Policies of subjectivity and cartographies: borders between the real and hyperreal in the contemporary city

Carolina Ferreira da Fonseca, Pedro Dultra Britto

Carolina Ferreira da Fonseca is a researcher at the Faculty of Architecture of the Federal University of Bahia and Master in Architecture and Urbanism.

Pedro Dultra Britto is a researcher and an Assistent Professor of the Architectural Design Departament of the Faculty of Architecture of the Federal University Federal of Bahia. He works on subjectification policies connected to the relations between the nature and the city.

Abstract:

The cartography device makes power relations operate in diverse functions, such as locating, orienting, directing, formalizing, organizing, identifying, drawing and counting, such that these functions create the possibilities for these power relations to act in the production of the city. Cartographic knowledge, from this perspective, establishes productive forces, both through what it allows us to know about the city, subjects, practices, territories, daily life and a myriad of variables that surround them, and through the resulting power, in the form of an imminent and reciprocal updating of knowledge. Is it of interest to understand what productive force operates in cartographic or urban figurations? What defines their light and language schemes, i.e., their know-how? To question the assumption of representation, we point to an epistemological horizon drenched in borders, in passages from the following statutes: real, hyperreal and fictional. Cartographic representation is freed from the supposed ideals of scientific legitimacy, geometry and mathematics, in an operation attuned to what Foucault proposes as genealogy of power, in order to understand: what compositional devices are adopted in the cartographic production of contemporary cities? How are such devices related to the ongoing process of transmutation? How does such transmutation trigger repercussions in the historicity of urban understanding and experience?

Theoretical assumptions: machinery and apparatus

The theoretical assumption of this approach recognizes cartographic practice as producing cities, whose engenderments, historical, political, social, and cultural, among others, set up multiple links between knowledge, power and modes of subjectivation related, in a hegemonic manner, to urban macropolitics. These negotiate, draw and therefore do not represent actual cities whose existence are brought about a priori, but produce them as co-implicated practice, image and discourse in policies of subjectivation inherent to our forms of cognition and experience in, of and with the urban space.

Cartographic representation assumes a positivist view of reality, centered on its stability and existence itself. And cartography, by bias of production-establishment, reasserts the question of the cognitive process and of the relationships between knowledge-powers-modes of subjectivation. Directing the discussion to the meaning of cartographic production at the expense of the meaning of the representation elicits the analysis of the intricate machinery operated by collective equipment of contemporary subjectivation.

In this machinery, knowledge and power are brokered by subjectivation processes, which involve the operation of machinery of expression of an extrapersonal nature (economic, social, technological, iconic, ecological, ethological, and media systems) and of an infrahuman, infrapsychic and infrapersonal nature (systems of perception, sensitivity, affection, desire, representation, image, value, modes of production and memorization of ideas, systems of inhibition and of automatism, corporal, organic, biological, physiological systems and so forth) (Guattari and Rolnik, 2005, pp.39)

The machinery proposed by Guattari to operate the brokering of contemporary subjectivities – at the intersection of the extrapersonal and infrapersonal machines – produces, among others engenderments, cartographies and, consequentially, cities. All the above systems are involved in this production; some with more forcefulness, others in tangential activities. The subjective and cognitive dimensions inherent to cartography attribute to it a force-tension, which varies continuously between hegemonic and singular expressions.

The cartography device makes power relations operate in diverse functions, such as locating, orienting, directing, formalizing, organizing, identifying, drawing and counting, such that these functions create the possibilities for these power relations to act in the production of the city. This definition gives rise to the approach of Agamben (2009, p. 31), what refers to as 'device' "anything that has, in one way or another, the ability to capture, orient, determine, intercept, model, control and to ensure the gestures, behaviors, opinions and discourses of living beings."

