



## Politics and Poetics of the *Event*: from silencing to *a risk of voicing*

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**ABSTRACT – Politics and Poetics of the *Event*: from silencing to *a risk of voicing*** – Our interest is to think of politics and poetics of images and words in writings traversed by the experiences (workshops, soirées, exhibitions...) that have taken place in the extension and outreach project *Reading and Creation Workshops with Words and Images* developed by Fabulografias - ALB Center for Reading, throughout the years 2013 and 2014. How to extract the significance from words and photographs and make them vibrate, make them multiple? Launch the *event* in gatherings, thoughts and poetics and photographic compositions. One of the challenges of a plane of collective experimentation around the minority becoming, winds that blow in the meetings of the Collective Group Fabulografias. Among other things: doing away with the discursive orders and making life resonate from within a tense silence that drifts nearby. *Compose* an education that differs, blowing from within the potencies of art and the philosophy of Gilles Deleuze.

Keywords: **Photography. Poetry. Event. Education.**

**RÉSUMÉ – Politiques et Poétiques de l'Événement: du silence au souffle de voix** – Il nous intéresse, dans cet article, de penser les poétiques et les politiques des images et des mots dans une écriture traversée par des expériences (ateliers, présentations, lectures, expositions...) qui ont eu lieu dans le cadre du projet *Ateliers de lecture et création avec des mots et des images* développé par le Centre de Lecture Fabulographies - ALB, en 2013 et 2014. Comment extraire des mots et des photographies leur sens, en les faisant vibrer, en les rendant multiples? Se lancer dans des rencontres, pensées et compositions poétiques et photographiques, est l'un des défis d'un espace d'expérimentation collective tel que le Centre Fabulographies, notamment en rompant les ordres discursifs et en faisant résonner la vie après un silence. Avec/pour une éducation qui se veut différente en s'in-sufflant par les puissances de l'art et de la philosophie de Gilles Deleuze. Mots-clés: **Photographie. Poésie. Événement. Éducation.**

**RESUMO – Políticas e Poéticas do Acontecimento: do silêncio a um risco de voz** – Interessamos pensar poéticas e políticas das imagens e palavras em uma escrita atravessada por experiências (oficinas, saraus, exposições...) que aconteceram no projeto de extensão *Oficinas de leitura e criação com palavras e imagens*, desenvolvido pelo Núcleo de Leitura Fabulografias - ALB, ao longo dos anos de 2013 e 2014. Como extrair das palavras e das fotografias sua significação fazendo-as vibrar, tornando-as múltiplas? Lançar-se ao *acontecimento* em encontros, pensamentos e composições poéticas e fotográficas, um dos desafios de um espaço de experimentação coletiva em torno dos ventos que percorrem encontros do Coletivo Fabulografias. Entre outros: romper as ordens discursivas e fazer ecoar vida desde dentro de um tenso silêncio que paira. Com/por uma educação que quer diferir in-ventando pelas potências da arte e da filosofia de Gilles Deleuze. Palavras-chave: **Fotografia. Poesia. Acontecimento. Educação.**

Now, I only expect the unwordable: the word brought forth  
for the chant – ever since the birds.  
I want the sound yet to be unbounded.  
I want the dripping sound of the viola-de-cocho.  
The word that holds the yet blind aroma  
Till before the murmur.  
That is not even a shred of voice.  
That would only show the twinkling in the darkness.  
The word is incapable of occupying the place of the image.  
The verbal antecedent: the unword, sameness.  
(Manoel de Barros, 2002, p. 53. Our translation)

The poet was invited from the title to introduce our writing wish for this text. As a result, the poem allows threading the experiments carried out in the extension project *Reading and creation workshops with words and images*<sup>1</sup>, throughout the year 2013 and in the first semester of 2014. We invite the readers to observe the creation process of the *Núcleo de Leitura Fabulografias - ALB* starting from its inside and, subsequently, perceiving the formative process inside out. This process was developed by a group of undergraduate students supported by fellowships provided by Universidade Estadual de Campinas. We are interested in developing such process through the images and writings of poetics and politics potencies and the concept of event. Manoel de Barros allows us to evoke images and words brought forth *for the chant* in *verbal antecedent*, unpronounceable, unrepresented that are present *till before the murmur* in a *shred of voice*, showing us *the twinkling in the darkness...*

Concerning Ribeiro (2011, p. 627), we ask: “[...] what is the act of thinking education in contemporaneity?” The author argues with Foucault and Nietzsche given the need to interrupt the “[...] expressive and representational vice of the reflexive machinery with all its identitary reverberation of knowledge” (Ribeiro, 2011, p. 627), so that the possibility of thinking the unthinkable difference be open, potentiating the condition of thinking outside the box, accepting other forms of problem formulation. Based on Foucault, Deleuze (1988, p. 124) tells us that thinking is to experiment, to question:

Questioning thought through Knowledge is thinking is seeing and is speaking, unique and limited existence; it is built within, in the interstice or in the disjunction of seeing and speaking. Thinking is to make the eye reach its own limit, and speaking is to reach its own limit, so that both share a common limit where they relate to each other and are separated (Our translation).

