

**Contemporary creativity  
and the redesign of relations  
between author and work:  
the exhaustion of the creative burst\***

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Significant changes in the standards of perception, orientation and functioning of professionalization practices of young people have been at work in our contemporary society in a most disturbing and overwhelming manner. Discontinuities erupting in linear and consecutive career trajectories: hesitations and uncertainties of all sorts in the once more assertive and precise notion of vocation. The inexistence of perspectives of planning one's professional life in the long run; the dismantlement of legitimation standards of cumulative and unidirectional experiences,

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embodied in a vertical build-up *résumé*; disorientations in the search for financial stability in the face of ever more deteriorating conditions etc. In the last decades, this multifaceted scenery has been coexisting alongside the rise of a sort of synthetic-image, and at the same time a tautological and diffuse one; of the new types of entrepreneurship. Although they surpass by far the central axis of this discussion, the new and young entrepreneurship is comprised here only as a starting point to anchor the development of our argument.

242 Since 2008 I have been developing a research on the transformations of creativity among young professionals from the most diverse artistic and entrepreneurial areas in Rio de Janeiro, with ages varying from 19 to 41,<sup>1</sup> but most of all characterized by a markedly young lifestyle. Their axes of fixation in the city are mobile and episodal, running through both its South and West Zones; they include temporary migrations to foreign countries and characterize fairly varied social belongings and incomes, whose

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1 We point out here that in the Brazilian media, both printed and digital, innumerable newspaper stories depicting behaviors related to the breach in the articulation between the statistical notion of youth and the “feeling of youth,” which passes by and ravages a good portion of our population. In accord with the analyses conducted by Bozon (2004), we have followed the contradictory way by which sexual behaviors are currently put in relation with the biographical temporality. It is as well a timely occasion to refer to the work of Le Breton (1999), in which the reference to personal production of identities in the contemporaneity is connected to modalities of cultural *bricolage* where social influences mostly praise the importance of the *air du temps* rather than the more profound and durable regularities.

scope may comprise medium and low-medium sectors of our society. It is important, however, in the matter at hand, not to look at the refined demographic, socioeconomic and gender survey of this group of young people,<sup>2</sup> but rather at the specific functioning that distinguishes their way of taking action in the world. This functioning will be examined later, but not without first mentioning that the two main professional areas picked out by these young people are apparently understood as contrasting ones: the artistic-expressive universe (such as cinema, music, literature, visual arts, fashion, theatre etc.) and the one characterized by executive vocations, whose emphasis falls upon the corporate, management and business domains.

Since they are still in the early stages of their formation, that is, in the middle of the initial processes of design and building of their professional layouts, the experience obtained from these young people must be examined through the lens of a sort of “disarming” of the contrasting views generally attributed to the notions of creativity,

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2 As to the questions on possible statistical and demographic representativeness of the universe of these young people, or even of the relations between quantitative and qualitative aspects of researches on human societies, we make ours the argument by Gabriel Tarde as they have been updated by Latour (2002, p. 3-4) when the former, distancing himself of the acceptance of the Durkheimian argument that structures may qualitatively differ from its components, emphasizes: “the more we penetrate an individual’s intimacy, the more we find discrete quantities; and if we move outward from the individual in the direction of the aggregate, we begin losing more and more quantities on the way, because we lack the instruments in order to collect enough of these quantitative assessments” (free translation).

244 on the one hand, and productivity or professionalization, on the other. A singular reconfiguration of the opposition regimes that until then had characterized these two professional repertoires seems to act, if we calibrate our look and sensibility towards the recent movements of maximization of values such as competence, professionalism, expertise and performance, that today stand equal and united to the values of creativity, playfulness, expressivity and pleasure. We let ourselves be conducted, therefore, by the initial prediction of increasing and significant movements of reciprocal contamination between the notions of creativity and productivity. And, moreover, we sought to follow the tracks of subjectivity regimes and mechanisms that would be at play in the simultaneous processes of creativization of the profession—a movement that would be pushing the value of creativity, more usually connected to the arts world, into the territory of the “corporation”—, and the professionalization of creativity—a movement that would be ever more conferring to the artistic creation a professional span, affected by a competent, assertive and “responsible” functioning typical of corporate models.

Pondering on such relations of mutual contamination between these two universes has demanded us to perform an astute (De Certeau, 2004) exercise of initial displacement towards the romantic sense of creativity, to then capture principles of traceability (Latour, 2002) that would bring us closer to the counterpoint to contemporary forms of creativity. Therefore, functioning as a facilitating lever

for the set of initial deadlocks we have to face when dealing with an innovative approach on transformations of the subjectivity,<sup>3</sup> this counterpoint has granted us easier access to a form of “appeasing” of our first worries about the relations between creativity and contemporaneity.

This resource has also been willingly contaminated by the valuable suggestion of Viveiros de Castro (2002, p. 123-9) Amerindian perspectivism of entering into a relation with the other—a “relationism”—by which it is affirmed that the truth of the relative lies in the relation, and where “it is not about ‘imagining an experience, but experimenting an imagination’.”

In the last two years we have met, spent time with and talked to these young people; we have inhabited their work-  
spaces—art studios, mobile ateliers, offices, lofts, incubators, collectives, companies, artistic residences, home-offices—and have been configuring ethnographic encounters that made us realize the contemporary emergence of a

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3 By choosing to work with processes of subjectivity such as production and sharing of the common and extraction of the singular from the common—in short, the idea of subjectivity as a passing through—we privileged, in the wake of Guattari (2005, p. 34 and 36) “mutations of subjectivity that function not only in the register of ideologies but in the very heart of individuals, in their way of perceiving the world, of articulating with the urban fabric, with the machinic work processes and with the social order that supports these production forces. (...) It is question here to affect the points of singularity, processes of singularization that are the very roots which produce subjectivity in its plurality.”

It is also worth adding that, here, in the ethnographic displacement that we tried to undertake—the dimension of the encounter and an emphasis on the relational perspective—a relationism, in the words of Viveiros de Castro (2002).

sort of new creative social agent. Therefore, it resides in a way of functioning, or rather in the embodiment of an equal arrangement of forces, the key-element capable of building a condition of passing through common to these subjective configurations. Such creative social agents manifest themselves in networks of collaborative gatherings (Lazarato, 2006) or in the distributed personhood of a creator that is extended as a position in the relation (Viveiros de Castro, 2002) as an agent of his own singular abilities, acquired in his relation with the world, in a ceaseless connection with the multiplicity of all things surrounding him. In this sense, we stray from the romantic notion of totality and unity (Duarte, 2004) based on the solitary and autonomous creator/artist, regarded as substance and identity block, from the importance accorded to ontological differences, as well as from the notions of organicity, totality and whole unity. In other words, the romantic creator is moored on the instance of the individual conceived in terms of authenticity and originality, moved by the burst, by spontaneity, by the free flow in his intimate regionalization (Urry, 2000), by the impulse, the improvisation, conducted by the “baton” of the inspiration spark and of dense and extensive experience. His time is the time of internal duration, both thick and contemplative; its mission is the perpetual conditioning of himself, the continuous pursuit of his own ballast.

