deleuze and Guattari, regarding in how the body in presence state works in terms of engendering ethical-aesthetic-political agencies.

Keila Sírio Campaneli
Federal University of Uberlândia, Brazil

Graduated in Theater from the Federal University of Ouro Preto, where she was linked to Extension Projects with community, festivals, and art events. She passed some time in academic mobility, at the Federal University of Rio Grande do Norte, where she was involved in Social Projects, Artistic Projects and learning inside and outside the courses of Theater, Anthropology and Social Sciences.

"Investigation of Subjectivity": a political practice

The present research is in the initial phase and is a practical and theoretical investigation where I approach the concept of dominant subjectivity and revolutionary microprocesses by

Felix Guattari (1986) from the creation of a play based on the relationship of the problematic of poverty in the population in street situation. I seek to combine the concepts proposed by the authors George Minois (2003) and Mário F. Bolognesi (2003) with a study with propositions of Félix Guattari (1981), Gilles Deleuze (1980), and Fernando G. Rey (2003), regarding the thematic related to the production of subjectivity, supported on the directors Renato Ferracini (2003) and Renato Cohen (2011), about the boundaries between practice and theory at making theater, grounded in the discussion. In order to discuss the relationship between practice and theory, in the presentation is articulated the two concepts the idea of Practice and Theory proposed by Ferracini and Cohen, will be articulated in view of the Street Population as creating motto, whose purpose, in the course of this investigation, will be to develop the assembly of a performative theater as a process of creation, articulating my perspective as directress with the voices of the theoretical references, of the artists who which will contribute to the practical object of this project and the experiences during the field research, with the street population.

Koichiro Kokubun

Takasaki University, Japan

Koichiro Kokubun is an associate professor at Takasaki University, Japan. He received his PhD from Tokyo University. He is a Japanese translator of Deleuze. He participates regularly in the Deleuze Conference in Asia as invited speaker. He will be organizing the forthcoming Deleuze Conference in Tokyo, 2019.

Deleuze's imagination and the question of autism

In his early years, Deleuze was interested in what the figure of the desert island meant philosophically. There are two texts of his that deal with this explicitly: "Desert Islands", which, written in 1950s, had to wait until 2002 to appear in *Desert Island and Other Texts, 1953-1974* and "Michel Tournier and the World without Others", annexed to *The Logic of Sense*, published in 1969. These two texts, extremely rich in their philosophical arguments, delineate precisely what Deleuze thinks is the genesis of the "self". From today's viewpoint, one would be surprised to know the extent to which his theory of perception developed in the text on Tournier in order to explain that genesis has a lot in common with what research on autistic people has brought forth in recent years. What is particularly noteworthy is the role played in both by "imagination", for this human faculty occupies an important position in Deleuze's theorization of the desert island, and autism is often said to be a disability of imagination. In my presentation, by clarifying the relation between Deleuzian philosophy and autism, I will try to develop a possible Deleuzian theory of imagination.

Kyle Novak

University of Guelph, Canada

Kyle Novak is a philosophy PhD student at the University of Guelph in Canada. He holds degrees from the University of North Dakota and University of Toledo. He works on continental philosophy and his dissertation is on political subjectivity and Deleuze. He previously attended the International Deleuze Camp in 2017.

Combating the Right's Cooptation of Deleuze and Guattari

Although readers of Deleuze and Guattari's work often focus on their diagnosis of, and opposition to, fascism; there are instances of movements which are reactionary, if not fascist, and which see Deleuze and Guattari as foundational to their ideology. The most notable and influential example is Nick Land's accelerationism which preceded his "Dark

Enlightenment” and the related NRx (neoreaction) movement. While the movement is mostly confined to the internet, it is related to the rise of Trump and resurgence of right-wing populism in the United States in that its ideas are shared by former White House chief strategist Steve Bannon. Thus, the cooptation of Deleuze or Guattari’s work in the service of fascism is something that needs to be addressed by scholars. In this paper I begin by asking how Land used Deleuze and Guattari’s concepts in his development of accelerationism. Then, following the literature, I draw a distinction between the right-accelerationism which informs NRx and left-accelerationism which has been associated with various post-Marxists. In the final section I look recent work on accelerationism to explore possible responses to NRx. Some thinkers, such as Williams and Srnicek, argue for a left-politics that embraces accelerationism while critics such as Benjamin Noys claim that such thinking invariably succumbs to technofascism and capitalism. Instead of making an argument in support of either camp, I highlight the view shared by both that a left politics needs to be able to address rather than simply evade the challenges put forward by neoreactionism and fascism.

Ligia Yolanda Vega Castellanos
Pontifical Catholic University of Ecuador

Ligia Yolanda Vega is a Psychologist. She is a Master of Philosophy by the Pontifical Catholic University of Ecuador.

Possible Deleuzian reading of contemporary Desire

This paper aims to explore possible relations among digital media and subjective desire expressions considering the political and ethical aspects of a digital network articulation from the Deleuzian concept of rhizome defined as “a rootlike subterranean stem, commonly horizontal in position, that usually produces roots below and sends up shoots progressively from the upper surface.” (Dictionary.com). This paper is based on our multidisciplinary research “Society 4.0: subjectivity, socialization and digital worlds”, which lasted eighteen months during its second phase, and which is actually starting its third phase. It is our thesis that a rhizomatic model is possible to find and that it produces specific alterations in the way a psychic subject is built and structured. Multiplicity as a conceptual category will be as well evidenced in our study object which is virtual social interactions. The lacanian notion of *Autre* with capital letter, we have found, has a digital virtual dimension since the general use of internet and we search to relate this dimension with the Deleuzian concept of assemblage. The difference between place of Desire in Lacan and in Deleuze is another concept possible of being analyzed in our sample speech, with the underlying concept that Desire is production instead of being originated by a fault. Today’s subjectivity is built and circulates by digital media, fact which ties with central Deleuzian ideas, seen that maybe the main capitalism’s product is precisely the production of subjectivities which agree with, and are appropriate to, the market needs of free merchandise circulation.

Lilian dos Santos Silva
University of São Paulo, Brazil

Lilian dos Santos Silva is PhD’s student at the Postgraduate Program of the Education Faculty (University of São Paulo - USP - 2018). She holds a Master’s degree in Education (Unifesp - 2016) and a degree in Social Communication - Journalism (Unesp - 2008). She participates in the group of studies of Profa. Dr. Cintya Regina Ribeiro and, as well as a researcher, works as a teacher and journalist.

From Proust to Machado: possibilities of learning in the literary experience of *Esau e Jacó* by the meeting of affections, from the perspective of the Deleuzian signs

In *Proust and the Signs*, Deleuze develops his concept of sign from the literary work *In Search of the Lost Time* by Marcel Proust. For this, he observed the effects caused on the protagonist and characters of the novel by encounters and experiences that they experienced. From these affectations, Deleuze presents four types of signs: worldly, loving, sensitive and the sign of art. Considering the potentiality of literary experiences, the objective of this paper is to grope a horizon in learning, taking the idea of Deleuze's sign as a trigger in this sense. It is about rehearsing possibilities with another literary work: *Esau e Jacó*, by Machado de Assis, which is done in two movements. First, we look for signs referring to the protagonist and characters of the novel, according to affectations in encounters and experiences - as Deleuze did with Proust. And, advancing in the experimentation with this literary work, from the reading of the author of this paper, we risk other signs in an exercise of meeting with affections. Such game with the unpredictable that signs can bring about would imply singularization and differentiation against unification, enhancing the multiplicity and proliferation of thoughts and actions, instead of more unified and consecrated interpretations. With this, we suspect that the signs could act as intercessors - in the sense given to the term by Deleuze -, contributing to the reader's fruition, reflection and creation. For this, the methodology welcomes the sign as the intercessor element itself and we investigate, in the field of Philosophy of Education, the potential of signs as intercessors in learning.

Lindsay T. Gianuca

Federal University of Rio Grande do Sul, Brazil

Lindsay Gianoukas (Lindsay T. Gianuca) is an actress, dancer, teacher and researcher. She is currently a PhD Student at the Performing Arts Programme from UFRGS (Brazil). Her main subjects of interest are contemporary creation processes and practices of training and expression allied to contemporary philosophies.

The Contemporary Actor: Training the skin for minor performances of desires, deserts and doubles against fascism.

Exploring the practices of creation and expression in the field of performing arts, this study aims at catching a minor quality on performers' bodies. It would allow one to escape from patterns of representing and to create new modes of existence on scene. This research focus on the relevance of a work over the skin that enlarges possibilities of compositions on the flesh. The analysis is based on case studies from classes on vocal and body expressions when the author taught these practical activities allied to the philosophies of difference. Along two years, it was possible to note how this alliance promoted potential variations on performers' bodies and their creations. Another source was a performing work that happened in Porto Alegre, Brazil, in 2017, which provided further material considering the expression on performers' bodies. Hence, focused on the present moment and on the presence of violence (forces), swinging from the training to the stage, I illustrate impressions of claustrophobic events and how performers could find their ways of breathing. In a pendulous investigation between the social and the skin, it exposes the kinds of operations that are happening on the contemporary performing field. As Deleuze has already noted, people of theatre are operators before their roles of actors, dancers, directors or authors. Then, reflecting on saturations, condensations, subtractions and annihilations that put things into movement, I focus on the complex assemblages built on performers' bodies clarifying movements of creation that are always singular and at the same time collective and politic. Particularly, the animal in its presence of forces, the violence within the

virtuosities, the voices before the speeches, are some of the resources found in compositions of performing war machines against the macro and micro fascisms. Finally, there are multiverses of desires (forces), deserts (horizons) and doubles (manifested couplings) as operations that reiterate the quote appropriated by Deleuze from Paul Valéry, which says "what is most deep is the skin".

Lucas Ferraço Nassif

Pontifical Catholic University of Rio de Janeiro, Brazil

PHD student at PUC-Rio, literature department. Master in Architecture, in PUC-Rio. Bachelor in Cinema, UFRJ. Cinema researcher, film maker. Feature-film "Being Boring" exhibited in several film festivals in Brazil.

Rosegarden Dreams

This proposal is to present this short-film as a video essay.

ROSEGARDENDREAMS

Link:

<https://www.youtube.com/watch?v=BGhfXl6LLmU&feature=youtu.be>

Synopsis:

"You see me, you see my life, see what I live on - is that all I want?"

No. I want to make you see time"

One among many possible stories on the monster Geryon. The year is 2017, a tough year (in the world, in Brazil, in my life etc.), the book read is Anne Carson's "Autobiography of Red". Then a sculpture was met, music made and a film turns out of all of this together.

Lucas Murari

Federal University of Rio de Janeiro, Brazil

Lucas Murari is PhD Candidate at Communication and Culture Program/Federal University of Rio de Janeiro (UFRJ). He did a PhD exchange at Université Sorbonne Nouvelle - Paris 3 (2017/2018). He researches experimental cinema and also work as programmer and film curator.