Questioning thoughts *in the interstice* of seeing and speaking in the limit of encounter and separation; thoughts solving puzzles by taking images and words *at the disjunction between see and speak*. Throughout poetics and photographic creations, we search the potencies of encounters and disjunction, and the gaze and visage creations.

We proposed an intercession with creative potencies by questioning thoughts, variable singularities manifested in multiple powers relations with/for education that targets to differ in-venting through art potencies and Gilles Deleuze's philosophy. Provoking transformation/education in/through creation, opening gaps for education-invention voided of certainties that is permeable to intensities/magnitudes of meetings, spinning wind on thoughts.

According to Romaguera (2010), an attempt to think composition with/for other movements made in/by repetition that differs, as if in Heraclitus transformation, emerging as possibilities of producing thoughts in education. "Dig in-between space-temporality of the *event*, undefined life that resists, challenges and support void that paralyzes and provokes the education of creation. It is through creation and (in) writing that education withstands" (Romaguera, 2010, p. 44). In Wunder (2010), the photographic creation reflects less by its retention and documentation power. Betting on the pulsation of photographic images, on its inventive and fictional strength which occurs between finitude and time infinitude "[...] skitter *between-places*, through an undefined *between* that generates the *event* as nearly as an unspeakable force – the last sense that is never reached – and in the sufferings of impossibility, who knows, generate other words, other meanings" (Wunder, 2010, p. 160). Deleuze's and his proposal of thought by experimentation allows other approaches for words and images in education – except the acting field –, multiplying them. How to pursue language experimentation in education given that, at the same time, there is excess and lack of words and images to describe *events* that affect us and bring us to silence? How to disrupt the discursive order already given and pursue the unstated through sensitive creation? What can be done to make life echo from within the tense silence?

The act of experimenting that we search occurs at the encounter with the poetic word, photographs and also people, spaces, gestures,

sound, tension, life experience... An experiment that foresees an atmosphere prone to the encounter, a preparation of spaces-times sensitive to the difference still unnamed to a word without body, to an image without a referent preparation, silence that echoes nowhere in the world of known words and images. Experimenting as a wish of *The distribution of the sensible* as Rancière (2009) instigates us to think, such as the art of producing encounters, and get lost... The art of ethics, as “[...] the good encounters are organized, composing experienced lived relationships, forming potencies, experimenting” (Deleuze, 2002, p. 124). In Garcia (2007, p. 113), “[...] thus we drift through knowledge, cultures, arts, existence, spaces and times... In the existential conceptual prospects, the more we get lost, the more we can”.

The group of college students, researchers and artists, guests of the extension project, got involved (and lost) during a year in joint creation processes on the theme Africanism, Africas-winds that traverse us. The question regarding which *Africas bring winds upon us* triggered the genesis of encounters of students from public schools, artists, groups of music, dancing and *capoeira* – a martial art of attack and defense introduced in Brazil by Bantu slaves - cultural and social movements, researchers etc. We placed our bet on the potency of the encounter by developing photography and poetry workshops, exhibits, projections, soirées and assemblages. These movements set forth the group to create photographs, videos, sounds and compositions amongst words, images, news, articles in a number of environments: citizenship center in the outskirts of the town, cultural houses, schools, seminars and conferences, student housing, public squares... In each space of different shapes, there was an invite to a collective experimentation: banquets of images and words on a table, on a carpet of images, in a box, in square gardens, on the walls of a public restroom. An invite to creation and a space-time opened for collective compositions.





Figure 1 – Photographs of encounters-expositions- soirees performed at *Centro de Cidadania* [Citizenship Center], Jardim Vida Nova and *Bosque do DIC III*, Campinas, 2013.

*What is this for, Miss?* An apparently innocent question demanding explanations; even more when the question is made by a being who is so open and sensitive to the world: a child. Questions formulated with this sensitive and imaginative look, hoping at each wink that fantastic things would be before his eyes, are the most difficult to be answered... In a whirlwind of memory, children drew and wrote. They arrived in oodles. Curious, they handled the postcards, intervening with them using colors. The Afro-dance group Savuru swayed the ambiance, mixing their music and movement with graphical fables spread about the garden. We intervened with them and they intervened with us. That place was a happening that marked

the beginning of new partnerships, new proposals, and new paths. It gave a handsel to us: the question that will keep the pathways we take always open to new possibilities, the ways that we will thread: *after all, why we are doing this? After all, what of it?*<sup>2</sup>.