Contemporarily, the artistic making is understood as immersed in multicentered networks, in collaborative expansionism and enlargement, in the valorization of the infinitesimal fractionation (Tarde, 2003), in the prevalence

of focus, clarity and explicitation of functionings. Giving rise to a sort of clamor for the revalorization of the craftsman (Sennett, 2009), who combines autonomy and community; these functionings articulate themselves around the desubstantialization of the creative nucleus. The relations of co-presence between thinking and making come near as well to the favoring of the notion of sketch—where the preparation of a site for creation already constitutes a “making,” instead of plans—where the absence of dialogue between form and materials gives place to the obsession with a prior planning of the final destination. Therefore, the sketch comes near to the importance granted to the things you can count on to perform your work, associated to a script of restraints/directions and to the continuous and ceaseless equation between solution/problem detection (*ibidem*). Such scenery is associated with circumstances of mutual irrigation between *Homo faber* and *Animal laborans*, “thinking with your hands” (*ibidem*), and to relations of coexistence of spirit-action, fact and feat (Latour, 2002), and passed through by the presentified, relational and situated experience. One works responsibly with what is available, recruiting the other and the surroundings, taking advantage of events and turning them into opportunities. Finally, an astute functioning (De Certeau, 2004), that acts by liberation, by catch and release, is also at stake in the way of acting in the world by this new creative social agent. That is because it is immersed—continually negotiating in contexts of flexible subjectification—in a contemporary scenery of “societies of control” (Deleuze, 1992), ruled by the capture of the values of creativity, imagination and

playfulness, by an ever more connectionist and rhizomatic logic of capital (Pélbart, 2003; Boltanski and Chiapello, 1999; Hardt and Negri, 2005; Lazzarato, 2006), in a process through which all the ingredients in the mix of cultural contestations during the 1960s and 1970s would have been converted, between the decades of 1980 and 2000, in praised and creative values, and most of all, belonging to the mainstream. From this paradoxical turn it is then drawn, as a new normativity, the reciprocal contamination between creativity and productivity. In other words, redesigning a world “with no outside” (Sloterdijk, 2006) from the aseptic multiculturalism (Zizek, 2006).

### **The “secret,” now deprived of refuge**

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In the direction and continuity of our debate bearings, we bring as a sort of implicit luggage the intuition by Canclini, when he tells us “a world ends not only when we have to file the answers, but when the questions that originated them have lost their meaning” (Canclini, 2010, p. 42). If modernity, just like romanticism as its counterdiscursive correspondent—for which, in the case of art, “discovering” (having the inspiration) gives rise to the artist’s creation—did not cease to be guided by both explanation (discovery, science, Fact) and interpretation (invention, art, Feat)—both took shelter or sought refuge in a “secret.” When criticizing the melancholic disenchantment with the system-world of arts, in which the critic interpretation becomes an element of the system itself, Canclini refers to the need of “defatalizing the secret” (Rancière *apud* Canclini, 2010, p. 231). This image converts itself



in an opportune reinforcement of our incursions into the functioning of explicitation in contemporary creative processes. In them, the dimension of the feat is visible, the processes that lead to the facts (Latour, 2002) tend to become explicit and come to the surface, appearing in a line of continuity with the fact, separated from it only by a matter of variable degree or density, supporting the preponderance of the discourse of explicitation/description and of presentation.

“To defatalize the secret,” as well as to redescribe the sensible (Rancière *apud* Canclini, 2010, p. 235) in the realm of discoveries, of the pairs captures and thefts (Deleuze and Parnet, 1998) carried out throughout the route following these young creators is also to work towards the maximization of affordances.<sup>4</sup> The latter synthesize both objective and subjectively a vast array of reciprocity relations capable of being activated between the organism and the environment, and are derived from the way by which people actively move in their worlds (Urry, 2000, p. 205).

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<sup>4</sup> The rereading made by John Urry (2000, p. 205) of this notion of *affordance* created by James Gibson (1977) constitutes a valuable tool to the amplification of new approaches to creativity. Among the adaptations of this concept, we also underline the one carried out by Donald Norman (1988) for the context of the interaction man-machine in order to only allude to those possibilities of action that are promptly perceived by an actor. In the wake of three rereadings, we sought to expand even more its network of senses by enveloping as *affordances*, for example, the properties that both objects and systems of possibilities of action have that call us to “relate with.” (It would be question, let’s say, of a sort of “convocation,” as suggested by Fernanda Eugênio.) In the field of interaction between technology and design, we can talk, for example, of a website as having a good *affordance*, just as, upon the launch of a new water jug, we may say it needs more *affordance* in order to become pleasant to be hold.

From the intense, extensive and prolific time spent throughout the years with these creators, it was drawn a diagram of contemporary creativity that runs through 9 central axes: the investment in the autonomy of stages versus the prominence of the notion of career/specialist; the assembly of collaborative gatherings; the favoring of the idea of occupation and situation; the oscillation between time-pressure and time-process, as well as between insular authorship and collaborative authorship; the understanding of the creation as an operation in opposition to creation as inspiration; the forms of accomplishment of work into product; the prerogative awarded to explicitation and clarity; and finally, the exercise of the liberation process as a tactic.

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Keeping this vast diagram about contemporary creativity in mind, we chose to restrain, in the scope of this paper, to the thematization of oscillations between insular authorship and collaborative authorship, and the apprehension of the creation process as operation, functioning and connection. These limits will also undertake the examination and reflection on the setting up of collaborative gatherings and the favoring of explicitation as a central tool used in processes of subjectification of the creative agents in question.

### **Coexistence of worlds, its vicissitudes and its remains**

Volney Faustini, a researcher of the processes of digital inclusion and a consultant at Inovação e Tecnologia<sup>5</sup> addresses as “bathed in bits” the generation of youngsters

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5 News story by columnist Elis Monteiro, “Nativos digitais,” for the magazine *O Globo Digital*, May 18, 2009.

from 10 to 15 years of age, who are digitally “including” their mothers, fathers and grandparents. For the consultant, this generation, that he also dubs the “digital natives,”<sup>6</sup> “is promoting a dramatic change in the way that human beings interact with the world.” Still according to Faustini, it is possible for a digital immigrant (the way he calls the generations of the parents and grandparents) to live in harmony with the new generation, and still not lose its “accent.” As digital immigrants, we speak with an “accent,” he repeats.

The digital natives and the immigrants that include themselves in the digital world, but keep their accents, constitute good clues to consider working “with what remains” (or what is left), to display “what is not visible” (Medina *apud* Canclini, 2010, p. 227). That is to say, the accent, of which one hardly gets completely rid of, is located right there, often imperceptible in its layouts of “exclusion,” acting on and affecting the dynamic of family relations traversed by the technological apparatus.