The theft in Gilles Deleuze's philosophy: The Thoughts That Once We Had

One of the main marks that Gilles Deleuze conceived as philosophy is to elucidate what is to think and what forms of this to be executed. The issue of theft is present in some of his works on this subject. An expression from Bob Dylan quoted in the "Dialogues" with Claire Parnet legitimizes this idea: "Yes, I am a thief of thoughts". For Deleuze, to steal is the opposite of plagiarism, copy, imitate. In "Difference and Repetition" he wrote: theft is primary in thought. The author searched a new philosophical concept, open to the sensitive domain. He argues that the act of creation is not unique to philosophy, that other fields also enable insightful creations. In some of his books, he dialogues with the arts as an instrument for thought, but also as a new way of thinking. This issue to Deleuze, in general, is about the act of creation and experimentation. We emphasize the Found Footage Film also as possible procedure of creation from the theft, in particular, about images and sounds. It is a film style that uses strategies to give new meanings and perspectives on existing materials. We focus on "The Thoughts That Once We Had" (2015, Thom Andersen) as an interesting example of this method. This work dialogues with Deleuze's thought, at the same time that it poses problems.

Ludymylla Maria Gomes de Lucena

Federal Institute of Education, Science and Technology of Pará, Brazil

Tecaher at the Federal Institute of Education, Science and Technology of Pará - Campus Bragança. Master in Philosophy, with researches in the area of Aesthetics and Philosophy of Art by the Federal University of Ouro Preto (UFOP). Graduated in philosophy by UECE (State University of Ceara). It develops studies that are based on the philosophy of Henri Bergson and Gilles Deleuze.

The flow of time: an investigation into the temporal images in Andrei Tarkovsky

This work intends an approximation of the filmography and the writings of the Russian filmmaker Andrei Tarkovsky to the ideas formulated by Gilles Deleuze in his books *The Movement Image* (1983) and *The Time-Image* (1985). The goal is to follow the theoretical development of the concepts related to the cinematograph - the action-image, the affection-image, the perception-image, the time-image - up to the concept which prevails in the films of Tarkovsky, the crystal-image: an actual image (present, "real") that crystallizes with its own virtual image (past, future, imaginary), like a double or a reflection. The intention is to investigate, from the analysis of some sequences and scenes, the way in which the cinematographic procedures used by the Russian director that prioritize the integrity of the shot over the editing techniques - sequence-shot, depth of field, slow-motion -, materialize an image that is, at the same time, present and past, "real" and imaginary, actual and virtual.

Luiz Guilherme Augsburger

State University of Santa Catarina, Brazil

Researcher of friendship, has master's degree in education from the Universidade do Estado de Santa Catarina (UDESC) and degree in history from the Fundação Universidade Regional de Blumenau (FURB). In addition, he is member of the researcher groups "Políticas de Educação na Contemporaneidade" (FURB) and "Geografias de experiências" (UDESC).

To a non-fascist ontology of friendship

We have been warned that fascisms are ready to sprout - arborescences and roots - in any site, including those supposedly more adverse and cautious, even in those very nomadic and rhizomatic and smooth and... However, it is against these microfascisms that the most powerful war machines are elaborated - capable of intense microevolutions and politics of desire that trace lines of flight and becoming and smoothing spaces... In analyzing the contemporary "plans of veridiction" about friendship, it seems that friendship falls into a practice (discursive and non-discursive) in which the relationship seems captured by a fascism of thought - an apparatus of capture that converts the ontological power of friendship by tracing it from a disjunctive synthesis, "or ... or ...", or even, from a bi-univocity, "it is ... it isn't ...". It seems to us that the concepts of "alliance" and "affiliation" could function as lines of force to think about friendship, together to an ontology of Becoming and in articulation with an "Outside", which allows us to create a war machine against epistemic-ontological fascisms that operate the friendship from the Being. In this way, on the one hand, a war machine to think about friendship as a rhizomatic "and ... and ..."; and, on the other hand, make from the very experience of that rhizomatic-friendship a war machine capable of engendering non-fascist (ways of) life and microevolutions.

Macarena Rioseco
Lancaster University, England

Macarena has just completed her PhD at Lancaster University, UK. She leads her work as a practice-based research to artmaking. She draws on a Deleuzoguattarian framework in combination with an “enactive” approach to making, and works with painting and textile techniques. She has exhibited work in Chile, Argentina, UK, Italy and Canada.

The War Machine: Teaching artmaking non-representationally

PROPOSITION III. The exteriority of the war machine is also attested to by epistemology, which intimates the existence and perpetuation of a “nomad” or “minor science.” (ATP 420) This paper proposes artmaking as a mean to perpetuate a “nomad science”, which is exemplified in Democritus and Lucretius’ atomic physics and Archimedes’ geometry. It follows a “problematic” and “hydraulic” model of becomings and heterogeneities, and considers figures only in relation to the things that “affect” them. For example, Deleuze and Guattari explain that this model sees a square as crucially dependent of processes of “quadrature”, a cube of “cubature” and a straight line of “rectification”. I introduce a non-representational approach to artmaking understood as operations of deformations, transmutations, metamorphoses, generations and creations that affect materials and designate “events” instead of the reproduction of essences. A consequence of the latter is for instance a new view of “errors” occurring during practice, where rather than mistakes, are accounted as ‘accidents that condition and resolve’ (ATP 422) the material practices themselves. In fact, these accidents are seen as circumstances with great creative potential that indeed show new unthinkable directions. Therefore, in this view errors within practice emerge as the genesis of difference and as opportunities for change. I present four projects – ‘Sewing to deform a fabric’; ‘Knitting with plastic bags’; ‘Squaring a brushstroke’ and ‘Folding a fractal paper cube’ – where I approached the making process following this problematic model. In these projects, instead of taking the lead, I followed the materials’ behaviours, aiming to understand their “singularities”. I also approached the making processes in terms of explorations that look for material metamorphoses, deformations and transmutations, instead of aiming to represent essences.

Marcelo Svirsky
University of Wollongong, Australia

Marcelo Svirsky researchers at the University of Wollongong, Australia. He has published articles in various journals and also various books and edited collections. He has recently published with Ronnen Ben-Arie, *From Shared Life to Co-Resistance in Historic Palestine* (2017).

Interrupting Zionist Resonances

How to explain the fascist success of the Israeli regime? Not in terms of military power and international support, but by looking inward into the Israeli-Jewish society we reveal the old fascist formula: signification and subjectivity. Nothing can be more challenging than interrupting semiotic resonances and redundancies in this particular settler colonial society. As Deleuze and Guattari claim in *Mille plateaux*, ‘A highly stratified semiotic is difficult to get away from’. In this presentation I focus on one such attempt to interrupt Zionist semiotic systems and circulations by confronting the axiomatization of segregation between Jews and Palestinians. By drawing on recent work, I ask to prolong the significance of the native forms of life shared by Sephardic Jews and Arab Palestinians before Zionism made them a target of elimination in early twentieth century. Notwithstanding these forms of

shared life have been interpreted mainly as a historical curiosity, their politicisation holds a disrupting semiotic power.

Marcos Reigota and André Yang
University of Sorocaba, Brazil

Marcos Reigota is professor at University of Sorocaba and Researcher of Cnpq. André Yang is Psychologist and was researcher at University of Sorocaba (2014-2017).

A cup of sake beneath the cherry trees: Wandering around Félix Guattari's archives.

Our communication is about some authors, subjects and places that we have been exploring for the last four years. The title comes from a Classical Japanese book written by Yoshida Kenko and the subtitle comes from contemporary academic and artistic activities ("Errant Archives" and "Impossible Archives, Infinite Collections") held in Berlin at the Institute for Cultural Inquiry. In the last four years we have been reading, discussing and writing narratives with and about *écophilosophie* as well as trying to connect that notion with our radical everyday life experiences in Brazil, France, Germany and Japan. We wrote narratives about drugs consumption, friendship feelings, alternative and conservative families, pedagogical relationships, Human Rights, contemporary arts, pop culture, sexuality, body, SIDA, dictatorship, desire, suicide, wars, violence, Biopolitics and ecologist activism. These subjects are included in our theoretical proposal that we're naming "Ecologist Perspective of Education". That is about our everyday experiences with "intersection of all the scenes of possible" (Félix Guattari, "Mechanic Eros: Writings on Japan, 2015"). One of us went to IMEC, in Saint-Germain la Blanche-Herbe, in France where Guattari's Archives is. The other one was in Berlin tutoring (our) encounter with Guattari's documents. Our first goal was to find a copy of Guattari's sake publicly, published in a Japanese newspaper (Félix Guattari, "Qu'est-ce que l'Écophilosophie", 2013). The second was to find his notes about Hiroshima and Nagasaki. The third goal was to find his impressions about Brazilian artists, intellectuals, academics and ecologist activists, for example, Paulo Freire and Frans Krajceberg. Exploring the possibilities of "fictional narratives" (Reigota, 1998), we will present our wandering moments in Guattari's Archives, exposing the porous borders between life, "naked memories" and politics, as a starting point for a critical narrative about our common history/story.

Marcus Pereira Novaes
University of Campinas, Brazil

Marcus Pereira Novaes is a PhD candidate at the University of Campinas, and studies Deleuze's philosophy in connections with education and cinema images. He is a researcher at OLHO (Laboratory of Audiovisual Studies) at Unicamp and did his exchange studies at the University of Glasgow.

Infanthood, spatium and image: three child cuts in the film Big Jato

We seek to point out the possibility of "child cuts" cross audiovisual works and, at the same time, keep the infanthood in potency by producing disparate images that cut the film, shaking narratives and stories, lightning between linear and predictable stillnesses of understanding, putting life out of balance. The imaged cuts, which we will call "child", would establish a zone of indifferentiation between space and time, thus constituting a spatium where difference can start its extensive differentiations among quantities; and its intensive differentiations, qualities that are differentiated in degrees (e.g. sounds and colors). For that purpose, we will use as references the philosophy of Gilles

Deleuze and three scenes of Big Jato film (Cláudio Assis, 2016) that would act as cuts or as three possibilities of thinking an image as a “child-image”, occurring in a spatium (an inextensive space). It is interesting to highlight that the meaning of the term infancy (Infantia) contains as one of its definitions: the “incapacity” of speaking, which would allow us to also associate it to an “incompetence” of the capacity of judging, emphatically by the “bad” use or non mastery of the language. So, we will show that cinema could give us a child-image, in other words, an image that creates encounters not yet legitimated in a mainstream language, which several times will not be expressed in accordance with what is habitually recognized and validated.

Maria Isabel Costa Menezes da Rocha
University of Campinas, Brazil

Maria Isabel C. M. Rocha is an urbanist, architect, collaborator researcher at the Department of History in the University of Campinas (Unicamp). Ph.D. in the Postgraduate Program of Architecture and Urbanism at Federal University of Bahia (PPG-AU/UFBA), with a thesis about “the pacification device of the urban public spaces” (2017).