### **Table of colors: photo-writing-experimentation**



Figure 2 – Photographs of expositions carried out at *Casa de Cultura Afro – Casarão da Roseira* in the event *I am Africa in every sense [Sou África em todos os sentidos]* and in student dorms at Unicamp – 2013, Campinas.

In the house of words, Helena Villagra dreamed, the poets were arriving. The words kept in old crystal flasks awaited the poets and offered themselves, anxious to be chosen: they begged the poets to look at them, to smell them, to touch them, to taste them. The poets opened the flasks, tasted the words with their fingers and, then licked their lips or made a face. The poets were searching words they didn't know. They were also looking for words that they used to know but had lost them. In the house of words, there was a table of colors. The colors were offered to the poets in big dishes. Each poet picked up the color he needed: lemon yellow or yellow sun, sea blue or smoke blue, red seal, red blood, red wine... (Galeano, 2009, p. 174).

Compositions, superposition and disjunctions among fragments of books, torn poems, illustrations and photographs... Contingencies and potent encounters amidst poems and images in a photographic and written experimentation game... A table, open books, photographs, a camera... Hands touch poems that touch images that touch drawings that touch lenses that touch textures

that touch the line of words multiplied by the photographic game. Photography-text. The experimental written-photos derive from the mix exercises that in-vent themselves at each encounter, incited by the question: what is the power of words before the strength of images?

Extracting from the word its significance, making it vibrate is one of the challenges when a space of collective experimentation is created. What degustation is offered in this banquet: images - postcards, videos and words – poems written by authors of other creation workshops. The target is to potentiate within the word, the desire, (un)dress bring the body of the word, the flesh of the word, the word-gesture pregnant of colors and sounds, freight, spinning of the writ of desire, writ-experimentation.

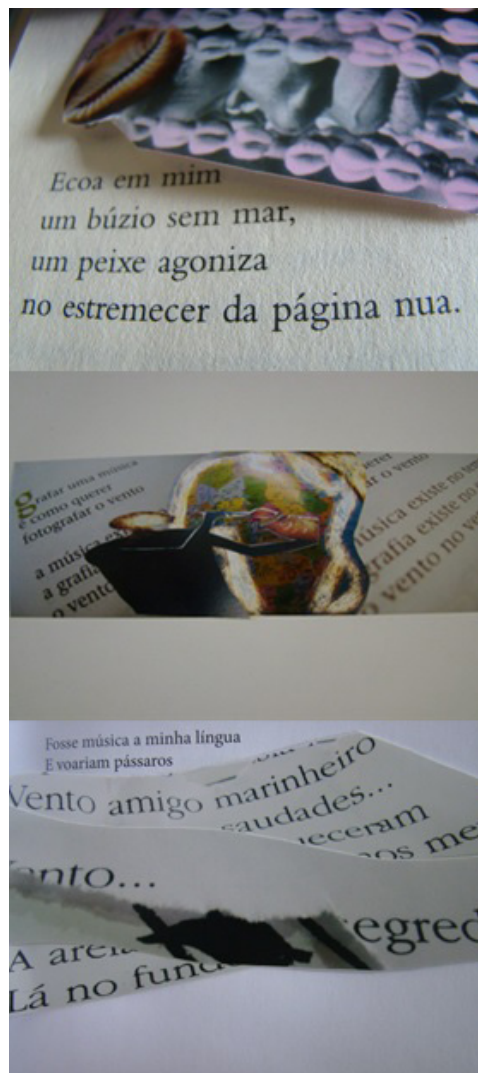


Figure 3 – Photograph taken in the workshop performed at *Centro Cultural Casarão*, Campinas, 2013.

We had a blast with the imagetic banquet offered to those who were present to savor the postcards created in previous workshops and by Brazilians. The words and images of these dialogs were used to produce other new and potent postcards using photocomposition with objects, bodies that are syntonous with the *Casarão*, a place that is fertile of stimuli for creation acts. We answered the images call, choosing objects, poems and spaces to socialize perceptions. There was also an intense manipulation of books made available in the *Casarão* library. The exercise design suggested that the participants select phrases in the books that talk with the chosen pictures. Thus the participants had the opportunity to navigate through the rich collection of writings and to mix images with words, creating phrases and verses<sup>3</sup>.