The cartography device, as an operator of social forces dispersed in the city, thus institutes the power dimension – a relation of force with force, consigned to actions like inciting, eliciting, and combining. However, we interpret the indirect implications of this reflection by the following claim: "power produces reality before repress it" (Deleuze, 2005, pp.38), i.e. it is not strictly a case of relations of violence, exploitation and subjection, most evident in the approach of Agamben. Is it of interest to understand what productive force operates in cartographic or urban figurations? How is such a production effected? What defines its light and language scheme, i.e., its know-how?[#]

"Light scheme" refers to forms of content, which produce visibilities, and "language scheme" refers to forms of expression, and the negotiation between them gives rise to the domains of knowledge – order stratified by a kind of regularity that imposes strict demarcations between true and false (Foucault, 1995). Cartographic knowledge, from this perspective, establishes productive forces, both through what it allows us to know about the city, subjects, practices, territories, daily life and a myriad of variables that surround them, and through the resulting power, in the form of an imminent and reciprocal updating of knowledge.

The knowledge-power connection, if confronted with the very definition of cartography as know-how, points to a triadic conformation defined, for now, as ability-knowledge-action. Foucault's proposition describes another triad, outlined by the co-implications between knowledge, power and subjectivation processes, a relation of forces with other forces, as an emergence and productive transversality of life. He proposes knowing – be it in its disciplinary outlines or in the broader sense of knowledge - as the main force of social production.

Cartography operates in the transversality of the combinations mentioned: ability-knowledge-action processes of subjectivation and, like a device, spreads through the social body in order to carry out the functions described above. If we

orient ourselves by the thought of Deleuze, in attentive dialogue with Foucault, we find some constitutive indications of these combinations:

> *In the first instance it is a tangle, a multilinear ensemble. It is composed of lines, each having a different nature. And the lines in the apparatus do not outline or surround systems which are each homogeneous in their own right, object, subject, language, and so on, but follow directions, trace balances which are always off balance, now drawing together and then distancing themselves from one another. Each line is broken and subject to changes in direction, bifurcating and forked, and subject to drifting. The visible objects, affirmations which can be formulated, forces exercised and subjects in position are like vectors and tensors. (…) Untangling these lines within a social apparatus is, in each case, like drawing a map, doing cartography, surveying unknown landscapes, and this is what he calls 'working on the ground'. (Deleuze, 1990, pp.155-161)*

Cartography is an absolutely central device in the current and vertiginous process of transmutation of collective equipment of subjectivation and multiplicity of gears installed there. "Ground work" in this case would be to try to disentangle some of this device's lines, that is, to plot the very practice of cartography, to explore some constitutive vectors and tensors of such a knowledge x power.

Boundaries: on statues of the real

An absolutely altered set of urban forces can be observed in the contemporary city. The city forms zones of indiscernibility, radicalized in the entanglement of illegal versus legal, fixed versus mobile, right versus exception, institutional versus autonomous, real versus virtual. Similarly, cartography expands modes of figuration and execution of its assumed duties, in an optical subsidiary realism of the innumerous techniques deflagradas post information revolution.

This process relates to the transmutation of collective subjectivation equipment and the notion of apprehension and experience as historically produced forms/modes. We have raised some initial questions to direct this exploration:

What compositional devices are adopted in the cartographic production of contemporary cities? How are such devices related to the ongoing process of transmutation? How does such transmutation trigger repercussions in the historicity of urban understanding and experience?

To question the assumption of representation, we point to an epistemological horizon drenched in borders, in passages from the following statutes: real, hyperreal and fictional. Cartographic representation is freed from the supposed ideals of scientific legitimacy, geometry and mathematics, in an operation attuned to what Foucault proposes as genealogy of power. Or in other words, it is a reading-experience whose impetus is the distortion of this knowledge, which is constituent to cartography, taking the opacity as a condition of the language itself. The naturalness and authority conferred the status of the real, the first prerogative of representation, suppresses from our apprehension the other constitutive dimensions of cartographic production, here understood as fictional and hyperreal.

We investigate for now how the flattening of these dimensions is processed, sometimes in a supposed equivalence between them, or in illegitimacy and unreality, in order to pursue the following questions: what meanings of city and urbanity orbit such statuses within the range of cartographic production? Or in the opposite direction: how do such statuses assign meanings to the urbanities and cities mapped?

We intend to disorient some immediate and naturalized correspondences between terms such as real> true; fictional> false> unreal. The constant tension between true and false, probable and improbable, unbelievable and believable, real and unreal permeates all statuses scrutinized. The innumerable interactions between such attributes cross urban cartographies explored here in a tangled process of subjectivation, which operates as a rule, through reality effects, as hegemony of the cartographic visibility scheme.