Digital natives, immigrants “with an accent” and changes in the forms of relation between humans and the world may help us visualize the confluence and the zones of tension, conflict, coexistence, as well as dialogue remnants between the insular author and the multiple collaboration that is distributed in the contemporaneity.

Upon reflection on the new conceptions of authorship and the meanings of creation as an operation, as a think-

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6 The seminal reference for the term “digital natives,” “digital immigrants,” as well as for the idea of “accent” within this context can be found in Marc Prensky, in his article “Digital natives, digital immigrants,” *On the Horizon*, MCB University Press, v. 9, n. 5, October 2001.

ing/making, we will be working the interfaces between the worlds of modernity/postmodernity and of the contemporaneity. These worlds, their more or less visible remains, as well as their remnant excesses and accents, go towards a complex subjective architecture, both unpredictable and multiple, whose entity and ontological dimension has been losing its outlines and landmarks. In a word, more than signaling the loss or vacuum left behind by an old and yellowish script of a subjectivity either in way of “dismantling” or liquefied, it is question here of a movement of redesign, of rematerialization, of remaking of relations between worlds, things and humans.

**252 Authors, collaborators, competitors, craftsmen  
and artists: rearrangements and  
rematerializations around visions of creation**

*The oscillations between insular authorships  
and collaborative authorships*

The making of an advertisement, the design of a logo-type, the music portfolio of a DJ, a report on investments in the financial market, the setting of an online art gallery, an installation artwork, the organization of collectives specialized in creating music brandings, a hotel venture, a theatrical performance, the “invention” of a strolling catering service for offices, a festival of cell phones’ movies—these are but some among several examples of experimentation we have followed to learn about their creative process and countless current challenges.

João, an industrial designer, with an MBA in project management and a master’s degree in Management of Cultural

Assets and Social Projects from Fundação Getulio Vargas, as well as manager of multiple ventures in the hotel business, understands the “artistic making,” and even the notion of creation, as continually collaborative processes. In the office he shares with his father, who is a visual artist—and where he often sees the birth of his artworks, João tells us about the person who helps his father in the preparation of a canvas on which he will paint. In his opinion, by doing that, this person is already imprinting a “personal creative process” on top of the first doodles made by his father. For better or for worse, he emphasizes:

there’s a making there that is hers, and that takes action on top of the doodles he made before, but there will always be, there always is a collective action. Even if the makings of the visual artist overlay them (...), even so, there is an inevitable collaboration.

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When setting up his hotel business—passing one multiplicity into another and inventing agencies from agencies that invented himself—João, instead of subsuming his condition as the author, as the subject of the enunciation (Deleuze and Parnet, 1998), blends in with the figure of a writer—“here at Cama e Café everybody has an influence, from the waiter to the host, from the person making the sale at the door to the coordinating staff”—embodying the challenge of having all the elements in a non-homogeneous group conspire, making then function together. Instead of approaching the invention as the creation of something that does not exist yet, the agencies put in motion and dynamized by João are those of co-functionings, of “friendliness” and of symbiosis (*ibidem*). Unmaking, therefore, his credentials as the author, one that does not shut himself in

the recognition but is open to encounters and is always defined in relation to an outside (*ibidem*), João, as a creator, considers that in the contemporaneity

we all have to be more like sponges, absorbing, liberating and exchanging. Even the notion of individual creation and the very artistic knowledge already carries within it the individual memory created by the artist, from the experience he has had with several people (...).

254 Creation as a sponge, fixation on the learning movement and not in the resulting knowledge, absorption, exchange and redesign of the set of tools that are already in the world. Therefore, it has been created from something real that already existed—“the fact that in Rio de Janeiro there is a concentration of many interesting and sociable people—and we just tried to potentialize that.” Therefore, what is new in João’s creative scheme has been generated from his work on top of what was already given, what already existed—the Bed and Breakfast, a hotel business that has its origin in 19<sup>th</sup> century Ireland—, but producing from that a kind of reorganization and refitting of its “parts.” No longer subsumed by the idea of creating something unprecedented, or the necessary condition of *tabula rasa*, the invention consists in a different way of disposing, or of laying out, what is already “out there.”

So, assuming his role not as nuclear and substantialized creator, but as position in the relation (Viveiros de Castro, 2002), or repository of the singular opportunity of a combination, João is amused by the memories from the time he launched his business—which was already successful worldwide—and to which he associated, “boosting” and

redesigning the hospitality of Rio de Janeiro, *tapiocas* for breakfast, transforming them in a product:

I began classifying interesting houses and people that enjoyed having guests over, we had the houses inspected, the owners did the necessary renovations and then we came up with all the marketing. But that was the idea, to create a product from an intangible cultural asset: the hospitality of *cariocas*. We began in Santa Tereza, but today we have expanded to the rest of the city.

Discoveries, encounters, thefts, the wedding, rather than the recognized and regular conjugalities (Deleuze e Parnet, 1998) traverse the creative modalities of not only this entrepreneur, but of many of those we met and whose discoveries resided in their power to creatively combine, associate and redesign resources, subsidies and information that until then already existed, just like solitudes that end up finding each other and working together. Encounters of singularity between people, or between them and a project, individuations without a subject, as a unique possibility of producing that combination: “there is no agency that works as a single flow. The question is not imitation, but conjugation” (*ibidem*).

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And as suggested by Bruno Latour, from the fruitful image of a cautious contemporary Prometheus,

God, as a designer, is actually a redesigner of something that was already there (...) if humanity has been made (or should we say redesigned?) in the image of God, then they too should learn that things are never created but rather carefully and modestly redesigned. (Latour, 2008, p. 5; free translation.)

Working together does not mean doing the same thing, and Gabriela experience, who is not only a doctor but also a DJ, poet and musician, invites us to follow the creative

function emerging in encounters and collaborations, which take place “in-between.” Medicine and the arts world here act in relations of feedback, reiterative mixes in which agency and structure,<sup>7</sup> instead of opposing each other, co-work and co-manage themselves in the daily life of this creator. The concreteness, the organized and practical way of functioning and the assertivity of her facet as a medic contributed very much to giving her artistic life a more pragmatic approach, in organizing her ideas in a better way, so “things don’t get too vague.” Finally, from this process of mutual irrigation between these different sectors of her life, Gabriela, as a poet and artist, began to “work hard,” to provide all requests with firmer and more confident feedbacks.

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When writing her poetry book, something she considers “really visual,” Gab actually made some of the visual work herself. However, she realized that she would need someone to execute the graphic work; she called a designer friend of hers, with whom at the time she was taking part in a study group, and told her: “I really want to make some objects out of these poems!” At the same time Gabriela manifests this wish within her creative process, enters the scene the turning to the other, whose response (output) is converted into new and successive inputs which re-allocate the initial one. Both the friends and the professionals are traversed by what Urry (2000) defines as a autopoietic circular system, in which are mixed contributions of

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7 See Urry (2000, p. 206) on the opposition *structure-agency* and the *autopoietic circular system*.



all agents involved—the designer does not think Gabriela’s plans will work and suggests that they start thinking in another way. And, at last, the solution was found as a team.