The manner that people and settings gather with questions that surface does not follow a pre-established connection order. Notwithstanding, they establish a connection network that doesn't depend on hierarchic elements, commonly permeated in the discourse. Thus, the compositions are always permeated of unique elements together with the plurality of other productions. The alluring act free to dialog act with images-poems has produced compositions of bewitching strength<sup>4</sup>.

Think with Rosalind Krauss (2002), the photographer as a writer and the camera as the hand substitute, not a writing instrument and not an instantaneous vision. Body of the word. Word Flesh. Word-gesture impregnated with colors and sounds. Word enacted. Photographic Scenarios. Fright, invention, spins, pure thoughts. Image-writing-experimentation. Think writing as a dance of words, as a trip of the language on the tongue: “[...] literature and writing whose soul, always carnal, nerve and pleasure without fetters upon the tongue, in the language and beyond regenerations and reproductions of hydras and medusas. Rhizome is only production; dance of words, a trip of the tongue through language” (Lins, 2012, p. 01).

Politics writings, ex-script, hideout, *kryptós gráphein*, writings of desire pure thought, event, script-experimentation. Speak - *Fa(bu)lar*. Tampering the word by stealing its meanings, fooling around script-images, searching for a visual policy through which words/images seize the opportunity of creation of new visuals and visage in the relation with art and culture. Such elements express themselves ethically and aesthetically in these images, photographs-texts



that establish prolific connections with the proposal to think up Education as a composition plan that draws the world as it happens (Amorim, 2008; 2001).

*Speaking.* Let the winds fly, in-vent. Inspiration for the exercise of telling, *spoken word* experimentation, literary art or artistic performance that incite talking song lyrics, poems or stories, instead of singing them. In the limit between artistic genres, emphasis is maintained within the people who speak. Recitation that is delivered in/from encounters with fragments of writings and images degusted at the banquet, based on the random principle, as singular, collective, instant creation. A policy and poetics practice that run away from predictable memorized talk; as in a string of voice, it is said... Searching for words and images aimed at creation opportunities for new visuals and visages in photography. Imagery and writings designed with/through written experimentation. Experimenting, dialoguing and contributing to the creation of this collective amalgam.

Written-experimentation that bets in the creation of words and singular images; entertaining and permeating and peering plans in the swirling movement generated in these encounters. Flight lines that do not converge to any middle, marginal or pathway points which define the infinite perspective, resounding in this writing style and releasing thoughts to singularity:

It is appropriate to let the language and words travel, placing the tongue in *continuous variation*, given that this is the way the contents can be emptied, undoing forms and let pass what is significant, informal, unsubjective. *Continuous variation* is like a rhizome, it has neither starting nor ending points, but the middle; it is not arborescent, it has no roots; it is an orphan. It is encounter. It is a chit-chatty species amongst the internet navigators: it is solely found in the media. In this sense, the *continuous variation* of writing as sheer transformation of de-territorialized dualities, the pertinent oppositions to *provoke* by means of word vibration and shuddering rules, also in the sense of vomiting, flood, inundation, libertinage, profusion of humid, dry, irrigated signs and, as such, as clear as the way for a deviant language that spins and threads and engenders new unpublished sense: a writing yet to come (Lins, 2012, p. 04).

Steal from art what resists, and resist for a writing style. "Art is what resists: it strives against death, slavery, infamy, shame" (Deleuze, 1992, p. 215). Deleuze questions a thought that resists

in/through creation. Creative capacity manifests itself in politics action when it invites us to think it as the strength of a body that resists submission against all forces, as when they traverse us, make us weak, sad, slaves and fools. Resistance in/by the strength to create something new, established in singularities of the event as in a transformation. Revolutionary transformation that resists in fine arts, artistic movements operating in escape lines, as war machines. Escape lines creating improprieties, singularities without identity in search of a community devoid of presupposition, without subjects, to come.

As if men, instead of still looking for their own identity in a now improper and insane individuality, were able to adhere to this impropriety as such, and make of their being-such not one individual property but a singularity without identity, a common and absolutely exposed singularity. If men were able to not be-as such, not hold this or that particular biographical identity, but solely be *as such*, their singular exteriority and their face, then humanity would ascend for the first time to a community devoid of presupposition and subjects, a community that wouldn't know the incommunicability (Agamben, 1993, p. 52).

Before the strength of images, practicing resistance/existence in/for creation, strength of words in this encounter that emerges as a possibility of photo-writing-experimentation in/by their singular exteriority.