To the first set of questions, we add a few more: What strategies are employed to establish so bluntly the reality effect as the sole legitimacy permitted in cartographic production of urbanism? What are the urban implications regarding the flattening of the edges of the hyperreal and fictional, all of these mythified only by the reality effects they trigger? What escapes urban apprehension and experience when operating through the mythification of these statutes? What policy of space is engendered from these statutes? How is the relationship

between temporality and policies of space formed from the entanglements of these statutes in the cartography reviewed here?

Looping: a policy with Double operatives

The electronic address *http://unloop.com.br* references the English word *loop*, but in this case the translation is not between languages, and such a translation should not be performed. To understand the statements and images of this virtual space, the English word seems more consistent and what I propose here, from now on, is an ironic coherency, a parody. Looping is a method of displaying images strung together, like a series of photographs or videos without beginning or end, a continuum of imagery sequences super-explored in contemporary exhibition schemes.

In the context of multiplication of images, looping appears in numerous circuits – from commercial advertising on the Internet to the contemporary art exhibitions - especially those of an audio-visual and photographic nature. On the screen or in the window, the images scroll at different rates, some faster, others more slowly, and various combinations of these; a feature of the composition of the rate of the image itself based on succession and repetition in a series. In looping, in the agency of Patrick Raynaud 's portfolio, there appears the Fonte Nova Arena of Salvador (Arena Fonte Nova de Salvador), "where you will experience great emotions"; the Transcarioca Expressway (Via Transcarioca) –"more than a new expressway, it will be a high-capacity transport corridor connecting Barra and Galeão", the Requalification of the Sahara in the center of Rio de Janeiro (Requalificação do Saara no Centro do Rio de Janeiro), "planning, control and quality"; the State Urban Hill Operation of the City of Niterói (Operação Urbana Morro do Estado da Prefeitura de Niterói),"innovative plan of urban inclusion with investment on the order of 200 million reais, which will only be possible thanks thanks to the PAC (Growth Acceleration Program – Programa de Aceleração do Crescimento) and to the My House, My Life project (Minha Casa, Minha Vida); the Carioca Administrative Center (Centro Administrativo Carioca) "which seeks to construct a successful team, along with the Pacifying Police Unit (Unidade de Polícia Pacificadora) and emergency units (unidades de pronto atendimento) – projects that are transforming this wonderful city to receive the 2014 World Cup and the 2016 Olympics"; PAC Rocinha "with the urbanization of the main access, the improvement of the facades and the creation of a pedestrian footbridge designed by Oscar Niemeyer definitely mark the State presence in the

community," and dozens of other projects, such as the German Complex PAC (PAC Complexo do Alemão), PAC Cantagalo, Salvador Metro Line (Line 2), Maracanã 2014, Metro Station Uruguaiana (RJ), among others, all protagonists of an radical urban transformation resulting from the mentioned sporting events and projects of the federal government.

The looping videos are assembled with computer graphics programs specializing in electronic models, 3D simulations of aerial filming and an image production service defined in the datasheet of the site as **>cartographic animator<**. It is a composition of forms of content and expression trampled in a particular idea of the city. It is an absolutely bewildering space-time equation regarding referents from the past, effective and materialized preexistences in the city, and the with regard to the future with the appearance of the project in full progress of implementation, even though it hadn't even been started.

It is an awkward coexistence of past and future, devastating to its own temporal dimension, given the continuous and consensual target of two timeframes linked in an atemporal looping. The subjects involved in this production of the city are called clients, and come together through synchronized logos – a set of forces that articulate the public and private dimensions, in an awkward coexistence, similar to that cited above. The city of Rio de Janeiro, of Niterói, and the state government of Rio de Janeiro shares the same scope of interests and projects as corporate finance companies, financial and transnational, such as OAS, Odebrecht, Andrade Guitierrez and Fonte Nova Arena, among numerous others.