Mutant strias: the construction of other urban cartographies

We would like to discuss the methodological possibilities for the city studies based on the notion of striated and smooth spaces. Considering the urban patrimony as strias in the territory, defined by the hegemonic power (politic and economic) - which constructs narratives intended as consensual about the history and memory of a people - we propose an expanded approach to strias. In order to do so, we are instigated by Anne Cauquelin’s considerations about the small memories; wrinkles and folds of memories that also define the spaces of shadow - opaque spaces, according to Milton Santos (1996) - while the patrimonial spectacularization illuminates the places (and narratives) that are supposed to be observed. In this sense, if we can understand the city as a striated territory, also by its anonymous memory (Cauquelin, 1982), we seek to employ the notion of smooth space as a condition of possibility for an apprehension of mutant subjectivities; “through perceptions and banal soul states” (Guattari, 1992). This availability to an affective contamination as a methodological posture allows the passage out of what is standardized, beyond the standard of speeches, forms and actions, for the unstandardizable, so mutant. Understanding the relation between smooth space (where the nomadic war machine operates, according to D & G) and the potential of a transversal apprehension of new ethico-aesthetic systems, we finally arrive in the possibility of constructing a cartography marked by the consideration of the small strias, as well as by the actions and usages that profane (Agamben, 2007) the great ones, these structures of the urban patrimonial device.

Maria Kristina Börebäck
Karlstad University, Sweden

University teacher at the department of education at Karlstad University, writing her PhD thesis. Associated to Uppsala University Cefo.

Soil - human relationscapes - communicating biosphere reserves

Earth is the Earth that for ages has been threatened by greed and by ignorance. Through rejection and acceptance, some nomadic singularities continue to formulate the desire for a possibility of human nonhuman alliances to be recognized, and affirmed as sustainability relations. These relations become relationscapes, I argue, since relations are actions that emerge as movements and flows of affect. Environmental communication is a pedagogical

process that underwrites forces for learning and understanding. Environmental communication is consequently relational, I argue, as these actions are events in getting to know earthly matters. Getting to know is a learning process for becoming nomadic subjects. A posthuman environmental communication means to function as an explanatory elaboration for various reasons; education depends on affirmative, recognizing and relational actions for learning and knowledge formulations. In every situation the known or the learnt emerge as understanding, articulated as abstractions for communication. Communicative actions become pedagogical events since pedagogical events are educational processes that emerge within political machineries. A political machinery emerge in the flows and movement of concepts turning matters into forces of desire expressing ethical considerations within every knowledge phrasing situation. Biosphere reserve building is an environmental communication process where ideas for sustainability comes into practice. Posthuman Environmental communication theory provides an opportunity to understand the relational processes of life and in life.

Mariana Watanabe Barbosa and Cristiane Mesquita
Anhembi Morumbi University, Brazil

Mariana Watanabe is master student in Design at Anhembi Morumbi University. She holds a degree in Psychology from UNESP/Ahmed and has been studying the female body as a political power in fashion design and arts. Cristiane Mesquita is a Psychologist, Professor and Researcher from the post-graduate program in Design (School of exact sciences, architecture and Design) at Anhembi Morumbi University.

On resistance: Liliana Maresca's processes of creation and the political female body

In this work we will be focusing on the Photo-performance named Sin Título. Liliana Maresca con su obra (1983), produced by the argentinian visual artist Liliana Maresca (1951-1994). The referred work had a great impact on her artistic ideas during the period of Argentina's military dictatorship. A distinctive characteristic of Maresca's work is how she attempted to think the body as a festive political power which embodies the discussions regarding the abuse and the violence suffered by women throughout the period of military dictatorship. In this way, we will look closely at how her art work serves as a powerful tool in order to create a cartography of the female body as resistance from the reverberations which her work might produce. Therefore, with a theoretical territory constituted by authors such as Gilles Deleuze, Félix Guattari, and Judith Butler, we will argue the gender category as a control device and the artist's processes of creation as a watchwords problematization. We aim to present a historical perspective, encompassing the catastrophic period of the military dictatorship in Argentina and how the performance gains space as powerful artistic languages in this context. As the female body in an artistic form has had the capability to subvert traditional meanings, such as the idea of gender, we will be examining her artistic production in the context of a conceptual cartography, by arguing her production as a micropolitical tool to explore the female body as a powerful and political device of resistance against hegemonic values within a society of control.

Marta Catunda
University of Sorocaba, Brazil

Marta Catunda holds a PNPd Capes scholarship, a PhD in Education from the University of Sorocaba, in the line of daily school research. As a musician, she develops research on soundscape as a contribution to environmental education. She is a collaborating researcher of the Group of Studies Rhythms of Thought at the University of Sorocaba.

The Rio Negro Manifest: between flows, resonances and swirls

This paper presents, within the Rio Negro Manifest (1978), the moving concerns Luis Orlandi has dealt with in the text *Pro Microrevolutions* (2017) in the presentation page of the 11th International Deleuze and Guattari Conference *Microrevolutions and politics and desire: war machine against fascisms*. What and how can we explore and recreate conditions of life? Whether virus, molecule, insect, bush, animal or person, it is on each one of us that a vital, vast and intricate questioning is imposed. Betting on this proposal to create and recreate living conditions, the intention is to create a thinking river following the flows of the Rio Negro manifesto written over half a century ago by Pierry Restany, Frans Krajcberg and Seep Baenderek. The flows in Orlandi's text, the author's preoccupations mixed with the ecosophy of Felix Guattari in *The Three Ecologies* (1999) to think the Earth from within, proposed by Gilles Deleuze and Felix Guattari in the books *What is philosophy?* and *A Thousand Plateaus: Capitalism and Schizophrenia* (1980) have provoked timeless swirls by adding currents and desiring actions from other margins, and overflows. It is intended, in this exercise of thinking the Earth, to bring to light, by moving resounding motivations in the daily school research in the collective and university study groups, their alliances with emerging social movements, rethinking the ecoesthetic inflection. The Planet Earth is like a ship of the ships/ a mother ship, wherever we are, all of us under climatic pressure, facing fascism, threats of mass extinction, generalized misgovernment, we have become refugees from pure war, aliens drifting from the Earth in trance.

Matheus Silva

Federal University of Minas Gerais, Brazil

Doctorate in Arts of the Scene by the Program of Post-Graduation in Arts of the Federal University of Minas Gerais (UFMG). A performer-researcher who investigates the construction of unbridled body concept.

Unbridled Body: a performatic cartography

This Oral Communication has the interest of mapping the theoretical devices from the process of performance creation of the action that I perform, "The body unbridled of AdivinhaaDiva", which occupies different architectural spaces exploring the boundaries between philosophy, art, life and madness. Such investigation seeks to shape the notion of "unbridled body" in a "queer cyborg" context, according to Donna Haraway, from the intersection of David Lapoujade's philosophical concepts of "aberrant movements" and Peter Pál Pelbart's "uneasiness" with the artistic practice of a "restlessness of self", by Cassiano Sydow Quilici. Through those transversal relations, it is possible to think the performance art as an inventive progressive practice that do not build boundary limits between mind and body, disorganizing their primitive forms. Throughout that investigation, the "unbridled body" can cross its own outlines, disbanding the frontiers between art and life. Through the migrate movement of a cartography, that body is capable of expressing forces and unsaid sensations, go along the signs and meet things at its provisory estates. Therefore, many questions are open-ended and need to be discussed: How can these concepts contribute to the construction of a notion of "unbridled body"? But how to overcome normative social values and produce for yourself a "unbridled body"?

Matthew Aaron Richmond
University of São Paulo, Brazil

Dr. Matthew Aaron Richmond is Post-Doctoral Researcher at the Centro de Estudos da Metrópole (CEM) São Paulo. He holds a PhD in Geography from King's College London. He previously completed a MPhil in Social Sciences at the University of Cambridge and worked as a public policy consultant in London.

Smooth or striated peripheries? Space, place and 'urban fragmentation' in the Brazilian metropolis

Based on doctoral and post-doctoral research conducted in Rio de Janeiro and São Paulo, this paper mobilises Deleuzoguattarian theory to examine long-term social, political and spatial processes in Brazil's urban peripheries. The peripheries grew through rapid urbanisation processes, largely realised in the absence of formal planning regulations and with weak public service and infrastructure provision. This context forced residents of these territories to find local solutions to the challenges they faced, in the process generating strong affective ties to community and to place at a highly localised scale. It also created opportunities for various local power brokers - from clientelist politicians, to vigilantes, to drug trafficking gangs - to empower themselves by territorialising space, either through use of violence or by articulating relationships to powerful institutions and interests. More recently, fear of violence and crime and new forms of social stratification in the peripheries have reproduced trends long seen in wealthier areas - of gating and collective withdrawal from public space. These different processes have served to "striae" the peripheries and undermine the ability of residents to mobilise across social and territorial divides. On the other hand, in their everyday lives, peripheral populations continue to traverse vast distances in order to work, consume and access vital services and to form intimate bonds that cross urban boundaries, producing highly fluid affective geographies. And, at an organisational level, they demonstrate an ability to assemble and act collectively in ways that "smooth" space by articulating shared identities and political demands. I argue such analysis indicates the value of applying the Deleuzoguattarian concepts in concrete, and not merely metaphorical ways to the study of cities, and of their potential to enrich and complexify current debates about processes of 'urban fragmentation' in Brazil.

Mayumo Inoue
Hitotsubashi University, Japan

Educated in California and East Asia, I teach postcolonial studies and aesthetics in Tokyo. My work concerns an aesthetics of "inoperative community" within the biopolitical space of post-1945 U.S. and East Asia. My papers have appeared in *Criticism*, *Discourse*, and *American Quarterly*. I also co-edited *Beyond Imperial Aesthetics: Theories of Art and Politics in East Asia* (Hong Kong UP, 2018).

The Aesthetic "Routing" of the Common in Deleuze and Nancy

Since Heidegger's re-reading of *Critique of Pure Reason*, Kant's cryptic remark about the faculty of imagination as "the common . . . yet unknown root" of both intuition and cognition has solicited many philosophers to inquire into what it is that is "common" and "unknown" in human imaginative power. One implication of Kant's remark is that the imagination breaks out of its subordination to the understanding when it suddenly produces an "unknown," singular image, which then forces these two faculties to communicate without their common object of recognition. The imagination is thus not simply a "root" but also a "route," a rhizome, if you will, that forces open a new way of communication without

commonality between faculties. My presentation examines two philosophers' re-readings of this radical potentiality in Kantian aesthetics: Deleuze's formulation of "disjunctive synthesis" of faculties and Jean-Luc Nancy's deconstructivist reexamination of the subjective limit of the Kantian reflective judgment. In fact, the efficacy of Deleuze's theorization of how "the being of the sensible" pushes both the understanding and the reason to produce new concepts and ideas in relation to the singular, unrecognizable image can be highlighted by way of Nancy's deconstructivist Kantianism, wherein "poetic" force in multiple arts could undo or "unlimit" the ultimately narcissistic basis of the Kantian subject that reflects upon the recognizable forms of disinterest (beauty) and morality (sublime force). Finally, my presentation aims to gauge the extent to which Deleuze's and Nancy's articulations of the common without commonality—"people are missing" (Deleuze) and "inoperative community" (Nancy)—are enabled by the aesthetic imagination and its radically rhizomatic "routing" of singular images across both multiple faculties and bodies.

Meline Coelho da Costa

Santa Catarina State University, Brazil

Meline Coelho is a Visual Arts student at Udesc. Starting her studies in biology, she was performed-creator of "Solos de Silêncio" (Elisabete Anderle Award 2013) and performer at "Espaços Móveis Ruídos" video-dance (Elisabete Anderle Award 2015). Actually have research focus in improvisation, site propositions, memory, performatic body, processual philosophy, environmental and relational art.