### *They bring life in their hair*<sup>5</sup>

A sole gaze can  
be a voice unsaid...  
a sole silence may be our voice unsaid  
yet never said  
to echo silence  
yelling within sufficed  
with a deep yelling...  
(Ondjaki, 2002, p. 28)

*So as to echo silence*, it was suggested several experimentations with poetic and photographic language, *with a cry I go deeper...* Experimenting, a gesture of openness to multiplicity and difference, the unpredictable gust generated by the encounter with the *other*: of thought, of word, of image... An alterability by artistic creation through “[...] operations that generate a distance, a dissimilarity”

(Rancière, 2012, p. 15), unbalance of what has already been thought, felt and seen. In the space-time of collective experimentation, we aim at themes we approach “[...] a locution that exacerbates the expression of a feeling or makes more complex the perception of an idea; a word or a plane in the place of those that seemed inevitable” (Rancière, 2012, p. 15).

Perambulating the winds-Africas, the imagetic and poetics flyover enchantment, silence, tensions, glances, cliché, pain, fascination, curiosities, the unknown and prejudiced. The experiments wished the winds connected with Africaness to meet, as we release the invite asking participants to bring objects, images, ornaments, bodies, staging to the creation rehearsal. In the workshops carried out with university students, participants of the project team, one of the persons brought during a period of time, only silence and a disquiet body: it seemed that there were words and images to express the experience of being black in a university of white people. A contained scream reverberated in the group that merged to other experiences and narratives and launched creation processes: photographic, sound, video and photographic production...

According to Deleuze (2003), the concept of *event* is in order with the rest of the language, in what escapes the possibility of speaking. The *event* is not a fact coming to pass, but continuous fault of the language for what cannot be said in words, in images. That which cannot be said, given that it is not allowed by the language controls and social and cultural contracts, that which was silenced, that remains as a scream, it is not representable.

Artistic creation has challenged itself to produce the possible in the impossible of its say on the *event*, vibrate with the uneasiness of a silent scream, aiming at disrupting the habitual ways of saying. It was through photographic experimentations in movements of readings, and collective poetics writings and poems recitation, and reports on experiences with compositions of images and words for exposition, articles and news published in our blog that we seek the *event in saying* (Vilela, 2010, p. 395):

Something happens: it is a kind of abyss – moreover, my tongue doesn't accompany the rhythm of the event – not true nor false – true and false, just for one. Solitude of the spectrum of a night of – immemorial – times of a rhythmic body, bliss and pain for the strength of life. This arrival in its brutal extravasation doesn't allow us to keep distance, be

it premonition or consciousness. Here we are, continuously unprotected before the event, before your name and your verb [...] I look for a sign that draws the grammar of your irruption, but in this grammar only the ruin of origin, and the word, and history are weaved (Vilela, 2010, p. 410).

Elocutions that are acknowledged only as traces, tracks... as the expectation of following an unrepresentable rhythm of drawing grammar, another traverse in the many nights of times. We bring here the imagetic and verbal narrative of images collected, interlaced and redesigned in one year of project around the tension that disquieted us, admitting this writing exercise as another *event*. In the composition amongst writing fragments and images, a wish to vibrate in resonance with situations experienced, but not giving them significance, aimed at giving the reverberations of the contained screams, whispers and silences. Elocutions as means to move thoughts, to realize that we are *unprotected against the event*... We accept the challenge, we assume the *risk of voicing*; we challenge ourselves to continue to watch, producing good problems, opening spaces to touch other words and images.



Figure 4 – Photograph taken in the workshop performed at *Centro Cultural Casarão*, Campinas in 2014.

No matter the number of black people crucified or hung up on iron hook that pierce their ribs, escaping from the four



hundred plantations on the Suriname coast is unstoppable. In the jungle interior, a black lion blazes on a yellow flag of the Surinamese. Given the lack of bullets, the weapons shoot small stones or bone buttons; but the impenetrable forest is their best ally against the Dutch colonist. Before escaping, the women slaves steal grains of rice and corn, wheat nugget, beans and pumpkin seeds. Their huge bushy hair becomes cellars. When they arrive at the hideout in the forest, the women shake their heads and sow the free land (Galeano, 2009 p. 97).



Figure 5 – Photograph taken in the workshop performed at *Centro Cultural Casarão*, Campinas in 2014.

From a distance the smells of palm oil, closer, her imperial bearing. The turban covers the white hair and the big body sits in its throne. A closer look shows hands and scintillating rings bringing the blue of an atemporal sea and her fingers-tentacles involve us in her black-skin-mother-Africa. Once in infancy, around 1950, she was granted a scholarship at a private school, the first black person to study there. She never forgot the terrible words. Years later, the first black woman in a fabric factory, she doesn't forget what she read on the restroom walls in her first day at work. Anonymous writings, violent wording. She doesn't give up; she remained there until the day she opened a stand of *acarajé* in the city street market<sup>6</sup>.