Forms of anthropophagic recruitment of the team for a cooperation between minds (Lazzarato, 2006), as the one seen between Gabriela and her designer friend, as well as between so many creators both from the arts and the corporate world that we have followed; such forms—although they do not exclude affective choices—pick out, on each occasion, in their social networks, the singularities most suited to each project.

In turn, sharing minds is something nowhere close to the image of a mere juxtaposition of executors in some task. That is how Yuri thinks and ironically speaks. He is a visual artist and performer. His irony and skepticism regarding the senses of sharing are evident. The fertile image of training and coordinating of hands when they work together from the very beginning (Sennett, 2009) insinuates its contrast to what Yuri calls the collaborative trickery, which is nothing but a sort of slightly updated line of assembly. This is the impression he manifested upon remembering an experience he took part in: it consisted of taking a picture and making it available on the web for indiscriminate interventions by the public. When exhibited alongside those of many other participants, this picture embodied the author’s utmost expression, and, in the opinion of this visual artist, it was even worse, “because it’s the author and his discourse that the final image was produced with the help of a thousand hands.”

Juxtaposition, successive additions, collages, mere relations of contiguities overlap in the artwork whose collaborative failure is insistently pointed out by this artist.

Playing an arpeggio, where the stronger left thumb is mobilized in order to help out the skimpy right Twinkie is perhaps the most difficult physical procedure in collaborative coordination. (Sennett, 2009, p. 185.)

With this image, we obtained, in the wake of the beautiful study on the hand by Richard Sennett, the revealing expression of what constitutes shared work. And, in this sense, it occurs to us one episode in the professional trajectory of Eduardo, a musician and composer, in which are inverted the flows between sharing and the need to “unload” the author’s regime. Having abandoned his studies in chemical engineering to devote himself to a band, shared with friends, with which he obtained not only great success but also his financial stability and autonomy, Eduardo then decided to turn the table. He renounces a successful career, his financial stability, once more leaning on his father for some material support, but he admits to be experiencing the most fertile moment of his life as an authorial composer, “making himself understood,” and living a (financially) streamlined, “but incomparably happier life.”

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Music is yet another of Gabriela’s skills, who has always played solo instruments such as the saxophone, the flute. This initial solitude experienced with her instruments points to a functioning based on the proposition of her interactive acting,<sup>8</sup> in which are mixed the singular contributions of all

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8 The functioning by iteration (Urry, 2000) is not characterized by a closed plan, but only as a proposition of acting, the design of a purpose that functions as a trigger to action. Through interactive cycles, the increment

agents to the dynamic of “spatialization” processes of the singular autonomy of the creator (craftsman) in the community surroundings. Connecting and already rematerializing at the same time the need to be accompanied by other instruments that would contribute for the harmony of her music, as well as the magical impact that practicing as a group had on the rise and production of ideas, Gabriela realized that “it could be done in other areas as well, you know?! It didn’t have to be limited to the music!”

Even when it comes to works that choose to be *solos*, such as those verified in creative processes such as Volmir’s, a dancer, and the duo of musicians Felipe and Eduardo, there are “others” acting and producing effects: the machine, or even the “other” as non-human agents, are among those. As in the image of the hybrid car-driver by John Urry,

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the car is never a mere means of transportation (...). It became almost a ‘second home’, a place to work, date, gather family or friends, commit crimes etc. (Urry, 2000, p. 191; own translation.)

At the time we contacted Volmir, he was graduating in performing arts from a public university in Rio de Janeiro and was a member, as a dancer, of a well-known dance corpus of the city. Among his plans for the near future, there was a master’s degree in Angers, France, and whose first rehearsal of his admission project we had the opportunity to watch on the day we had our encounter. Volmir curiously baptized

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takes place as it produces itself, in the extent that it allows to make and use at the same time, to learn, test and increment the creation of a processual mode, speeding up the execution of the project “in ever smaller intervals.”

his work as the solo “*Anti-só*” (“Anti-alone,” in Portuguese) and it consists in “supposing” or making us imagine, in his solitary dancing, the company of innumerable other human and non-human agents. Thus, we could follow, within a single physical space, Volmir interacting in his “dancing” with the air, the atmosphere, with other bodies and objects of different shapes, sizes and consistencies.

260 The innumerable technological amenities that today allow musicians as Eduardo and Felipe to have their own editing room or recording studio at home expand the possibilities of collaboration and of an increased immediatism of the creation. That is because these creators would no longer be at the mercy of labels’ approval or their official acknowledgement. This relation with the machine in the condition of “other,” however, is capable of, at the same time, activating the proliferation of authors. That is to say, people who do all themselves, self-sufficient in their home studios, and unable to “exchange” and share experiences. One of these musicians considers this phenomenon as a path for recrudescence of competitive relations...

By activating multiple, circular and iterative (Urry, 2000) uses of returns between relations of relations (Viveiros de Castro, 2002a) and between subjects and their surroundings, we move away from solid and self-centered regimes of inspiration. And, moreover, in order to think in yet another way this new authorship, we feel compelled to activate the counterpoint conceived by Zygmunt Bauman between the metaphors of gardening and the gamekeeper (Bauman *apud* Urry, 2000, p. 188), so as to, applying the former, describe modern societies based on the cautious

and meticulous role played by the State. The gamekeeper-state, on the contrary, lacking an encompassing tale, would solely play the role of regulator of mobilities (*ibidem*, p. 195), since its “ability of striating” would be now “reduced” (*ibidem*, p. 198). Withdrawing from the rigorous classifying scrutiny of the gardener’s *modus operandi*, for creative agents of the new gamekeeper authorship it is not proper to intervene. In it, all those involved watch over the fluidity of events, diluting the figure of the one who controls and leads.

### **“Ideas are little birds”: conversation as work**

Frederico, a historian, professor and researcher, DJ, museum curator and cultural producer, embodies in a paradigmatic way the mark of the gamekeeper in his unarmed lack of concern for the centralization of authorships.

Being constantly contacted by people to engage in conversations, he asks himself: “is this work, from the market’s point of view?” In the same movement with which he answers negatively to the question, he also eloquently includes his personal statement: “from the point of training, of articulation, of future possibilities, that’s a hell of a job!” Both for Fred and for us, in the way we approached the young people, the conversation is assumed as a real “mathematical equation of proliferation multiplying all sides instead of adding them up, breaking all the circles in benefit of polygons” (Deleuze and Parnet, 1998, p. 27).

Singular and valuable currency in the professional universe of this creator, the conversation is a capture, an occasion to multiply connections and networks of access. To his

large community of friends, Fred admits he brings more than the possibility of a good text, or a good research, he brings “the conjunction.”