Memories of mangroove's desire

My question is about movement, about the extension of nature, about how unpredictable nature is. Such movement is where time and space are created, time of memory, where space itself requests to be re-occupied. The space that inhabits and transforms, transports to memory, the memory that returns and materializes itself, a memory of space, the resistance of a landscape in re-dwelling on the same space). The time is rebuilt on repetition, on the spiral of time, everything goes and returns, a place of encounter, a place of memory. In this article I seek to investigate the relation between the desire of nature, its movement, the moment that nature crosses me. In an artistic process of mangrove roots recreation in ceramics, some of Deleuze's concepts like such as rhizome as well as difference and repetition provides some notion about nature and its possibilities, potential. To fuse with nature is also to cross it. Crossing refers to a sense of continuity with space. Crossing, entering the other, finding the possibilities of the other. The sensation of time entering another sphere, a materialization of a the non-encounter with the encounter. Nature that attracts past and future. And specific points in time open in a discontinuous spatiality. Memories of the environment happen in the relationship, interaction, action, in entering/being in contact, in movement. Another perception of space happens and it is crossed by me and I by it.

Michele Fernandes Gonçalves

Federal University of Santa Catarina, Brazil

Bachelor degree in Biological Sciences (UNESP), postgraduate in Scientific Journalism (UNICAMP), Master's in Environmental Management Sustainability (UFSCar) and PhD (current) in Education (UFSC). Field of research: Education and Communication and the intersections between Art, Science, Philosophy and Education.

For a new ontology of the entities: experimentations between dogs, streets, art and words

This work proposal intent to problematize the power of the encounter between humans and stray dogs. From a set of material that I have been calling "artifacts of ontological reversion of entities", which are composed by experimentations on images, words and urban interventions, I propose some reflections about the current relocation of the stray dogs from their common territorial space - the street - to imprisoned environments which are inhospitable to their territorialization - the kennels. The discourse of the dog abandonment is here problematized as an enunciation that stems from an hegemonic and anthropocentric (Western) human conception of nature and animals, conception which dictates orders that nullify any possibility of existence and coexistence beyond those known as human, and which, in relation to the "abandoned" dogs, invalidates their power on the street and removes them from it, subjecting them to a half-life imprisoned in kennels. The conception of dwell is here understood in a Heideggerian perspective, as being on earth; the stray dogs are taken as a non-homogeneous category of entities; and their "home" is taken as the street, the existential territory on which they print their signatures and leave their traces, spatially and temporally.

Mikkel Astrup

University of Oslo, Norway

Cand.Philol. Mikkel Astrup is educated in sociology, philosophy and literary theory, and was a research fellow at the University of Oslo 2005-2008. He has formerly taught in Politics and literature, and is currently working on a PhD on Samuel Beckett.

Samuel Beckett's Anti-Fascist Machine

Samuel Beckett's anti-fascist machine, is constituted in the confrontation between literary production and the dominant mode of the signification of language. Beckett addresses a global situation of modern literature, that grants language a plastic indeterminacy, that renders language properties, necessary for a logical existential literary composition. The immanent causal ontology of signification is made transparently potentially plastic and indetermined by its rigid composition. Deleuze divides on this level, in his article "The Exhausted" Beckett's work into three languages. The genesis of consciousness, that is replacing the foundation of language as arbitrary in Beckett's work and affirms the immanence of the cogitariat to absolute creation, addresses an immanent situation of literature to the transnational situation of the global literature, that is the situation of an anti-fascist literature, that is disseminating of an appropriative causal object of desire. The situation of Beckett, in *Anti-Oedipus*, as a literature immanent to the productive level of reference, constitutes his literature as a rational schizophrenic production. The radical anarchy of Beckett's literature, in his meticulous composition, entails an appropriation, and dissemination into, hence a sanitizing of the schizophrenic process, disseminating the dominant signification into literary language, the literature, forming an anti-fascist machine. Beckett's main prose works synthesizes, in their dissemination of vertical modes of signification, the confrontation of the plasticity of historical memory with the production and ongoing genesis of consciousness, and hence the departure of the properties of literary plasticity to an abstract causality affirmatively reduced to a logic of composition where reference is constituted by plastic properties.

Nathan Widder
University of London, England

Nathan Widder is Professor of Political Theory at Royal Holloway, University of London. He is author of *Genealogies of Difference* (2008), *Reflections on Time and Politics* (2012) and *Political Theory after Deleuze* (2012). He is currently working on a research monograph on the role of the concept of sense across the arc of Deleuze's philosophy.

The Univocity of Substance and the Formal Distinction of Attributes: The Role of Duns Scotus in Deleuze's Reading of Spinoza

This paper explores Gilles Deleuze's thesis that Spinoza takes up and transforms medieval theologian John Duns Scotus's concepts of formal distinction and the univocity of being to develop his ontology of substance. It will begin by explaining how Deleuze's idiosyncratic reading reflects his aim of using Spinoza to challenge post-Kantian and specifically Hegelian conceptions of the Absolute. Afterwards, it will trace the development of univocity and formal distinction from their Aristotelian and early Christian origins to show how Duns Scotus deploys them to respond to questions concerning the unity of the categories, the nature of divine attributes, and the problem of individuation. It will then examine how Deleuze reads Spinoza as taking these concepts away from their role in sustaining divine transcendence and deploying them in a project of ontological immanence by re-reading them through Spinoza's notion of expression. The conclusion will outline the limitations Deleuze finds in Spinoza's development of univocity and how this leads him towards Nietzsche.

Nelson Job
Federal University of Rio de Janeiro, Brazil

Nelson Job holds a doctorate degree in History of Sciences, Techniques and Epistemology - an interdisciplinary course at UFRJ, where he defended the thesis which became the book *"Confluências entre magia, filosofia, ciência e arte: a Ontologia Onírica (Confluences between magic, Philosophy, Science and Art: Oniric Ontology)*. He is an attractor of the Transknowledge, conceptual and experimental field of courses, etc. Together with the cosmologist Mario Novello, he is the editor of the online journal *"Cosmos e Contexto"* (Cosmos and Context).

How Tim Ingold's work unfolds the Deleuze & Guattari's ontology

The English anthropologist Tim Ingold, a professor at the University of Aberdeen, Scotland and an avid reader of Henri Bergson is one of the most original voices in contemporary anthropology. He has brought important insights into the concepts that constitute Deleuze & Guattari's ontology. It is relevant to warn that we understand by "ontology" from these French thinkers as a stoical substitution of "being" for "becoming". We will list in our presentation three of the aspects that we consider the most important from these reflections: 1) The concept of rhizome: Ingold's father was a biologist, which provided the anthropologist a great knowledge about this discipline. He questions the borrowing of the botany concept of "rhizome" as a kind of cloning of nature and prefers instead the use of the "fungal mycelium", justified as a decentralized, interconnected, highly resilient mesh. 2) Ingold proposes, whenever possible, to replace the "between" (any entities) so often used by Deleuze & Guattari for "along". This substitution allows for immanence to be more inclusive. 3) Ingold makes an entire anthropology of lines: the same as Deleuze & Guattari work on the painting of Paul Klee. Here, however, lines gain more life and come together in what he calls "entanglement", culminating in a new theory of perception. Such unfoldings that Ingold proposes on Deleuze & Guattari's ontology allow a more comprehensive conceptual use, a

more powerful animism, extremely relevant to think resistance in the world today. Either through new forms of education, proposed by Ingold in his studies on the perception, or through affirming, as the anthropologist does, an immanence between (or even better, along) ontology and epistemology.

Nicolas Antonio Bargiela and Carlos José Martins
São Paulo State University, Brazil

Nicolas Antonio Bargiela has bachelor in publicity and advertising also a teaching degree in Portuguese. Prior to entering Human and Technology Development post-grad department in UNESP Rio Claro, he started teaching English and Portuguese, experiences that would lead to his research.

The mutation of the classroom through the passage of the disciplinary of societies to the societies of control.

It is a matter of circumscribing the classroom reconfiguration as a govern social dispositive through the passages of the disciplinary of societies to the society of control. We seek to interrogate what mutation has surfaced, from the political technologies point of view, regarding the transitions of an analogical classroom intrinsic related to the disciplinary societies towards a digital classroom more connected to a society of control. Looking to describe, by comparing and contrasting, which form of constant modulation of conduct are in play in the different governmentality regimes that corresponds to each of our society modules. Through the scope of the constitution process and consolidation of the modern world in the disciplinary societies the rummage and seriation of bodies, as well as the conducts, the classroom as a dispositive was widely used and improved. The school used to be constituted by its students as a single body rummaging it in the same disciplinary model, characterized by confinement, limiting the student's contact with its spatial localization. Ongoing assessments, distance learning, modulation of progress following productive criteria and the emergence of ongoing formation have reconfigured the School, and teaching the student body is reshaped in a diffuse set of long-distance users. It is a mutation of the government technics rather than a simple evolution of instrumental technology. Since, in this transitions from disciplinary of societies to the society of control, different struggles end up rising inside the school environment and thus potentializing its mutation towards everyone present in that institution.

Olga del Pilar López
University of Arts, Ecuador

Olga del Pilar López, Ph.D. Professor at the University of Arts, Ecuador. Some of his articles: "El ritornelo : un cristal sonoro"; "Proust-Deleuze: les signes des jeunes filles"; «De las ciudades creativas hacia una poética de las ciudades»; "Pedro Páramo: la imagen-cristal"; "las fuerzas que forman y de-forman el arte"

The city: synthesis of state apparatus and war machine

Deleuze and Guattari allow us to glimpse in a fragmented way their conceptions about the city. First of all, the city is the very expression of striated space and the one that generates all kinds of striations through it: it converts smooth spaces, folds them through a process of territorialization. However, it contains smooth spaces that escape its control, which become terrains vagues or zones of artistic expressiveness. To put it another way, if the city is the sedentary place, it also carries and supports smooth spaces that completely escape its control and turn it into a porous city. To that extent, in the city cohabit processes of

deterritorialization that may be its necessary condition, its possibility of moving away from utopia and dystopia, to remain in a suspended point that becomes the scene where the nomads and the sedentary cross and reject each other. That is why the city is the place of tension where the mobile and the immobile clash, the stable and the unstable, the territorial and the deterritorialized. In *What is philosophy?* Deleuze and Guattari invite us to think of a city-cosmos. Link through which they propose a framed art and in turn an art as a line of flight. This city-cosmos that can be found explicitly in the literature of Virginia Wolfe and more implicitly in painting and music. Some questions interest me: would the city be a machine through which territorial and deterritorializing agencies are opened? How does the city participate in a nomadic art?

Pablo Pachilla

University of Buenos Aires, Argentina

Pablo Pachilla is a Professor in Philosophy (UBA) and will defend his doctoral dissertation (UBA-Paris VIII) on February, 2018. His thesis deals with the relationship between Deleuze and Kant regarding common sense and sensibility. He teaches environmental philosophy at the UNSAM and film theory at the FUC, and is currently beginning his post-doctoral research project about temporality.