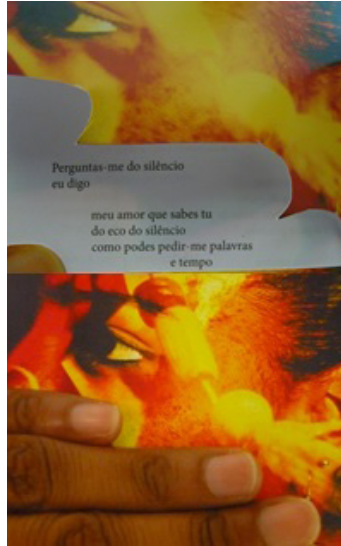


Figure 6 – Photograph taken in the workshop performed at *Centro Cultural Casarão*, Campinas in 2014.

She studies in the State University of Campinas in 2014. Her black curly hair gains life on a daily basis and she set it free from the first day in class. It is through the hair that the winds-Africa passes by. The hair receives flowers and turbans as a resistance gesture to those who ask which is the African country she comes from – Guiné-Bissau, Angola or Mozambique? International Exchange Programs with Lusoafrikan countries are the main reason for black people attending classes at the university. Lump in one's throat, silence and anger. Other words must be coined to shake the seeds from her hair...<sup>7</sup>

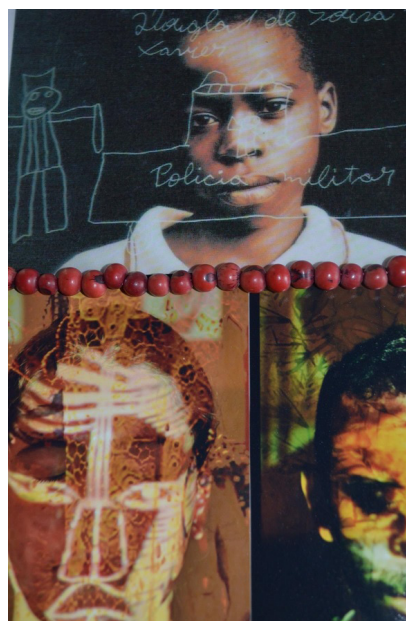


Figure 7 – Photograph taken in the workshop performed at *Centro Cultural Casarão*, Campinas, 2010 - 2014.

White cloths and photographs on the floor. Children, almost just them, take risk at getting closer. The big photographs attract most attention, as well as the post cards that the participants were allowed to take home. Two of them – a skinny boy, 5 years old, holding hands with a 3-year-old girl – entered and, took their time to look at each image. Slowly, they crouch, exchange notable complicituous looks and observe the blue ring, the *buzios* in hands in the photo offering. So, what was their opinion on the photographs? The older child asked to whisper close to ears something he knows that must be kept as a secret: *I really liked it because the photographs say that Candomblé they talk about is pretty*<sup>8</sup>.



Figure 8 – Photograph taken in the workshop performed at *Centro Cultural Casarão*, Campinas, 2010 - 2014.

voices wind  
 silent gales  
 I know: solitude  
 echoes silently  
 to echo in the silence  
 I know: a deep cry  
 echoes here inside  
 to silence the echo  
 Nobody  
 Somebody  
 Other  
 silent threads  
 being sown  
 in Africa's time  
 inside us  
 vibrating in the cry echo  
 that is not heard anymore  
 in the tension

of this hollow silence  
sweat  
tears  
laughter  
colors  
there is some greening  
with lost memories  
of what it wanted to be  
blue<sup>9</sup>

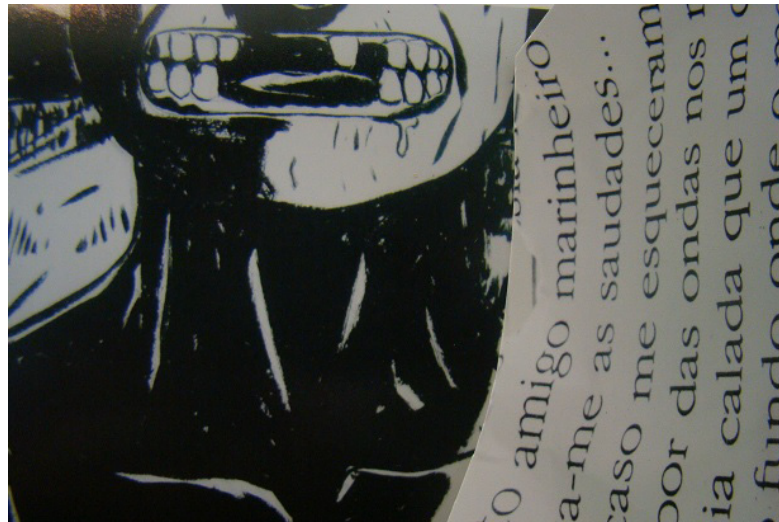


Figure 9 – Photograph taken in the workshop performed at *Centro Cultural Casarão*, Campinas, 2010 - 2014.