To the contrary of plagiarism and copy, double processes of theft and capture of imitation emerge in Fred’s conversation-work. And that is how he goes on creating, not something mutual, but an “asymmetric block, an a-parallel evolution, a nuptial between ‘outside’ and ‘inside’” (*ibidem*, p. 15).

262 The fertile perimeter of the conversation as work is also subsidized by the magnetism of several encounters between domains and that complete both of Fred’s daily and professional lives. Mentioning one of those—which took place with a very successful visual artist, in a informal social gathering for which they were both invited, despite not knowing each other—this creative agent made us plunge in the moving world of the event. Since they were not willing to watch the film around which, on that occasion, all the guests were gathering, the two stood outside the room, and “one word leads to another,” and before Fred knew it,

wow, this idea is awesome, is that what you do? Yeah. Wanna do this? Let’s do it! That first night we left with the complete idea for the “Assembleia Geral”<sup>9</sup> event up in our heads. We had never met before, not even exchanged a “hi.” So, I believe in this, you can meet people and you can encounter people. I believe in encounters.

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9 “Assembléia geral” (general assembly, in Portuguese) is plural idea forum organized by Raul Mourão and Frederico Coelho at the Lapa atelier (on 71, Rua Joaquim Silva). The project aims to be a place of encounter and conversation in which new minds and new projects can meet each other in a creative way, swiveling around broad themes and issues of the contemporaneity.

If the “collaboration is the engine of things,” if he, as he told us, has no issues with matters of intellectual property, with googling and finding one of his texts in someone else’s blog with no mention of his name; and if neither does he ask or hope people to consider him as an original author, Fred, going against the grain of authorial persistences, which in the contemporary seesaw still have their place, synthesizes:

I think that’s what life is: ideas are like little birds,<sup>10</sup> they are meant for the world. I won’t make a living with them. This is also something that doesn’t belong to our generation; I’ll make money not from my intellectual property, but rather from my mind. (...) Don’t I do the same with others? Don’t I do the same with ideas I found in books and don’t belong to me? Thank God I have no issues with all this. Literature will give you this shot of boldness, it frees you from having to prove a canon.

If, on the one hand, today it is possible to realize our limits and vicissitudes characteristic of the romantic genius, or of what Hannah Arendt (*apud* Sennett, 2009)

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In his blog (<http://raulmourao.blogspot.com/2009/07/assembleia-geral.html>), on July 1st 2009, Raul Mourão describes how this first encounter developed.

10 It is interesting to take this statement by Fred and oppose it to the one by composer Caetano Veloso, who uses the same term “little bird” to celebrate the current extremely severe policies on copyright. Says the composer: “Copyright is a modern achievement, which dates back to the beginning of the 19<sup>th</sup> century. Until then, as our great Donga used to say (to limit myself to the realm of music), *samba* songs were just like *little birds*, they belonged to the first one to catch them. Today, the Brazilian Constitution states that ‘the work of the spirit’ is a non-transferable right of the author. The author having the autonomy to decide the worth of his work, that’s modern. *The rest is the vanguard of backwardness*” (*O Globo*, January 30, 2011, Segundo Caderno; italics added).

called “the principle of natality,” on the other hand there is no shortage of testimonies and experiences from other creators, for whom the authorial nodes are still very much evident in their creative makings.

Guilherme, a freelance consultant hired by companies to develop brands and concepts of products, considers that nowadays corporations are defined by the crucial movement of several people working out solutions. Despite speaking from an eloquent and ratifying rostrum—“no man is an island”—as to the importance of collaborative creation, Guilherme surrenders to the dichotomic evidence of “empirical verification” and admits there are difficulties in joint creations. Going beyond his own professional universe, and including the artistic field in his remarks, he sees art as a particular expression of one person about reality, and manifests his skepticism about the eventual success of joint creations. This consultant even considers impossible to compose something innovative when there are several people bringing in their particular worldviews. From praising the collaboration on an ideal level to the inevitable irruption of the belief in creation as an individual process—only after which it becomes possible to access the good collective work—Guilherme is among those who function in “cathedral model”<sup>11</sup> (Sennett, 2009). His persistence in the

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11 The “cathedral” model is, according to Sennett, a free software model that can be related to the Microsoft regime, in which a closed group of programmers develops the code to then make it available for anyone interested in it. This model, also according to Sennett, is opposed to another one, related to the Linux regime, in which anyone can take part through the Internet, producing codes. To this latter model is attributed the title of “bazar” model (Sennett, 2009, p. 35).



creative node—such as in the first movement of the example of free software—no longer presents the same hard substance of Romanticism, indicating softer and more dilated margins of maneuver towards the availability of all creation materials for the collective.

Leonardo, 29, is one of the associates of Multifoco publishing house, specialized in launching new literary talents that are far from the bureaucratic scrutinies of official publishers. When finishing his journalism studies at Universidade Federal Fluminense, Leonardo had to face a problem: he needed 300 copies of a magazine he was putting together, but printing and publishing houses wouldn't run less than a thousand copies. In the end, this problem became the subject of his final paper. Researching here and there, Leonardo noticed an unexplored market: Editora Multifoco was born. At the time, this small editor had a market geared towards magazines in mind; that is when Raphael, a colleague from university, opened his eyes for books. He and another friend, Thiago França, then became collaborators. Today, the small press specializes in launching new authors, without passing on to them any editing or printing costs, thanks to a new way of organizing the editorial production. "This attracts many people who are getting started," he tells us, and emphasizes:

in this two years, we made 20 thousand copies, of nearly 200 published titles. The genres vary from poetry to short stories, passing by novels, child and academic books, and even book originated by blogs.

At the same time in which he is known for being a great preconizer of contemporary networks of collaborative gatherings—(and his pioneer spirit at Multifoco thus qualifies

him, as we visited the publishing house and during the conversation we had with him) we realized that the authorial eagerness was the north of those who sought the company's sponsorship. This equation had seemed to us, in the beginning, contradictory (since Leonardo had become a reference in collaborative ways of functioning for his generation). We later understood that the vision of the artist as an insular individual had not lost its breath and thickness in formatting the demand that Leonardo dealt with. However, collaborative tracks still kept penetrating the horizons of Leonardo's professional practice, but they were located in "another place," demanding from us a certain twist/bend on the "observed material." The layout of this entrepreneur's collaboration was inscribed in the ability of each of his businesses—publishing, party organizing, the production of concerts, dance performances, plays, readings—to mutually manage and irrigate each other. That is to say that for each one of these events, several others would be activated in a broad network of mutual propagation. Thus, for instance, the launching of poetry work could generate the coparticipation of an artist who would set the poems to music, at the same time activating the services of a bar to serve guests and, possibly, this occasion could also result in the taking over of the dance floor. All of this, of course, constituting the perfect chain of profitable effects for the owners of the publishing house. Not only this "cascade effect" would end up contemplating a large number of professionals and their fields of action and expertise, but would also expand the effects of promoting the company and its

broad range of competencies. Therefore, the collaborative network was understood much more in the scope of these arrangements rather than strictly inside a perspective of dismantlement of the authorial comprehension of the artist as a solitary creator.