The Botanic Image of Thought

In *A Thousand Plateaus*, Deleuze and Guattari propose noology as the study of images of thought and their historicity, as well as a counterthought that would evade its assumptions. We follow Colebrook (in Parr, 2010) and Murray (2013) in understanding noology as including both the classical images of thought and what Deleuze calls 'the new image of thought' (1962), 'thought without image' (1968) or 'counterthought' (1980). Within this framework, this paper aims to sketch an image of thought inspired by the study of plants. The works of Coccia (2017) and Marder (2013) suggest not only that plants think, but that thinking itself is intrinsically linked to processes carried out by plants. This botanic image of thought does not correspond to Descartes' classical image of the tree of knowledge nor to Deleuze and Guattari's rhizome, since they both presuppose a primordial anchorage to the earth that ignores its connection to so-called 'outer space.' On the other hand, the fact that plants are connected to the sun, whose energy they transform into matter, implies a switch from geophilosophy to astrophilosophy: instead of assuming an independence of the Earth, and therefore understanding immanence as earthly immanence, photosynthesis leads us to an astral conception of immanence.

Pamela Zacharias

University of Campinas, Brazil

Pamela Zacharias is graduated in Portuguese Language with a Master and a PhD degrees in Education, all at the State University of Campinas (Brazil). Her research interests merge the fields of Philosophy, Cinema and Education, being inspired by the works of Gilles Deleuze, Félix Guattari and Clarice Lispector.

The philosophical literature of Clarice Lispector

This paper originates from a possible encounter between Gilles Deleuze and Felix Guattari's philosophy with the writing of Clarice Lispector. It proposes approximations between her literature and their concepts. For Deleuze and Guattari, literature is created on a plane of composition and builds percepts and affects through an aesthetic figure; however, philosophy originates on a plane of immanence to create its concepts that are constructed

by means of a conceptual persona. It is the objective of this paper to analyze in what instance aesthetic figures and conceptual personae cross each other. What are the resonances that a literary figure can provoke in education? By doing so, we intend to map the creative lines of Clarice Lispector's literature, following them in order to visualize the sensorial concepts and the conceptual sensations that emerge from the writer's literary creation. Our intention is to explore the multiple potentialities of her work beyond the literary field, traversing it with philosophical forces that create and mobilize concepts. In addition, we aim to broaden the idea of character in the literary field, with the intention of mapping how it may also figure as a conceptual character. What are the crossings of Clarice Lispector's writing that mobilize education, literature and philosophy?

Paula Chieffi
Unaffiliated

Paula Chieffi is psychotherapist and educator. She has Masters in Clinical Psychology investigating different political actions as delineating a perceptive notion of politics. Her Phd is about how can a certain clinical listening resonate and operate into the educational context.

Listening as attention to life.

This paper starts from Zourabichvili's analysis of the political aspect in deleuzean's thought where he affirms politics is a matter of perception, differentiating it from a traditional consciousness perspective. From this notion an experience with training groups with administrators of a municipal teaching network is described. The group's proposal operates with guattarian's notion of group - affirming its production as an effect of the encounters and experimentations proposed as formative devices. The notion of clinical listening links the two fields here traced, understanding clinical listening as a mode of perception that produces subjective perspectives to the different topics and questions unfolded during the groups. It also considers life as part of the educational process and proposes listening as a way to follow vital investments. It results in multiples ways to perceive issues of the educational field at the same time that evokes a subject on listening, instead of a subject of listening.

Pedro de Albuquerque Araujo
Federal University of Rio de Janeiro, Brazil

Pedro de Albuquerque Araujo holds a PhD from the Graduate Program in Music of the Federal University of Rio de Janeiro (UFRJ). He works both academically, with publications in several journals and presentations in conferences, and artistically, with theoretical and practical works on Music and Sound Arts.

Escuta-Acontecimento (Listen-Happen)

The Escuta-Acontecimento (Listen-Happen), or other ways of listening, is the investigation of the theoretical / practical paths that traverse the notions of Listen, Poetics, Happen, Event, and Becoming, both in the idea of philosophy and in the idea of music. We can then say that this type of listening is not a passive listening, only receiving data, but rather producing, producing multiple "listeners". But what would this Listen-Happen be, especially in its contemporary mode, in the XX and XXI centuries? We argue it could be the way in which every musician (in the sense of a composer, a performer and a listener), every philosopher (in the sense of a thinker, a writer and a reader) engenders his/her own field of thought, his/her own way of thinking and making (think) music. So what we are saying is

that this Listen Happen means thinking / creating a "particular place" in philosophy and in music itself. The Listen-Happen concept concerns a listening that tries to escape from the usual; therefore, it tends to listen to multiplicity, which is expressed through intensities. Intensities is the (musical and philosophical) location where the frequencies mix and overlap and so we can no longer demarcate the limits of what is sound and what is not sound, nor of what is philosophy and not philosophy. In other words, we can say that the Listen Happen allows us to constitute a gap (is it a condition of possibility?) in space / time, and it can be described as something that creates itself at the moment it acts by focusing the gap.

Pedro Taam
PUC-SP

Pedro Taam is a pianist. He holds a Bachelor in Physics by the Federal University of Rio de Janeiro, and is a Master's student at the Communication and Semiotics program by the Pontifical Catholic University of São Paulo, Brazil.

Shostakovich's Seventh Symphony: A war machine capable of calling into question the triumphant state

The war machine is not an easy concept to reduce or to explain, and this may partially justify the fact that *Nomadology: The War Machine* is one of the lengthiest texts of *A Thousand Plateaus*. In times of ascending fascism, while a conservative wave sweeps across the globe, from Brexit to Donald Trump, not to mention the expressive vote of Marine Le Pen in France and the alarming volume of vote intentions in Jair Bolsonaro in the 2018 Brazil elections, it is particularly fruitful to return to this concept which, by its very nature, is an inexhaustible source of multiplicities that escape capture by an instituted power or state-form, and is the generator of revolutionary-becomings and lines of flight that allow life to persevere. In the cruel totalitarianism of the 1930s in the Soviet Union, under the Stalinist Terror, Dmitri Shostakovich created a work which held a war-machine vocation that would be witnessed for the next seventy-five years (and counting): the Seventh Symphony. Since then, this work has never been constrained by any limits, let alone the geographical ones. In a vertiginous tour du monde, which included passages through Egypt and Brazil, the manuscript of the symphony left the Soviet Union, breaching the Iron Curtain and winning the world. It was the object of the most grotesque appropriations: by the American media, eager for a Hollywood hero, which then painted Shostakovich as an "American hero", and by the Soviet state-media - which held the supreme despotic power of the signifier: power of making or unmaking, killing or resurrecting - which also held interest in painting Shostakovich as a national military hero. After the war ended - and therefore its practical utility - the Seventh Symphony remains at once sullied and unsullied by all these appropriations. Amidst the folie of the fall of the Soviet Union, American and post-Soviet musicology studies once again tried, and again unsuccessfully, to capture the Seventh and promote whichever agenda was in vogue at the moment. Once again, with a seemingly inexhaustible force, at the same time as it allows itself to be superficially appropriated, the symphony takes up a retaliation movement, putting in question the identitary formations that intend to fit it in. What lessons can we learn from these episodes? To what extent can we, like Shostakovich, invent war machines, whose innate vocation for the anti-fascist struggle is patent and indelible? Which war machines are possible today, to face the rising fascism, creating lines of flight that divert us from the vertiginous path to annihilation?

Petr Kouba

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Petr Kouba is a Senior Researcher at the Philosophical Institute of The Czech Academy of Sciences. His publications include *Margins of Phenomenology* (2016), *The Phenomenon of Mental Disorder. Perspectives of Heidegger's Thought in Psychopathology* (2015), *Franz Kafka: Minority Report* (co-edited, 2010), *Dynamic Structure. Language as an Open System* (co-edited, 2007).

Exodus without Moses. Roma Emigration as a Political Event

From 1997 to 2004 the Czech Republic, Slovakia and Hungary were facing a massive surge of Roma asylum migration that was heading for countries like Great Britain, Ireland, or Canada. The aim of this paper is to analyse not only the living conditions of Roma minority in the Central Europe, but also the very phenomenon of massive emigration. To understand the massive emigration of Roma one must think about it in terms of a collective agency which does not have a character of a political project. Rather, it is necessary to apply here the concept of event that allows to grasp unexpected and unorganized forms of social changes. Generally, one could say that a political project requires a certain amount of social homogeneity and unity, while an event brings into a play heterogeneity and multiplicity that make possible a creation of new forms of sociality. Besides this conceptual distinction we shall also take into consideration the distinction between the social visibility and social invisibility. While the social visibility is usually related to a self-affirmation of majority, the social invisibility can be, for a specific minority, a way of survival in a hostile environment. To put it in delezoguattarian terms, a becoming minoritarian means escaping from the gaze and power of majority, which always involves an escape from the structural space of state. What needs to be analysed is thus a tension between a state apparatus and a minority which - by its very existence - points to an exteriority of state. The tension between the state apparatus and minority became apparent, for instance, in an allergic reaction of states that rejected Roma asylum claimants. But despite their failure to find a better life abroad, Roma asylum claimants discovered (as if by chance) a very efficient way of non-violent protest that made visible not only intolerable life conditions in their home countries, but also hypocrisy and structural racism in asylum policy of the target countries.

Rafael Bianchi Silva

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Graduated in Psychology from the State University of Londrina (2004), PhD in Education from UNESP/Marília. Lecturer in the Department of Social and Institutional Psychology and in the Graduate Program in Psychology at the Londrina State University (UEL).

Considerations about the internship as a formative space

As a place of formation, the internship is a space of experimentation and production of subjectivity. In the practices that compose it, those who are part of it, can experience compositions that potentiates the constitutive movement of self from the experience of situations that problematize the way of feeling and acting in the world and with others. In this game, guided by the estrangement, different agents (that include the proponents of the internship) act, (re)configuring the field of forces that give form to the institutions. In this perspective, the internship is not a formative stage defined by the observation of a reality in which is applied a certain theorizing. This is the construction, by different modes of operation on the institutional dimension, of discourses and practices that provokes the emergence of different and new forces that fissure sediments that confer stability and limit

institutional experiences. As a foreigner, entering this network composed of different lines, gaps are sought for the irruption of the multiple, and with it, the possibility of other affectations, meanings and different functions intimately linked with other ways of thinking as an institution. As for the formation, in this work that has by brand the unusual and the unforeseen, takes place. Even if there is the purpose of giving the student certain form from previously categories (demarcated by the curriculum), it is through the disciplinary discourse break that put in motion actions of formation, which puts the internship as process and analysis of the modes of production of self.

Rafael Limongelli

Federal University of the State of São Paulo, Brazil

Rafael Limongelli - student of the Postgraduate Program in Education of the Federal University of São Paulo (UNIFESP), Master in Education (UNIFESP, 2017), Bachelor in Social Sciences (PUC, 2013) and Technician in Performing Arts (INDAC, 2008). Author of the poems book *Cretino* (Ed. Patuá, 2013), collaborates with essays, articles and poems with the journals *Alegar* (SP), *Texturas* (SC), *Córrego* (SP) and *Barril* (BA). Cultural producer of the Co. *Perversos Polimorfos* and curator of *Espaço Multiartístico Capital 35* (SP).