The **>cartographic animation<** appropriates the territories of Brazilian cities (from capitals to average-sized) with polygons filled with vibrant colors and surrounding hegemonic references. The bounding segments of polygons in the project area come into play as arrows-made-sound and the action on the city is immediately materialized in traffic lanes, fluid pathways of other modes of transport, such as subway and tram – so salient on the agendas in World Cup cities, at points that signal the already-constructed buildings of such projects. Planning and urban design are implemented over the territory in mere seconds. The future, implacably shaped on the screen of the present, is appearing with the speed of a mouse click. And the past effaces itself immediately before the overlapping effects of the looping image.

The **>cartographic animation<** adopts videogame effects, in which certain movements are turned into rhythms through soundtracks remitting actions of "surprises", "alarms", "adventures", "heroism" and "victories". Hero-customers

are quoted in phrases of a propagandist and fachadista nature, and in this case, the Google satellite photographs are animated like a detached image of the referent, the territory itself. There are no barriers to the streets that open and rise to the sea, or pierce the ground in kilometric tunnels; for buildings to mount up like megastructures over a topography whose unevenness is that of a 34-story building.

Cartography consensually animates urban strategies legitimated by diagnoses, also presented under the emphasis of soundtracks, in this case, "dramatic", "denunciatory" and "catastrophic". The problems identified are overcome by equally consensual project "concepts", such as sustainability, accessibility, mobility, integration, police control and planning and cultural activities as a practice of citizenship and inclusion.

The looping portfolio indicates some paradoxical aspects of current urban production, its speculative engenderments and the extent and nature of its insertion. A single agency controls the communication of these processes and operates the exposure, visibility and use of statements/images of Brazilian metropolises central to the large-scale urban renewal for the sporting events of 2014 and 2016. It is group of projects modeled also by a group of architects/firms/construction companies that replicate, in disparate cities, homogeneous buildings, urban plans and guidelines – a real looping of cities and projects. In the disciplinary scope of portfolio looping, we see the formation of the largest media corporation in Brazil, TV Globo, which granted the owner of said portfolio the title of senior animator.

The cartographic senior animator manipulates compositional devices of other media, such as videogames, commercials, journalism (its schematic illustrations of regions and phenomena) and 3D simulations that permeate all of the above. This set of devices instrumentalizes the ongoing process of urban subjectivation and refers to, in general, the schemes of visibility and exposure in the entertainment industry and the contemporary spectacle. These overlap with elementary principles of cartographic composition such as scale, projection and iconography – the artifices of animation. Its consequences on existences, preexistences, permanences and absences of territory begin to demonstrate an ethical, aesthetic and political conception tied to the idea of the hegemonic city and urbanity, in the role of disputes undertaken by cognitive capitalism.

This case touches on the cartographic question at different points. It, along with the other imagery tools in the field and with the implementation mechanisms of

the looping company, stratify the production of subjectivity of the following entities: Olympics-city, spectacle-city, merchandise-city and media-city. Both city and cartography, act as the vehicle, the instrument, the channel and the message of a given ethical-political-aesthetic agenda. The schemes of action and visibility of cartography in the contemporary world indicate dense and deep imbrication with the meaning of media. This restates and recodes and modes of understanding of the ongoing urban process, where the enunciation of the subject and practices encourages the consolidation of a consensual image of a future already present in cities.

The **>cartographic animation<** is a central tool in the group of forces created by the relationship between design, implementation; past, present and future; presence and absence; legal and illegal, that is, regarding the possibilities of urban policy action. The headline of the home page of the website <http://unloop.com.br> boasts "over 70 projects with production/script/direction by Patrick Raynaud, 2006 to 2011, through his former producer (Fly Bumbax) and since 2011 through Unloop Films". A company with international presence, which converts the classical order of urban, diagnostic > design > execution knowledge in an atemporal looping produced instantly and replicated indiscriminately.

In this announcement of hegemony, another clue becomes clear regarding the compositional devices involved in this production. Procedures related to the practice of cinematography, such as production, screenplay and direction linked to cartographic animation constitute a shift in cartographic design and the contexts in which it exists. This overflow of compositional methods presents complications with the incessant updates to the informational-media juncture, which has in the concept of augmented reality#, for example, an extremity in the engendering of perceptual games (understanding/experience) practiced in contemporary urban experience.