### **Ward the competition off: aporias on the “collaborative chemistry”**

The principle of competition, among the young from both the artistic and corporate worlds, can be understood as a shadow zone, a sort of “return of the repressed” for those who won’t admit “breaches” in their contemporary aspirations of collaboration and legitimation of the distributive whole (Deleuze *apud* Lazzarato, 2006) or of singularities’ gatherings. It is in these functionings’ dynamic that takes place the production and sharing of the common and the extraction of what is singular, from the common. In one word, subjectivity as crossing.

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The waves of oscillation authorship/collaboration will find in the competition—sometimes a veiled one, sometimes seen as healthy emulation, sometimes even as a search for improvement, as a way of creating, or contributing to “surprise in the act” the persistence of authorial nodes—its main watershed.

There are some tactics to “ward off the competition.” One of them is to single yourself out in what you do. Another, for example, consists precisely in allying with your very target of competition, originating a collaborative gathering. Both express, in different degrees and nuances, ways

of functioning whose individualistic frontiers give way to an equation closer to the distributive spirit.

When competition is established, according to João, an advertiser and musician, “the only way out is to join your opponent and turn him into your ally.” Fred has also been through very similar situations, when he had to join his competitor in order to neutralize his competition. To this first movement, another part of the antidote to competitiveness is added: the astute art of becoming singular and unique in their fields of action. In Fred’s case—who considers himself as a hedonist Buddhist, and for whom “if a problem cannot be solved, it ceases to be a problem”—his ability of being an “articulator of parties” is evident. When he was introduced to two older and more experienced researchers that would work with him in mounting the exhibit of which he was the curator, Fred at first felt “vulnerable” before them, and activated his greatest expertise: he opposed his ability to produce reflections to their ability of collecting and processing data, and came to the conclusion that it would be far better for him to let those ladies do their work and provide him “on a silver platter” contents that he only had to “read, articulate and write.”

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Endowing his potential as articulator and agglutinant between parties of the appropriate gauging, Fred remetabolizes the competitiveness that, in this same movement already points towards a way of functioning in the key of distributism, whose mechanism is shared and expanded by the experience of João Brasil as a DJ in electronic music

parties. In his field, “competition is a jungle and you have to win allies.” From this first movement, he starts building on “a group,” leaving the individualist functioning behind, answering to decentralizing appeals and the maximization of affordances (Urry, 2000) of the web of reciprocities among his DJ friends. The latter, in their turn, “demand” from João assiduous appearances to their parties, shaping the inter-game of the reigning symmetry ethos in the group. João, for whom “party is work,” overstates the law of retaliation: “If you don’t go to other people’s parties, nobody will show in yours. In the next event there will be a lot of people available to play, and nobody will call you.”

The measure of quality and success in João’s parties—corroborating the argument of practical, real and concrete verification—is assessed by simply observing whether people are dancing or not. If people won’t dance in your parties, it is because they are no good.

Finally, allying with his friends makes him feel stronger, delineating with his team a sort of immune outfit able to function as a liberating action regarding capture and competition (Sloterdijk *apud* Latour, 2002). Besides, contacts and connections are key ingredients to his business. At the time we encountered him, João was getting ready to go live in Europe for a while, where, besides studying, he would carry on with his DJ activities. In order to do that, he had already sent his music to the main DJs in Germany—where he won a remix competition—and had already received in return the work of his competitors.

Another way of processing the collaborative game as an antidote to competitiveness enters the stage when one inhabits the atmosphere prevailing among colleagues in an investment bank, where Thiago, 26, an economist, deals in the stock exchange. Much closer to the type of functioning that confers to impersonality a privileged position, rather than focusing on identity personality, the principle of “contributing to the debate” is reinforced here. The particularity that penetrates into the collaborative game of the bazar model “turns people towards the outside” (Sennett, 2009). What seems to prevail in the bank where Thiago works is the debate, rather than competition or entrance in relation by the path of the autonomous individual who is not transparent in his proceedings. There is a set limit on the quantity of operations one may perform, even if it may be “the same operation of the guy sitting next to you.”

If I am dealing with one particular stock, the guy next to me can say: “hey, that’s a very good one, I’ll tag along.” I’m also buying: the externalities of the debate are very positive. You start the debate with something and end up with something totally different, and that generates an idea that has nothing to do with the beginning of the debate.

Thiago tells us of a kind of experience that, just as the problem solving game embodied by the Linux operational system, is an open one: each solution is not an ending, but a new beginning, since it opens up new possibilities and new actions of detection. It is a personal, physical engagement with the situation. In permanent expansion, the “solution” does not take the shape of closure, but rather of an opening of new and continuous fronts of inventions of possibilities (Sennett, 2009, p. 36, 49-50).

A slit is opened in the to and fro motion of relations between tacit and explicit knowledge, and it is capable of, in such cases, launching the subject in the hunt for external legitimacies. The question here is the figure embodied by the withholder/hoarder of information, a product of what Sennett baptized as the Stradivari Syndrome (Sennett, 2009, p. 277) that inhabits the conviction of the ineffable specialization. Patrícia Bárbara, 39, a producer, performer, actress and filmmaker complains about the existence of this character in her working universe, and considers him as the expression of all that is undesirable and “unhealthy” in this new functioning. When competitiveness is born from unequal premises, in what regards access to information, for example, “then it results in a competitiveness of exclusion.” This would be the archaic and unhealthy side of competition: “it’s been 200 years since it was explained that withholding information is stupid, but to this day there are people who withhold information.”

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Patrícia claims to have a broad “vision of the game,” such as a defensive football player, and thus, for this only reason, she “commands” her performing group. However, one cannot help but notice that, despite preaching horizontality as the working practice of her whole team, its nucleus is called Patrícia Bárbara. That is to say that the synthesis capable of being nominated as “I” is a disjunctive synthesis (Deleuze, 1974), the one who joins and separates in the same movement, for Patrícia (“I”) would be at the same time the leader/place that congregates, distributed in the network of contacts, liberation and capture.

**Creation as operation: defragmentions  
and reconnection to that which is sensitive**

272 Emanuel, a denizen of a “comunidade”<sup>12</sup> is 28 years old and the creator of Kabum Project, organizer of the Central Aesthetics Festival, movie director, cameraman and designer. By the end of our meeting with Emanuel and his associates in a studio apartment/office in Estácio neighborhood, Manu had forgotten to mention the computer game project they were devising. As we walked towards the exit he mentioned that his plan involved the creation of something appealing to the youth and that could concurrently be a means of welfare, quality of life and self-esteem for the whole family. Manu had mentioned that the idea for the game came about with the continuous observing the youth’s uninterrupted practice of spending the day in front of a computer screen playing games. It is quite common to see youngsters inside Lan Houses (online game playing stores common in Brazil) completely hooked in online game playing. After having realized this, they devised a means of transforming what they’d seen into something productive, yielding positive benefits. What if the youngster could earn, let’s say, a house renovation or the adding of a new room and improvements to their house, for instance. Maybe then his family would support him in such endeavor and stop complaining of his choice of spending so much time in ludic activities. Thus, the games might involve and draw the youth’s interest in regards to family and to the community’s interest. That is, the project would act

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12 The way shantytowns are usually referred to.



as an improvement of quality of life by raising their self-esteem, and concurrently would be of assistance removing the fault of juvenile idleness.