To live in transit through wandering territories

This essay wants to produce a cartography of the practices, forces and discourses that traverse the field (or the ecology) of artistical and educational non-formal actions in exhibitions, museums, cultural institutes at São Paulo. In this territory I'll look closely to one case, the "Residência Educativa" (Educational Residence) at SESC Pompéia (2016-17) coordinated by Cibele Camacci (Visual Arts / SESC Pompeia). The 'Educational Residence' was an experience inside of SESC's web that called educators to research and develop some actions based on our own researches - individually and collectively. I try to establish a conversation with Carvalho (2014, 2014b), Gallo (2015), Deleuze e Guattari (2011; 2012a; 2012b; 2012c; 2014a, 2014b), Guattari (2012). The concept *Movediço* (Wandering) it's a bit and a key to read this essay.

Rafaele Paiva

University of Campinas, Brazil

Rafaele Paiva is taking her master degree in education, researching body arts and movements at Unicamp (Campinas State University). Graduated in Letters also at Unicamp and a dancer in process of specialization in the Klaus Vianna Dancing Method and somatic education.

Rugosities cartographed: a corporal experiment with human and inhuman movements

The cartographic course that I will present is related to my master's degree field research which took place at a public school in the city of Campinas, São Paulo. There I worked with seven students in body and movement workshops, according to the ideas of the Brazilian movement researcher Klaus Vianna. Every meeting we tried to explore the possibilities of potentializing human and inhuman movements that had already happened at the school. The research course taken was the one of an haptic body, with an haptical perception and open for the sensations that crossed the body during the experimentations at the workshops. Like an amoeba, the whole body was touching everything and all organs were as sensitive as the skin, even the eyes or the ears. That meant that everything had been explored unsystematically and once anything that happened was perceived haptically, it was not just "a figure (anymore), but a rugosity" (Kastrup, 2007, p.19). It resulted in a process

happening to the perceived and the perceiver. Like drawing a choreography, the multisensorial Figure (Deleuze, 2007) that my body became throughout the process demanded thinking of the potency of the rhythm. In other words, what was the potency of the fluid movements that we, the students and I, were suggesting? What was it able to create or liberate? What were the resonances of the encounters of this haptical body? What were the forces that traverse this process?

Reginaldo Moreira
State University of Londrina, Brazil

Reginaldo Moreira is a Communications teacher at the State University of Londrina (UEL). He coordinates the extension project called “Digital Platforms”, integrated the Public Policies and Health Education Microvetorial National Observatory. Ph.D in Communications by the Federal University of São Paulo (USP).

The rhizomatic processes in search of a horizontal production at the secondary students' occupations

The urge of creating of secondary students' life has resulted in occupying schools in 2016, which revealed a new, powerful and innovative way of resistance. Not in the confront of the struggle, but with an action that happened through the void, the interspace, inside schools, which had an impact in all society by its new ways of social organization of these social movements. It is impossible not to feel mobilized with such intensity that the student youth brought and, at that moment, pointed to possible ways of resistance due to the hard threat to democracy that the country had been through. Therefore, mobilized by the momentum of participating and giving and by a demand that came from the occupations, with the request of many workshops, we got on field. Instead of the pretentious workshops, like the one we offered in the first day without much success, it was in the day that we got into an occupation to say that it would not be possible to do the workshop, that everything worked just fine. As we explained our impossibilities, our wish to be together and build something from our meetings appeared. It was there, with our fragility exposed, that we entered the occupation in a horizontal way, which made us strong and powerful. Free from the previous offer, which many times has a role of a shield that prevents the encounters, when we entered the occupation to cancel it that day, it was possible to make it happen rhizomatically in the pulse of the vibrating bodies.

Renata Lima Aspis
Federal University of Minas Gerais, Brazil

Renata Lima Aspis is graduated in philosophy with a PhD in Philosophy of Education. She researches philosophy teaching and philosophy as a political action. She is a philosophy teacher at graduation and post-graduation programs on the Federal University of the state of Minas Gerais in Brazil. (UFMG). She coordinates grupelho - a group of studies and actions in philosophy and education.

Making philosophy with the body in the streets: experimentations in resistance

This paper refers to the research that grupelho - a group of studies and actions in philosophy and education - has developed based on experimentations in the streets. We haven't called these actions philosophical performance or philosophical activism; we dare to call them simply philosophy because we don't want to put philosophy in the role of an adjective but as a substantive. It is a matter of trying to rescue the sense that philosophy had in the ancient times as practical knowledge. We have worked based on Deleuze's idea that philosophy has

the necessity not only of a philosophical comprehension, through concepts, but it needs a non-philosophical comprehension as well, the one that operates in percepts and affects. Both of them are necessary. Philosophy straightly addresses non-philosophers, everybody (DELEUZE, *Pourparlers* [Conversações, Rio de Janeiro: Editora 34, 1992]). We have called these movements of philosophy in the streets exterventions (extern-inventions) to differ from the urban interventions of the 1980's, because we understand the city not as a closed system, but as a rhizome (DELEUZE; GUATTARI. *A Thousand Plateaus* [Mil Platôs: capitalismo e esquizofrenia, v. 1, São Paulo: Editora 34, 1995]), as an a-centered system that changes its nature in every connection. An intervention is an action with the intention to make some change in a meaningful whole. An extervention, on the other hand, would be, by acting philosophically in the city, trying to connect with outer territories, i.e., something that has not been invented yet, the unpredictable that has not yet been actualized into states of things. It has to do with leaving the meanings behind - through aesthetic encounters, of humor, of strangeness - in order to create senses. It is about escaping from meanings that refer to the sameness and chasing encounters that can produce unique senses.

Roberta Stubs Parpinelli
State University of Maringá, Brazil

Roberta Stubs is an artist, psychologist, researcher and art teacher at the State University of Maringá. She has a doctorate in psychology, art and subjectivity at UNESP, Assis` campus, São Paulo, Brazil. She works with art as a producer of critic and inventive subjectivities, focusing on the body, the experience and the micropolitics of resistance and creation of new relationships with the world.

The impossible as a device: creating worlds from art and fiction

At times when the capture of desire and biopolitical control pervades us, I believe we should choose the /im/possible as a radical way of freeing and exercising our imaginative capacity. Namely, the /im/possible makes room for things which are yet to assume shape or volume; for intensities, for unnamed flows and strengths. The /im/possible spotlights marginal forces, giving them a voice. The /im/possible announces the insufficiency of our time, addressing the need to create different life horizons. Only if we take the /im/possible as a device, we will be able to talk about things that don't exist, things that inhabit the skin of our actual urgencies. Relying on the potency of /im/possible, I use fiction to invent other sensibilities in the world. Fiction here is to be understood as a political exercise to demystify absolute truths that pierce our body and reality. In a context where our imaginative capacity is recurrently being emptied, fiction can be turned into a war machine, a political weapon that reactivates critical inventive flows in our body/subjectivity. Understanding art as a fiction space, I propose to think about it as a mechanism of subjectivation and experimentation to create different realities. I'm looking at art as an ethic-aesthetic-political fiction that handles unraveling and printing other contours in our extended present. In order to do that, I use some of my photography works to think about our sensible relation with the world beyond reality - this reality that is believed to be ready and done.

Roberto Corrêa Scienza
West Paraná State University, Brazil

Roberto Corrêa Scienza is a PhD student in Philosophy at UNIOESTE, a state university located in west Paraná. Most of his work is around ethics and alterity. He is currently

developing his dissertation, which is an ethical proposal based on the crowned anarchy of difference.

Kinky Deleuze: A film analysis of The Piano Teacher

The objective of this essay is to analyze the image of the kinkster in the film 'The Piano Teacher' (2001), an austrian-german-french erotic thriller, written and directed by Michael Haneke and based on the novel written by Elfriede Jelinek. The Piano Teacher tells the story of Erika Kohut (Isabelle Huppert), a sexually repressed piano teacher who teaches in a conservatory in Vienna and lives an abusive relation with her superprotective mother. Erika and one of her students, Walter Klemmer (Benoît Magimel), fall in love with each other and Erika involves Walter in a series of erotic games. The Kinkster, object of the analysis, is an individual who deviates from normative or "vanilla" sexual behaviors. Therefore, the film presents an interesting discussion on what is an abnormal or an imoral sexual activity. Erika has masochist tendencies, she engages in situations of domination, submission, humiliation, genital mutilation, voyeurism, among others. When she presents her sexual desires to Walter, the boy, although in love with Erika, is repulsed by her desires and ends up misunderstanding them. The concepts of difference (DELEUZE), morality (NIETZSCHE; DELEUZE), body without organs (DELEUZE; GUATTARI) and desire (DELEUZE; GUATTARI) are developed and discussed to substantiate the film analysis. The analysis reveals that the kinkster, as an expression of difference, is demonized and repressed by morality, which dictates what is a normal and a consequently acceptable sexual behavior. The kinkster, due to its imoral behavior, is seen as a pervert, a sick person who needs to be treated.

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Deleuze & Guattari (and Bakunin): an anarchistic reading perspective of A Thousand Plateaus

In the present communication, a possible reading of A Thousand Plateaus (1980) will be developed, collated with Mikhail Bakunin's political thought, exploring possible convergent and divergent points. As the main convergent point, the emphasis on life's self-organization. In the second volume of Capitalism and Schizophrenia, Deleuze & Guattari do not set a separate spot for politics. It is not about political philosophy, but about politics of life, by glimpsing new ways of living by a new people and a new Earth. Such task, untimely, by far exceeds the cornerstone conception of politics characterized by, among other factors, revolving around the state and around democracy issues. Throughout this book, unlike Anti-Oedipus (1972), the authors recurrently use the word 'creation', associating it to the philosophy of difference. The main argument of this article rests on the perspective of creation as inventional freedom, in A Thousand Plateaus, compared to a pivotal element in Bakunin's thought: the development of nature and social life cannot be predetermined. Thus, the Russian intellectual rejects creationism and defends that human action be emancipatory (and creational). Collective forces are, therefore, a push towards creation. Uncontrolled flows lead to flight, possibly engendering revolutionary connections in politics.

Rodrigo Malcolm de Barros Moon and Dorival Rossi
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Design Graduate Student at UNESP, interested in design and philosophy, trying to develop something in between these two. Few or less publications in my name, zero titles, but I still have the potential to be original.

Nomad Design: projects as war machines

Design and philosophy share an intense relationship: the virtual processes, be it for concepts or projects. Given the growing complexity of relations in micropolitics, mostly due to the internet, we aim at how a philosophical approach could enhance design practices in a political and social manner- maybe ethical? A nomad approach, such as the maker movement, could deterritorialize the means of production and worth, breaking power enunciations, those of industries and capitalism. More than ever we see ourselves as political beings, so this paper aims to propose a connection between design ontologically-oriented reflexions and the philosophy of Deleuze and Guattari, conceiving each production as a war machine. Cultural pieces can be treated as semiotic devices, proposing new perspectives towards the virtual assemblages of each ideation process of design products. To ignore the virtual consistency of these productions is to ignore the whole symbolic and political expression that one can introject into a product. The designer, when as seen as an inventor, proposing solutions to new problems or even highlighting invisible intricate problems, is the key potential to design new systems, ecological systems with wholesome relations. Considering the different intentions of the creator, design products can cooperate with power enunciations: war becomings, oppressive devices. An ethical analysis of this kind of creative role seems extremely productive. The maker movement is sui generis, a simple system of micropolitics, empowering individuals and groups to make prototypes, and design according to their necessities, all by themselves.