In the wake of Benjamin#, we thoroughly explore the question of the implications between technique, reproducibility and perception, adopting therefore the following assumption: "The form of perception of human collectivities transforms at the same time as his mode of existence" (1994, pp.169). The relationship between modes of existence and perception, in the scope of a historical materialist analysis, which focuses on the interweaving of technique, art and politics, creates problem advents relevant to the cartographic agenda. Is it useful to understand how the consolidation of city-media, operated by the crossings

>cartographic animation<, establishes existences in the city? In what way do these existences produce and in what way are they produced by historically engendered perceptions?

The passage through cinematic technique꜀ has a part in questioning the assumption of representation, nodding to the dimension of creating meaning from the compositional juxtaposition of images and discourses. This is the approach between film editing and cartography, in which space-time elements are juxtaposed in techno-political injunctions, in a process of 'collision of meanings', as opposed to the notion of 'temporal chaining' (Eisenstein, 1969). Looping can be understood as a feature of manufacturing collisions, due to the tension processed between repetition and singular event.

The junction of Rio de Janeiro, the Olympic village, UPP's (Police Unite Pacifying), mobility, slums and new stadiums juxtapose in the same cartography absolutely paradoxical urban territories – hence the effective existence of one has meant the annulation and absence of the other꜀. However, in looping these all inhabit the same space-time, where **>cartographic animation<** through editing, interruption, cutting, rhythm, that is, assembly technique procedures restore the coexistence of these territories, mythified as implanted reality.

For that, it assumes consensual emphasis, although dealing with conflicting territorialities and with the collision itself as a compositional condition of film editing. In other words, it operates at the heart of a tense context and in full dispute for territory and existence, the reification of cartographic figuration and the city itself as consensus, representation and reality, preferring 'aestheticization of politics', as 'art of propaganda'. (Benjamin, 1994)

We propose, aligned to the formulations of Benjamin, and Eisenstein Couri, that assembly as a compositional technique operated by the conflict between disparate elements is intrinsic to systems of visibility established under cartography. In the case of the **>cartographic animator<** this technique was adopted as an element of mystification of reality. It is appropriate to ask what other meanings emerge from this juxtaposition: assembly, cartography, city and media?

POLITICAL CREDIBILITIES: junctions of hyperreality in city-media

This episode can be analyzed from at a tangent with the propositions of Baudrillard (1981) regarding simulations and simulacra. The instant and consensual temporality of these utterances operates as an orbital as recurrence of models, in which the looping project > Cartography > city intercepts the real in a short circuit. One's own senses are mixed up by the double operative affected there: cartography as double of the city, the city as a double of cartography, cartography as a double of the project and the multiple possible combinations between these terms. The dual operative acts by the reality effect which supplants the immediate reality upon erasing its own referent:

"Escalation of the true, of lived experience, resurrection of the figurative where the object and substance have disappeared. Panic-stricken production of the real and of the referential, parallel to and greater than the panic of material production: this is how simulation appears in the phase that concerns us – a strategy of the real, of the neoreal and the hyperreal that everywhere is the double of a strategy of deterrence. (...)Hallucination of the real, of lived experience, of the quotidian, but reconstituted, sometimes down to disquietingly strange details, reconstituted as an animal or vegetal reserve, brought to light with a transparent precision, but without substance, derealized in advance, hyperrealized." (Baudrillard, 1981, pp. 97-159)

The radicalness of the process articulated by the author indicates an important clue to the 'problematization' of the transmutations of the collective equipment of contemporary subjectivation. Cognitive and symbolic creations produce and are exponentially produced by the properties of computer technology in order to propel fluctuations of urban meaning, in an process of inversion, reconversion and dissuasion that shakes the statute of the real, its immediate reality dimension implicated in the temporality of the present.

Urban hallucinations, in which the limits to planning and implementation, inherent to the materiality and the forcefulness of the territory, of the subjects and practices are converted into an image of a figurative nature. Hyperreality emerges as a type of imagination mythologized by verisimilitude, by the high power of the 'making one believe' (Certeau, 1994) of three-dimensional representation techniques, and of the imagistic doubles of satellite photography encouraged by the resources of city-media.