By then, Manu and her partners were trying to get a sponsorship from major tech companies such as Intel and IBM.

Such elaborate description is able to lead us deeper into the configuration of the operation creationwise. Manu and her partners devised the configuration of the game idea in that they worked on a re-materializing of the surroundings of the community they lived in by broadening the potential affordances until then, still unexplored and found entry spots generated by the most unthinkable connections which allowed them the creation of “nice nature.”<sup>13</sup> The operation explores the collection to that which is inherent to the ecology of the situation, to the gamut of sensitivities and opportunities. (Urry, 2000, p. 205).

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Rodrigo is an economist, works in a major investment bank and is a founding partner of Frugale. That which gave rise for his company was as maximum accrual of reciprocity networks and association among three situations Rodrigo “enveloped” (Sloterdijk *apud* Latour, 2008) his own manner through his creating process. Well overweight due

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13 Such expression refers to a finished product of an object but also could make reference to the creation process itself, characterizing it as “clean,” simple, awaiting for further evolution, but pleasing, relating to a variety of senses and maximizes affordances. A nice nature maximizes the display of affordances for humans and it also relates to the “variety of senses.” Nice Nature must offer haptic, hearing, smelling and palatable experiences, besides movement and visual ones (Urry, 2000, p. 205; free translation).

to accumulations while sitting in front of a computer non-stop monitoring the stock exchange operations, he describes having had a vision of a flight attendant walking past behind his stock operating desk pushing a cart laden with healthy products. Frugale came to pass in the wake of the frequent flying, the unease of having to bear six kilograms of excess weight and the hardship to find fast and healthy food around his workplace and, also his sedentary lifestyle. As we spoke to Rodrigo we could enjoy a number of his healthy bites and drinks, juices, salads, healthy sandwiches and yogurts of various flavors. We could also tag along the “land flight attendant” pushing her cart to a number of floors in the company. He offers his services to more than 10 companies in Rio de Janeiro.

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It is not about discovery or inventing, but about connecting, restructuring information and contexts, ideas, objects and situations that might yield the implicit, explicit, generating isonomous relations between matters of fact and matters of concern.<sup>14</sup> The pioneering philosophy of Peter Sloterdijk, while dealing with life supports as matters of concern, makes possible the compiling and collection of interests over interests, fold over fold, envelopes over envelopes. According to Bruno Latour’s words on the change of

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14 We have chosen for not translating it. Both express unconclusively the contrasts between notions of materiality and morality in facts and value, tangible facts or things and facts of interest. The modernist take in force since the first half of the 20th century having Habermas as a great preconizer who faces the meanings of matters of fact and matters of concern in antagonizing and contradictory manner (Sloterdijk *apud* Latour, 2008).

language the philosopher establishes in regards to the relation between facts and values, things and humans:

we absorb humans towards the innermost of ever-greater number of elements carefully made explicit, protected, conserved and maintained (immunology is the great philosophy of Biology, according to Sloterdijk) (Latour, 2008, p. 10; free translation.)

The explicitation is now converted to a key notion through which we seek to take another step towards the contemporaneous reconfigurations of the creative process among our entrepreneurial youth. The concept of explicitation, following the philosopher of design's major intuitions allows for a feasibility of reconciliation in contemporaneity of two of the main narratives modernity has separated; that of emancipation, a branch of official history and that of cautiousness/attention to detail (or attachment), that which has always kept secret and mysterious (Sloterdijk *apud* Latour, 2008, p. 8). The opposition delineated by modernism between the senses of social, symbolic, subjective and experienced, and the material, real, objective and factual world will undergo a radical spin on its workabouts. This is the direction in which the

explicitation might allow us to better understand what is rematerializable without importing, alongside the concept of "matter," the modernist "baggage" of "matter of factness." (Sloterdijk *apud* Latour, 2008, p. 9; free translation.)

Most of the connections made with the youth be it in the arts, games and overall expressions and this more tuned into the entrepreneurial world, presented a leitmotif; creativity as something "created." Despite the pleonastic and rather tautological expression there seemed to permeate a

guiding aspect for the producers of a new contemporaneous meaning for such a notion—creation as the granting privilege of the trajectory operational continuum, as of making explicit, recombining/connection of factors.

276 Delano is 29 and the founding partner of Gomus, a company that defines its activity as “music branding,” songs carefully chosen to be played in stores, events, organizations bringing musical identity and other services of this sort. Besides being a musical entrepreneur, Delano is a journalist, and states, “we keep on hitting the same point, rethinking and reconceiving the same ideas and surprisingly, it takes form of its own yielding an incredible work of creativity.” When it seems we are in the doldrums, he breathes deep, steps outside “because there’s a limit to everything.” “This idea of waiting for the great inspiration to pay a visit,” he states, “it really doesn’t happen.” In his organization creativity is pursuit, persistence and in his words, “its wringing it all towards the common goal.” A slight allusion to the “creativity of idleness” he experienced when he was younger, he reminisces when he grabbed his guitar and, “if (inspiration) arrived, great, if not, it was ok”—which leads us to the romantic idea of free flow—“a pause for a breath until inspiration decides do come.” Such “creativity” is described as not existing anymore, and insists on perspiration (“wringing,” “hammering,” “wringing and hammering”). In this entrepreneur’s perspective “breathing” refers to the perimeter of the expansion of idleness and to remote atmospheres permeated by a certain nostalgia of the flow of free associations with no commitments to the so-called

first youth. It's not that we are suggesting that such a condition has become rarefied in the midst of our contemporaneous scenarios of creativity, but rather, it is an emphasising its insertion in another orchestration of rotations working in times of pressures and in times of processes. A conjugated thought and action yielding new semantics for Gomus' creative processes. Delano and his associates have been researching sounds and new musicians on the Internet, but also came about with the new music and redesigned sounds for their clients. When we went to interview them we met at the garden of a two-floor house with garage at the top of Gavea neighborhood in Rio, owned by the parents of one of the associates. Gomus was made of an office, an adjunct building on the garden right in front of the house (a 20 m<sup>2</sup> room) and also a recording studio in the same house. In this environment, much of the creative aspect lies on the attempt itself. For Delano

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the most creative people are those “hammering” the ideas repeatedly, throwing in new concepts, masticating them, throwing in yet some more ideas and suddenly the yielded pulp takes a form of its own, a fantastic creation.

