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# **MACHINIC ASSEMBLAGES OF DESIRE**

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## Orquestra Errante: Improvising Assemblages as a Strategy for Facing the Pathologies of the Colonial-Capitalist Regime in Brazil

I start by analyzing the contemporary social-political context that unfolds from the policies of domination of global financial capitalism that, in Brazil, are characterized by the reaffirmation and deepening of huge economic and social inequalities. This situation obviously has deep historical roots related to the country's colonization process, but it is important to spell out the very peculiar characteristics of the present historical moment. After an intense campaign of destabilization and economic sabotage conducted by the mainstream media, the judiciary and parliament with support from the reactionary middle class, in 2016 left-centre president Dilma Rousseff was overthrown by a fraudulent impeachment. Shortly thereafter, former President Lula was convicted and sent to prison in a legal process full of inconsistencies and illegalities. The whole process culminates in 2018, with the election of a president with strong neo-fascist tendencies.

From the point of view of the modes of subjectification this process is based on the massive dissemination of the main values of contemporary neoliberal capitalism – egocentrism, individualism, meritocracy, consumerism, productivism and commodification of everything – that in Brazil have been combined with and are buttressed by a discourse of hatred characterized by intolerance, racism, misogyny, machismo and homophobia. This new format of neoliberalism associated with neofascism promotes colonization of desire, capturing it to make it impotent and captive. The desire thus corrupted is used to reproduce the status quo, contributing to the composition of new scenarios for the accumulation of capital.

In this text I intend to relate the machinic assemblages that occur in the creative environment of the *Orquestra Errante* with the strategies of insurgency proposed by Suely Rolnik (2018. *Esfers da Insurreição: notas para uma vida não cafetinada*. São Paulo: N-1 Edições) against what she designates as the pathology of the colonial capitalist regime. A detailed examination of the assemblage of this laboratory of creation and improvisation reveals modes of micro political cooperation that establish a kind of clinical-aesthetic-political pragmatics among its members, acting as a kind of antidote against this corruption of the desire undertaken by the macro and micro politics of

contemporary capitalism.

KEYWORDS: micro-politics, collective creativity, desire, performance, experimental music

ROGÉRIO LUIZ COSTA, professor, composer, performer and researcher, works as associate professor at the Music Department of the University of São Paulo. His main topic of research is music improvisation and its connections with other areas of studies such as philosophy and technology. Nowadays, he develops research projects about the environment of free improvisation with electroacoustic interaction in real-time, creative processes and collective creativity. The most important current artistic project related to this research is the Orquestra Errante. In this group, besides being the coordinator, professor Costa acts as an improviser at the saxophone. He acts also as a performer, playing saxophone and flute in other groups devoted to experimental music, idiomatic and free improvisation. As an improviser prof. Costa founded and integrated during the period of his doctoral research (2002-2003), the free improvisation group Akronon in partnership with professors Silvio Ferraz and Edson Ezequiel. He also founded (in 1990) and integrated during 15 years the Brazilian jazz group Aquilo Del Nisso with whom he recorded five CDs. He has extensive academic output on improvisation published in journals, conference proceedings and books. In 2016, professor Costa published a book on improvisation titled *Música Errante: o jogo da improvisação livre* (Errant Music: The Game of Free Improvisation). See [rogeriocosta.mus.br/bio](http://rogeriocosta.mus.br/bio)

ORQUESTRA ERRANTE is an experimental group linked to USP – Nusom/Sonology Research Center (<http://www2.eca.usp.br/nusom/node/236>), dedicated to the study and practice of improvisation. The orchestra – which was founded by prof. Rogério Costa in 2009 – is composed of performers from various musical backgrounds and with varied musical formations. The activities of the orchestra include the realization of creative proposals brought by its members who, in general, develop research on the connections of improvisation with other areas of study. Activities are developed in a democratic and non-hierarchical way and are based on interaction and collective creation. [www.soundcloud.com/orquestraerrante](http://www.soundcloud.com/orquestraerrante) and [www.facebook.com/orquestraerrante](http://www.facebook.com/orquestraerrante).