De Certeau constructs, from some passages by Baudrillard, a discussion on political credibility, formulating an archeology of belief and its relation to visibility. The avatars and traffic of belief are configured by the movement of the techniques of making one believe – principally referring to religious orders and their doctrines, secondly to politics, its parties and ideologies, and numerous forms between them - whose contemporary refuge is the mass media, the sacralized spaces for leisure and tourism, that is, the city spectacle.

The media transform the great silence of things into its opposite. Formerly constituting a secret, the real now talks constantly. News reports, information, statistics and surveys are everywhere. No story has ever spoken so much or shown so much. Not even the ministers of the gods ever made them talk in such a continuous, detailed, and imperative way as the producers of revelations and rules do these days in the name of current reality. Narrations about what's-going-on constitute our orthodoxy. Debates about figures are our theological wars. The combatants no longer bear the arms of any offensive or defensive idea. They move forward camouflaged as facts, data, and events. They present themselves as messengers from a "reality". Their uniform takes on the color of the economic and social ground they move into. When they advance, the terrain itself seems to advance. But in fact they fabricate the terrain, simulate it, use it as a mask, accredit themselves by it, and thus create the scene of their law. (De Certeau, 1994, pp.287)

Facing the current fighting between images, visibilities, techniques to make one believe, information, and more specifically, cartography, in the terms explored here, cities are instated and molded like facts and data. Under the propagandist and commercial atmosphere of the videos by the unlooping company, the diagnostic statements about what is functioning in Rio de Janeiro, Niterói, Salvador, Belem, Petrópolis, and Volta Redonda, among many other cities, have such a thickness of the theological orthodoxy of the real, and coincide over urban production though the shielding and mystification effect.

Cartographies, "messengers of the real", media animations that traffic belief in the processes of contemporary subjectivation and occupy a privileged position on the list of political credibilities, that is, reiterate the formulation of hegemonies of the Olympic-city-spectacular, city-merchandise, in most cases exposed therein. To paraphrase the author:

> *Never has there been a cartography that has said or shown so much. Never, in fact, have the ministers of the gods*

made them speak in a manner so continuous, so detailed
and so imperative as the producers of revelations and rules
do these days in the name of current reality.

This multiplication refers to a radical transformation of collective subjectivation equipment, embedded in the spheres of work, everyday life, leisure, research, transportation, among countless other urban actions, which are drenched in cartographic figuration. We associate the radical nature of this technical and informational conjuncture with the city that emerges in cartographic animation. In this result, the media dimension incorporates itself as inseparability of speech, image, or rather, modes of expression, of content and of figuration embedded in the communication process. And we repeat some questions: What subjectivation policy is entangled in this communicative effervescence? Is the meaning of participation carried out in a sphere – how and in what temporality? What temporal implications occur between the city-media and the looping present in cartographic animations beyond the discussed episode?

Final thoughts and persistent questions

In today's world, capitalist accumulation is taken by the symbolic order that accesses primarily cultural references. Flexible accumulation operates in schemes disseminated through circuits that incorporate technology x daily life x biographies x production of subjectivity and reconvert social energies and ordinary life, sometimes into financial capital, other times into symbolic capital. Both, in a related manner, coincide over existences and register possible trajectories for their ways of being in the city and participating in urban life, in several instances.

The reflections described here create a number of gaps and folds to think about regarding the theme of cartographic representation and its history. From this approximation of the subject, whose scope is tiny and only operative for the discussion of cartography as a product of the city, other problems/hypotheses present themselves: cartography, as a productive force - producer and product - of social fields, is produced in this same field by different modes of perception of the world/city; and both, cartography and modes of perception, are indicated as historical form.

In this spectrum, a political agenda was instated, whose products, with regard to systems of language, visibility, and action, which ultimately define schemes of truth, require careful attention, especially as it in understood that such practices, with such diverse denominations - but apparently aligned - producing cities, establish subject, powers and a clear policy of urban subjectivation. In this tangle, the question remains: what cities are established/ produced in contemporary times, and mediated by such cartographic practices?

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