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A discussion of subjectless pedagogy as an alternative to identity pedagogy

The discussion of multiculturalism opened many spaces and gained a certain notoriety. However, in diversity the idea of coexistence with the different dispenses with the concept of difference, reinforcing thoughts that attest to the need to respect the plurality of human manifestations, essentializing individuals from their cultures, which are also frozen in time and space and frequently understood as having some purity. Contrary to this, Deleuze and Guattari present entirely new subject problems, and as a central category of thought, the concept of difference or limit opens space for new studies of subjectivity. In fields such as Cultural Studies and Critical Multiculturalism, the concept of difference is often supported by the linguistic turn and the centrality of culture as a tool of social analysis to demonstrate the discursive construction of marginalized and thrown away subject positions in public life. In combating discrimination based on the conceptualization of identities, sometimes movements essentialise other forms of being, allowing an exclusion from exclusion. In the understanding of difference that operates in the theoretical production that thinks the subjectivity from processes, and not from identity/identities, the ballast is the screening of the limit, the "pure difference", difference by itself, and not difference in relation to something. So, there is no subject. That is, when we think of processes of subjectivation, there is in identity a movement that goes both from the outside to the inside, and from the

inside to the outside. On the other hand, in pure difference we have processes of subjectivation that fold the outside to the inside. Therefore, we will problematize this relationship between the perspectives of identity and difference and consequences for an “ontology” of the subject, as well as the implications for the field of education, thinking a pedagogy of difference.

Sara Melo

University of Campinas, Brazil

Sara Melo is a biologist and have a master in Education by UFSC. Currently, she is a PhD student of Unicamp, in the program of Education - Languages and Art.

Invented landscapes or about the places that inhabit us

Through the production of visual and literary poetics, this research seeks to reflect about the places that we are composed by. Starting from a post-structuralist perspective and inspired by Deleuze’s philosophy, I search delineate affective cartographies related with the places that inhabit us, by means of workshops related to different artistic languages. This notion of to be inhabited by places is not linked with the places we live. The tripartite notion of chronological time - past, present and future - is dissolved. In this proposal, we accepted the assumption that these places coexist in us, composing interior landscapes. So, this notion can be enlarged by the places we have been crossed, those that we would like to cross, dreamed places and/or places that exist only in our invented memories. The borders between the real and the imagination are blurred. This way, we bet on the workshops as spaces where is possible to emerge this rich material, replete of these experiences and to make possible that they gain other materiality.

Silvia Balestreri Nunes

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Carmelo, Gilles and Other Alliances

The Italian artist Carmelo Bene (1937-2002), author of a unique body of work and life, the theme of studies in several fields of knowledge in Italy, still remains little known outside his country. One exception was the publication of his complete works in three volumes in France, after his death, translated and organised by his long-time friend, Prof. Jean-Paul Manganaro. When Bene first performed in Paris, in 1977, Manganaro asked him who he wanted to meet for a conversation. Among other scholars, he met Gilles Deleuze and that was the beginning of a great friendship. Deleuze devoted some articles to Bene’s theatre work and also mentions Bene’s films in his book *Cinema 2 - The Time Image*. In his testament, Bene created the *Fondazione L’Immemoriale di Carmelo Bene*, with the aim of safeguarding his personal archives as well as opening them to the general public. Due to a dispute among his heirs, the foundation was active for only a short time. During the legal battle, his archives were kept at the *Casa dei Teatri*, a cultural institution belonging to the Libraries of Rome. Currently, his archives are broken up. Before this action, I was allowed to visit them in three different occasions in 2015 and 2016, but no images of the material I found may be disseminated due to copyright and control issues. However, I can present, in

words, what I have found in my search: books from Bene's personal collection, marked by him, performance texts, film scripts, photos of different works, abundant press material, recordings of his performance-operas, drawings of costumes and masks, etc. This presentation intends to be a mouthpiece for a part of these findings concerning some marks he made on Deleuze's and some other philosophers' books as Nietzsche's, Diderot's, among others. This and other informations and impressions from field research allow us to capture about the artist and his vast body of work and show a little the special way he used to make alliances.

Sílvia Galesso Cardoso

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A doctoral student in the College of Education of the University of São Paulo and a master in Clinical Psychology by the Center for Studies and Research of Subjectivity, of the Pontifical Catholic University of São Paulo (2009), Sílvia Galesso is a Psychology (2002) graduate from the same university.

In defense of self writing in scholastic life

This article aims to search for inspiration in the contributions of Deleuze and Guattari to think about the working perspectives regarding the skill of writing in the field of education, namely in basic and higher education. Deleuze and Guattari (2000) allege that a book may function as a war machine - a revolutionary form that produces new meaning and expands ways of life - as well as an apparatus of the State - a mechanism of status quo reproduction and use of power over a minor people. The act of writing itself may also be considered this way: writing may be, both, a mechanism of reproducing hegemonic ideologies, of the conformation to dominant discourses, or it may function as a resistance to this domination, as the experimentation of new ways of life - a process of updating which composes, or ceases to be part of the writer's territory of expression. In the educational area, with the arrival of constructivist and socio-historical theories in Brazil, since the 1980's and 1990's, great advances occurred, regarding the pedagogical practices arising from the concept of language as a social function. However, these changes were not sufficient to transform the act of writing from a school task into the production of self. Perhaps, because the approach to writing is frequently more concerned with the form of the text or the adequacy to grammar, than to what is being said or produced in it. This scenario calls for new ways of working with writing in scholastic life. The propositions of the philosophy of difference, more specifically Foucault, suggest an act of writing beyond social practice: self writing, an exercise that produces singularity, a transforming experience.

Silvio Demétrio

State University of Londrina, Brazil

Silvio Demétrio holds a PhD in Epistemology of Communication from the University of São Paulo (2007). Adjunct Professor of the State University of Londrina in the master program in Visual Communication. Themes in development: cinema, methodologies of visual analysis, counterculture, postmodernity, schizoanalysis, Deleuze & Guattari, cultural journalism, late capitalism.

The non-philosophical path of the counterculture - deadhead's culture and selfenjoyment

As the non-philosophical plays a significant role in the thought of Deleuze and Guattari, this paper seeks to discuss the convergences of the joint work of the french thinkers with the

concept of counterculture according to Theodore Roszak. This power of non-intellective transversality manifests itself with different modulations in both lines of thought. As a cutback to the historicity of the counterculture, we took as its object the so-called deadhead culture - a set of symbolic practices that settled around the band The Grateful Dead and its fans in the 1960s and surviving today. The goal is to demonstrate how the notion of self-enjoyment in a way puts the deadheads in connection with Deleuze and Guattari.

Silvio Ricardo Munari Machado
Federal University of São Carlos, Brazil

Silvio Ricardo Munari Machado has a degree in pedagogy from UNESP, master and PhD in Education from UFSCar. Works with education of teachers and educators in public schools and social movements.

In-service teacher education: affects and micropolitics

The writer and philosopher Oswald de Andrade wrote: “joy is the proof of nines”. If we apply this formula in schools we will probably fail, because over there sadness is the proof of nines. At least in the in-service teacher education we have advised over the past few years in Brazilian municipal education networks. Although the problems in the scholar system are complex and has many determinants, here we would like to explore the affective problematic. These years of experience showed that focusing in the learning aspects has left behind the perspective of affects. Because of these, we can evaluate that a great portion of problems in school are not pedagogical, but affective. This question has been approached mainly by the mainstream “self-help pedagogical” literature, in the key of neoliberal motivation programs. In this paper we want to try another approach, bringing to this field some of the studies Gilles Deleuze realized within the Ethics of Baruch Spinoza, focusing the “affect theory”. We want to share some experiences where teachers were able to evaluate their practices not in the key of what lacks and brings on sadness; instead, in these experiences, they were able to look at their practices with an alternative view and reaching a kind of joy and potency unknown in their professional career.

Solange Heffesse
University of Buenos Aires, Argentina

Solange Heffesse Graduated in Philosophy from the UBA. Member of the research group “Deleuze: Practical Ontology” (directed by Julián Ferreyra) from 2012. As a student, she was teaching assistant on the subject “Philosophical Anthropology”. She participated in several conferences and published articles on Deleuze’s philosophy. Her dissertation versed on the problem of negativity in Deleuze’s work.

On the difference between Beatitude and Joy: notes for a vindication of the role of base passions in Deleuze’s ontology.

In this paper we will argue that, according to Deleuze, base passions should be considered an object of affirmation; hence, that they must be understood in their own positive nature. That joy is not merely a pleasant tickling but the tearing lightning bolt of pure intensity, and that within Deleuzian positive ontology, base passions come to be necessary, as they are so often found in the vicinity of the spot where extreme sensibility and extreme thought intertwine. This reading hardly reconciles with the usual, saturated, happy image of Deleuze, and with the way in which Deleuze’s ontological affirmation seems to imply and propose joy as the mandatory ethical correlative. In line with some recent questionings

(Culp, Lapojade, Villani, Pal Pelbart) and in light of its sinister contemporary deployments, we find that the ambiguities contained by the notion of joy render it a dangerous notion when trying to establish a potent practical thinking (capable of enabling collective strategies of resistance). The proper meaning of Deleuzian joy should be open for dispute. Is it still the affect that leads to becoming-active? Is it always an affect that allows us to increase our capacity to engage with the intolerable events of our present? Or is it the main piece of a common sense that strives to conceal all kind of atrocities and to promote our voluntary servitude? We will revisit Deleuzian reading of Spinoza to show 1. That Deleuze's main interest in Spinoza's Ethics lays on its ontological matrix, fundamental for the developments of Difference and repetition; 2. That the spinozist refusal of base passions can be problematic in terms of the "spirit" of Deleuzian vitalism. Stressing the difference between the affects of "joy" and "beatitude", we propose that Deleuze's political gamble can't be found in the mere accumulation of pleasurable, naive joys, but in beatitude, i.e. thought conceived as a force of affection within the confrontation of forces by which we become active.

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Semiotics in rhizome and Fernand Deligny

The present research is of the Post-doctorate to Université Nanterre, Paris 10, under the title: Semiotics in rhizome: a contribution of the philosophy of the difference of Deleuze, Guattari and Deligny in the education (2016). The research traverses the education and the philosophy. The theme of the investigation positions the semiotics in rhizome, driven by Deleuze and Guattari, the radicalism of the clinical and social experience with the autists, of the educator Fernand Deligny (1013-1996). The cartographic work and this educator's semiotics for more than thirty years, have been produced starting from four dimensions: the space (area of Cèvennes), the maps, the writings and the images (films, pictures). The attempt of Cèvennes in other words, the experimentation with other semiotics and a clinic in only education, close to autistic experience, are mentioned by Deleuze and Guattari, in their books: Thousand plateaus, Conversations, Line of Escape and Clinic and Critic. The material mentioned by the philosophers is part Revue Recherche driven by Guattari, specifically Cahiers de l'immuable. Voix et voir, of April of 1975. The cartography and other notions and concepts are dragged by the philosophers starting from this experience of Cèvennes. Therefore, we needed to extract the studies of Deligny, which are almost in their totalitty in French without translation to Portuguese. I intend to establish a conceptual width, removals, intention and extensions of the cartography and rhizome proposed by the philosophers.