After so much explicit and veiled violence we come back replete, we come back to what is silenced and veiled and we revisited one of the places where racism is manifested – the public restrooms, aiming at artistically changing its significance. In the restroom installations, images and words invited the public to an immersion and creation...Walls, floors and ceramics were covered with new colors by the intervention group. Words were blown by the wind with new ideas in an unusual ambience. The simple act of using the restroom became a happening, a space for fertile reflection and creation based on Afro-Brazilian culture<sup>10</sup>.

Poeticize in/and throughout the restrooms at an important Brazilian University during a reading congress. Mode of re-existence, intervention displaces space temporality in fragments of images and words. Sonorities and forms inviting the unusual: graffiti in public-private spaces, creating problems: Is public restroom a private space? Is graffiti an infraction? Is poetry always a text? How to pulsate poetics on/of the images? Is the museum the space of/for artistic



productions? Poeticize stealing parts of verses and images hung on/ throughout walls/ceilings/floors. Tiling sayings dislocating glares: provocation, astonishment, collective desires of leaving marks in the restrooms. Intervening period of time, out of place; where and when in playing variations with Duchamp, graffitists, tricksters...

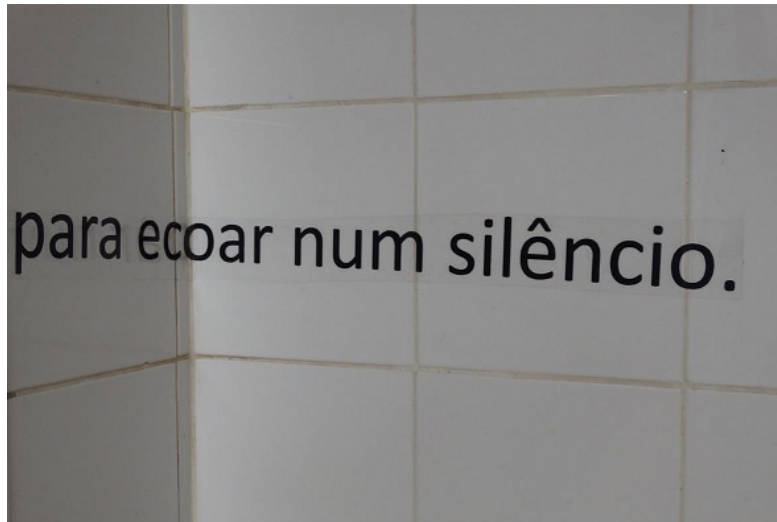


Figure 10 – Photograph exhibit at the 19<sup>th</sup> Reading Congress of Brazil, UNICAMP, Campinas, 2014.

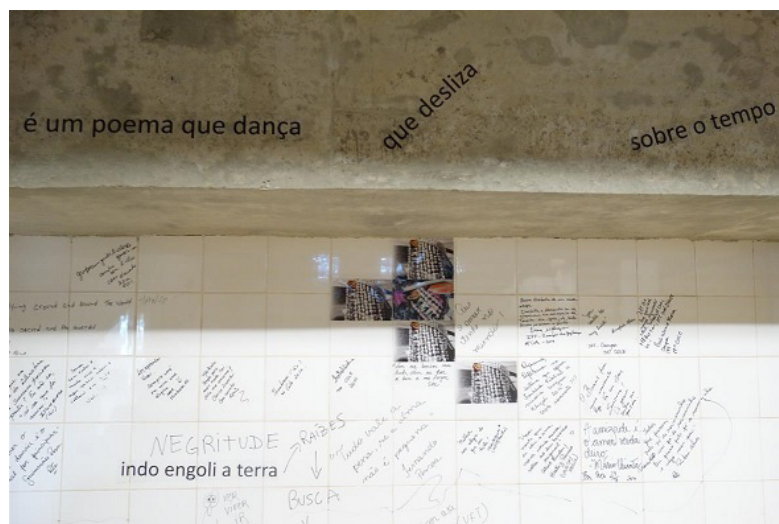


Figure 11 – Photograph exhibit at the 19<sup>th</sup> Reading Congress of Brazil, UNICAMP, Campinas, 2014.



Figure 12 – Photograph exhibit at the 19<sup>th</sup> Reading Congress of Brazil, UNICAMP, Campinas, 2014.



Figure 13 – Photograph exhibit at the 19<sup>th</sup> Reading Congress of Brazil, UNICAMP, Campinas, 2014.



Figure 14 – Photograph exhibit at the 19<sup>th</sup> Reading Congress of Brazil, UNICAMP, Campinas, 2014.

Perambulating through schools, cultural spaces, universities, squares, bathrooms, tiles, multiple images and writings, singular marks in gestures, stories, songs, objects, and bodies were observed. Diverting us from searching a sole identification and from modeling the Africanism consciousness, several narratives launched us to the hard margins of racism: identity marking which is made fixed, excluding, normalized, and perversely naturalized. As strong resonance of systematic exclusion and segregation processes and forms of subjection that eliminate several particles of difference – in the body, in speaking, in gesture, in beliefs, in social spaces – they were the force for the inventions of the group of students involved in the project.

Silvio Gallo (2014) – with Foucault, Deleuze and Guattari –, describes the state of racism strongly present in the society in a movement to erase differences and the institution of the kingdom of *sameness*. There is a tense and painful acknowledgement of racism as complex culture flits people, spaces, times, institutions, speeches and omissive silence. Tensions that, when accepted in the creation process, left us voiceless, airless, speechless... Mixing several particles of Africanism, trying to open the fissures on the image of a tense face due to *sameness* via poetry, via photographic creation were performed

as a wish “[...] to engage in *event* politics, irruption of differences, uprising multiple logic avoiding remittance to the sole logic of biopower” (Gallo, 2014, p. 26). Dealing with verbal and imagetic languages orally and expressed by images through the potency of poetry, art and fiction, avoiding the wish of retaining the truth opens other relationships with the senses and, perhaps another form of indwelling difference. Dwelling the differences, herein considered as openness and sensibility to other forms of experimenting the world in the encounter of people, words and images, as openness to other manners to say and think issues that concern us all. Differences with regards to feelings, narrative - observing and thinking modes. The poetics of the event divide the given forms of expression: “[...] this poetics scission (a new sense) is simultaneously a politics/policy scission (a new start). Introducing a new amazing item that disrupts the previous one, poetics manifests its political power” (Vilela, 2010, p. 19). Throwing words and images in the world; the wish of screaming at the thought of normalized bodies at the path of life, at subjectivity, at fixed stereotyped identities to guarantee the *sameness* of indwelling spaces and times.



### Notes

<sup>1</sup> The project allowed youngsters of public schools and non-students to be in contact with literature and visual art - cinema and photography - aesthetic dimensions, stimulating the creation of words and images especially in poetry and photography. The project is part of actions of the Reading Center: *Núcleo de Leitura da Associação de Leitura do Brasil* (ALB), a non-profit entity with seat at *Faculdade de Educação, Unicamp* (Campinas, SP). The ALB Reading Center is connected to the Movement for a Literary Brazil - Brasil Literário <[www.brasilliterario.org.br](http://www.brasilliterario.org.br)>, a plural space of articulation of people, social organizations and movements engaged in defense of the right to literature. News about the Reading Center can be accessed at <<http://fabulografias-alb.blogspot.com.br/>> or <[www.fabulografias.weebly.com](http://www.fabulografias.weebly.com)>.

<sup>2</sup> Extract of news from the blog *Núcleo de Leitura Fabulografias - ALB* (2013) of the first encounter-exposition-soiree carried out at Centro de Cidadania, Bairro Vida Nova, invited by Instituto Voz Ativa and Savuru group.

<sup>3</sup> Extract of news from the blog *Núcleo de Leitura Fabulografias - ALB* (2013), produced by the project scholars: Alessandra Melo; Maicon Braga Campos; Beatriz Barboza; Angélica Brotto; Ana Bittencourt and Paulo Ricardo Silva.

<sup>4</sup> Extract of the final report of the project of scholar Angélica Brotto.

<sup>5</sup> Galeano (2009, p. 97).

<sup>6</sup> Narrative created from encounters with Leonice Sampaio Antonio (Aunt Nice) at workshop-soiree about dialog with images created at the encounters.

<sup>7</sup> Narrative created from encounters with Beatriz Barbosa, pedagogics student at Unicamp, in dialog with images created at the encounters.

<sup>8</sup> Narrative created from the exposition shown at *Centro de Cidadania*, Vila Vida Nova, Campinas/SP.

<sup>9</sup> Mix of poetics creation workshops.

<sup>10</sup> Extract of a report of the project of scholar Alessandra Melo.

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