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Dr. Timothy Laurie is a lecturer in the School of Communication at UTS. He is currently co-authoring (with Anna Hickey-Moody) Masculinity After Deleuze for Bloomsbury.

Dr. Hannah Stark is senior lecturer in English at the University of Tasmania. She is the author of *Feminist Theory After Deleuze* (Bloomsbury, 2016) and the co-editor of *Deleuze and the Non/Human* (Palgrave, 2015).

Undoing Desire: Spinoza and Love in Deleuze and Guattari

The critique of Oedipalised desire in psychoanalysis is a linchpin for Gilles Deleuze and Félix Guattari's *Anti-Oedipus* and continues to inform accounts of collective becomings in the authors' later collaborative works. But despite fierce attacks on Freud's familialism, Deleuze and Guattari remain fascinated with the vicissitudes of everyday intimacies, jealousies, break-ups, loyalties and rivalries. This paper traces these alternative thematics in Deleuze and Guattari's work through the concept of love, and argues that post-sentimental approaches to love can help to break the Freudian circle of lack and desire. Beginning with Deleuze's readings of Spinoza, the paper juxtaposes the distinction between love and desire in Freud to the accounts of love, affects and conatus found in Spinoza's *Ethics*. The paper then demonstrates that a Spinozist conception of love subtends discussions of political assembly throughout Deleuze and Guattari's *A Thousand Plateaus*. Finally, Deleuze's Spinozist approach to love is placed alongside contemporary feminist interventions into normative conceptions of heterosexual romance.

Torsten Jenkel

University of Zurich, Switzerland

Torsten Jenkel studied philosophy and literary criticism at the University of Zurich. Lived and taught in São Paulo over 10 years, witnessed the polarisation of Brazilian society in the last few years. Working on his phd, a Deleuzian reading of *Macunaíma*.

Maquina Macunaímaica/Macunaíma Machine

Mario Andrade's novel *Macunaíma* is a veritable anti-fascist literary war machine. A schizoanalytical reading of the text will follow the 'aberrant logic' (Lapoujade) of the Brazilian hero and schizo *Macunaíma* in his fight against paranoid capitalist Venceslau Pietro Pietra, aka the cannibal *Piaimã*. The confrontation of the mythical magician with modern societies' machines results in a subversive play with the machinic character of contemporary society. In a further analysis of the text, the novel itself will be unmasked as a perverse war machine which undermines all identitarian politics. The choice to reflect on a work of Brazilian modernism in the current time is not accidental. The novel *Macunaíma* has been read as reflection of the Brazilian people as it centres on the hybrid figure of the sorcerer *Macunaíma*, which comes to us through Mario de Andrade's reading of the myths of the *Taulipang* indigenous people, collected by the German anthropologist Koch-Grünberg. Against identity, the novel deterritorialises Brazilian territory, overcoming boundaries and identities alike. It is exactly the hybrid, the non-identical, the irrational, schizo qualities of Brazilian culture that Mario de Andrade's novel points out. When the presidential candidate Jair Messias Bolsonaro claims: "the Indians have no culture, they don't even speak our language", we need to evoke *Macunaíma* to fight this identitarian paranoid.

Vitor Janei

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Master in Education from the Federal University of São Carlos, Postgraduate in Arts Languages at the University of São Paulo. Graduated in Full Degree in Pedagogy from Universidade Estadual Paulista, with a scholarship from the Scientific Research Foundation

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How do children resist?

How do children resist? How do they escape the strategies of domination imposed upon them? How do they break with the techniques of control, administration and governance of their bodies? How do they reject the discourses, expectations, models, patterns, clichés, representations, images, and ideas that prevail over them? Resisting is not only striking the enemy, confronting, colliding, opposing. The clash, be it physical or political, is just one among many strategies that can be adopted. Dialectics is only a way of seeing the game of forces. There are many other ways to resist. What would they be? How would they work? How do children use them? Do we have something to learn from the children about ways of doing politics? How do the ways of resisting childhood relate to our contemporary political struggles? What do they have in common? What are their similarities and differences? How can childhood get us through, get us out of the way, and drag us to experience unfamiliar places of political resistance? In the present work I narrate three scenes from the daily school life I spent with children in Early Childhood Education, and I relate them to Deleuze-Guattari's thinking, the ways of thinking resistance in contemporary times, from Bartleby, Deligny and Castañeda. Perhaps children can help us find a new way of thinking about resistance, reshaping political struggles, creating new forms of resistance that are not tied to traditional forms and the state. It may be that in this encounter with the child, a childhood of resistance is born.

Vitor Nina de Lima

Federal University of Pará, Brazil

Physician and street actor from Amazon, interested in ways of expanding life by the experience of art, as so forest practices of care, founding experiences like the Madness Hotel in Rio de Janeiro and Viramundo in Belém do Pará. On 2014 worked on the implantation on the first Primary Care Service for homeless people in Belém, making art experiences with this population since then.

Viramundo: Art as caring barricades among homeless people in Amazon.

Understanding the potential of art to liberate life from oppressing forces, since 2014 we have been practicing street theatre on the care of homeless people in Belém, a major city on Amazon Forest. Put together by the activist collective Viramundo, this experience revealed potent practices of care and healing based on the Brazilian popular culture, especially from the forest. We addressed that clownery and buffoonery can reach people and areas marked by violence that health services cannot. This also created a local network between people who fight against the city violence with the poorest, fed by the rising fascism on Brazil marked by a deconstruction of social policies and violent Government practices, like remotion from urban spaces of the poorest all over the country, including in our city. This experience made homeless people, actors, doctors, caregivers, and activists work together on the struggle for a city that resembles the desire of people, resignifying individual life projects as so urban spaces marked by the war on drugs and economic interests, having impacts on cultural participation and public health of the city. Together we made plays, meetings, and carnivals that work like barricades of memory and acceptance. Caring may create an aesthetic experience that profoundly affects how people live, making possible democratic joyful in times of oppression by fear and death.

Vítor Peiteado Fernández

University of Malmö, Sweden and University of Roskilde, Denmark

Vítor Peiteado Fernández is a PhD student at Malmö University (Sweden) and Roskilde University (Denmark). Vitor thesis researches the decentralised strategies of resistance implemented by Spanish social movements in the cycle of protest initiated by the Indignados movement in 2011, especially the movement around housing and the strategies for the construction of local alternatives to capitalism.

Institutionalisation of autonomous social movements fighting urban commodification: the case of Marea Atlántica and the harbour of A Coruña

This paper researches how the institutionalisation of an anti-neoliberal social movement influences resistance strategies and its outcomes in relation to the plans for the private development of the freed-up land currently occupied by the harbour in the Spanish city of A Coruña. The plans have faced opposition from social movements and involved non-institutional and institutional actors, including the municipal government held by Marea Atlántica (Mat), a political promoted by activists linked to occupied social centres. This transition from local decentralised movements to institutional politics is always problematic due to the role of the state for imposing capitalist models of realisation, arousing suspicion that institutionalisation will moderate the demands and hierarchise the organisation. Deleuze & Guattari's analysis of assemblages and the role of the state in capitalism offer a valuable framework to understand the complex relations hatched in this case and how they influence the volatility of the actor's positions due to processes of de-territorialisation and de-coding. Three main assemblages can be identified: the municipality, opposing to the plan; harbour authority, state dependent body proponent of the plan and formed by representatives from diverse groups, including the municipality; Comisión en Defensa do Común, social movement organisation supported by Mat. Nevertheless, there exist also external actors that affect the processes of negotiation and confrontation, being the most important the state, which tries to impose the project. This case situates an alternative social movement that bases its activism in micropolitics in a central situation due to its transversal position across institutional and non-institutional politics. Analysing the internal tensions, the opportunities for the organisation and the outcomes can cast some light on the potentiality for actualising microrevolutionary lines of flight from within the state as a sort of Trojan horse.

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Graduated in Geography with a PhD in Education. Professor at the Department of Education, Knowledge, Language and Art and researcher of the Laboratory of Audiovisual Studies-OLHO, both at the Faculty of Education/Unicamp. Currently researching the geo-graphies that emerge from the relationships and experimentations between cinema and school.

Cinema experimentations against fascism in school routine

Can cinema act as a war machine (DELEUZE; GUATTARI, 1997) against fascism in the routine that striates the image senses? A certain disconcert among teachers and video cameras forced the "camera" (DELIGNY, 1987) to become effective as "attempts" rather than "initiatives" (DELIGNY, 1975). Therewith, the strength of the created images did not emerge from a provided script, but from what affected those people when exposed to the produced images: "how beautiful our school is!" This sentence was said by one of the teachers when seeing the first film shot at that public school. Beauty emerged from the image, it was not

placed there by a film script. This displacement of the potency of the images to the moment of visualization/conversation (the potency was no longer at the shooting time), combined with the the idea of filming as "image creation dispositifs" (MIGLIORIN, 2015), has caused other types of images (senses) to emerge from the cameras and the teachers' conversations during an experience in a public school in Campinas, a Brazilian big city. This experience takes places in a public program to create movie clubs in schools since 2016. Released from the habit - state apparatus - of filming to produce visual evidences, the teachers started to create something else with the cinema. The images are no longer supported in the sense of representation and evidence; they make the creation of other types of images a way to make cinema and images in school resist and re-exist. In the joy and inventions that emerged from the encounters throughout the filming and the visualization/conversation with the cinema produced in the school, we noticed that the images have escaped from their usual senses and have slipped to others without senses that make them closer to art rather than information.

Yuanyuan Wang
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Yuanyuan Wang, Senior Lecturer, School of Humanities, Southwest Jiaotong University, China. She has published articles on aesthetics, theory of images and film philosophy in Chinese academic journals and currently undertakes research on classical film theory under the framework of Deleuze's film philosophy.

Automatism, Spiritual Automaton and Autonomy of Thought: The Relationship Between Technology, Thought and Art in Deleuze's Film Philosophy

This paper seeks to posit a relationship between technology, thought and art in Deleuze's *Cinéma* books in three steps. 1) When mechanical movement with technological infrastructure gives rise to automatic movement and continuum of images, cinema came into being with metaphysical grounding in the identity of movement and image, discarding of obsolete "cinematographic mechanism"(Bergson). 2) Then classical cinema in its matured state successfully introduces the real movement into the movement of thought and the automatic images into a kind of "spiritual automaton" (Spinoza), i.e., it follows the casual law under the attribute of thought and operates like a self-directed automaton. Only then can cinema be called a new form of art. But that "spiritual automaton" in classical cinema is indeed driven by movement and spectators are forced to experience shocks as the cinematic sublime, which, it turns out, cannot resist the ideological manipulation and crisis of commodification. 3) Hence, with inquiry into time as the transcendental condition of thought and determinable form of beings, modern cinema renders visible the genesis process and the autonomy of thought as a guarantee of our freedom. In this way, it provides a virtual cartography for strata of "world spirit" and an approach to the intellectual intuition of "our only link" to the world. The paper finally concludes that, only by incorporating and transforming the technological advancement into art-machine, can cinema further explore the being-Thought and creates a new access/link to the world.