This morphing is a circumstance that takes place repeatedly in the universe of creative agents. While being a migrant procedure (Sennet, 2009) that involves the displacement of “innate talent” in favor of a “morphing” and of an unending qualification/training, it implies a displacement of the artist in favor of the craftsperson. But the “morphing” also involves a permanent act of broadening stimulating environments, at least, new enough to be presented as

substance for invention. “Morphing” is also a meta-morphing, on the other hand. It involves procedures to find territories for action among which are those taking on the articulation between doing/learning—a type of learning on the fly, which is a new approach for professionalizing.

Here we see clear homologies as a suggestion of design and redesign, substituting notions of construction and edification, necessarily subject to the creation from scratch. Bricks, timberwork, structures, cement, beams work as hinges over hinges of uncountable envelopes Delano uses to recombine, rematerialize his work in favor of a continuous clarity of procedures and that displayed.

## **278 The privileging explicitness and the redesigns of originality**

“People say that nothing falls from the heavens anymore, not even dove guano, let alone ideas. The more people believe in falling apples and insights from gravity, the further they are from creativity,” adds Raphael, a renowned entrepreneur and part of the Board of Directors of Biruta—*Idéias Mirabolantes* (Gaudy Ideas).<sup>15</sup> His royal and assertive tone shows no diffidence. His grandstand is that of the craftsman.

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15 Self defines as a new type of organization, Biruta focuses on innovation on its broader sense and aims at being a creative partner for their clients, aligning planning, know-how, technology and boldness. According to one of the associates, their marketing mantra is “Gaudy ideas yield result. Our task: to tangibilize ideas.”

A stark opponent to that practice of treasuring secrets, Rafael has a fluid body language while elaborating on the countless challenges he's faced with every day as an entrepreneur. A job well done, with clear demands for transparency and objectivity are part of a *modus operandi* involving hard work at their office, and sets aside any celebration of the "lonely creative wolf." Also against the grain of the halo of originality, of celebrating the individual who sired the original idea, "who is but a channel of venting it off—the real creator is he who knows how to get it done and delivers as a team player." This is "the man," according to him. As he touches on "conjugatable" principles and convictions that every day attempt to avoid having the pragmatic branches eclipse the creative ones, he also brings attention to the need of managing the creative aspect. When he and associates first started activities on the marketing sector, they confided to us they had agreed that "creativity without management is nothing but funny ideas."

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The emphasis on the qualification plan in the realm of implementation and tangibility, on the serious and unending qualification of the craftsperson ends up leaving behind the primacies bestowed to the hermetic concept of originality and innate talent taken as being prerogatives of the artist's genius. Not only such prerogatives are left behind but are also new vectors of possibilities and a trend of conjugating an unseparableness of sequential automatism in the field of reflection and action.

Images such as "taking (it) out of the hat" and "margins for casuistry" are recurrent in the entrepreneurial youth's

imagery as goals to reiterate a kind of obsolete context, already left behind—a portfolio of vestigial values no longer part of recommendations for prestige and success.

Once again, the explicit as dilution, dilation and availability spread about as multiple know-hows are all denominators of Thiago's experience in investment banks. In such environment the reasons and realization are even more important than the idea per se. Moreover, the connecting inescapable skill remains as a producing effect of rematerializing of the creative process. And likewise, the "pick-up" (as explained further ahead), and not the postmodern "cut-up" reminiscing to the sheer collage/add-up/juxtaposition, is an operation Thiago undertakes as he faced the issue of the

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It happens among ideas which when shared end up losing each its own frontiers following guidelines that are not circumscribed nor limited one by another, but convey one another as a block (Deleuze e Parner, 1998, p. 26.)

One of his bank colleagues is noteworthy for knowing how to "extract." That is, in a context detached from complete, fully finished and solitary deeds his colleague rematerializes and redesigns the circumstance of the creating fact in the organization.

The American economy will undergo an upturn because people will purchase more goods, due to these and those reasons, thus, more job placements will be made available and we will experience a bullish stock market and economy will rise.

"The pundit," Thiago explains,

had his idea, the apt guy is he who takes the idea and comes up with a connection. That is, it's the person who has a contemporaneous



understanding of creation as operation, and places the ‘finding out’ (connecting) and inventing as synchronicity and contagion, thus allowing for a perception that the fact is a feat. (Latour, 2002.)

Stock market brokers share the same principle—the creating movement does not rest in “owning an idea,” but rather in knowing how to draw associations and connections among that which is existing and is given unto the world. This is the great creating movement. That is when the “pick-up” and the connecting movement of that which is possible Thiago was able to come up with: the sinking of a cargo ship laden with soybeans heading to China. How can a deal with such information? As he states, “it is about being able to collect all information available and using it to get some somewhere.” Well, the ship has sunk, he then conceives, “I am definitely buying some shares of this company, they will do just fine because the Chinese people will need soybeans and won’t have an other supplier to go to.” As he blends all these factors and thinks how they can be intertwined and impact one another, the entrepreneur starts his creative movement. All of this information shall not be left unfruitful and must be used as input. This means one has to be aware of a vision in a broad aspect, and keep the widest angle possible on her zoom lens.

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The imagery of dregs of a syrup, awaiting to be shaken and then ingested, although not clearly used by Yuri, a visual artist and 26 years old, it can be used as metaphor for his creative process. As one allows to be woven with the concurrent aspects of thinking/doing, and no one knows for sure when one aspect triggers the other, or in what or-

der that takes place, their ideas take form as they are implemented. From then on new ideas arise, this time from friction he originates. In his words, “and when you realize it, you have a cluster of ‘stuff’, layers between theory and practice all blended into an indiscernible whole.” That is when we use the metaphor of the syrup. When Yuri finally thinks that his work has decanted he is able to shake it, and then it is presentable, not as a final product but as part of the process towards it.

282 The act of shaking the dregs is an image that does not necessarily imply a sequential trajectory neither the possibility of foreseeing a possible outcome. The very same way there is no linear dimension to the time between thinking and praxis as an artist, Delano is not sure “if the becoming of the artist he is was an internal or external stimulus.” The movement of creation of the artist was neither external nor internal, it just went on happening. So much for institutional recognition, it did not take prevalence, as it went on in its development, nourishing its condition, without allowing the anticipation of the sacral declaration of being an artist to congeal the development based on its original blueprint (Sennet, 2009). “I don’t even know what it means to be an artist, to be on the spotlights, on the metiér and exhibiting one’s work. I guess it just happened as a means of having fun, of creating something,” he states.

### **A bet on liberation as tactics**

By the end of this reflection, still a work in progress, we have suggested a counterpoint for the stiffer models of

interpretations advocating for the entrance of a new and congesting behavioral regulation in the contemporaneous society.<sup>16</sup> In opposition to a new normativity, we suggest not an Euclidian or naïve opposition, personified in an adjectified reading of a liberation process. However we propose to understand the liberation in its nature as adverb of manner we keep in mind a means of bringing momentum or putting into operation which is not rooted in the being. And that recurrently produces an infinitesimal looting and infiltration of the norm due to its “internal” operation and not as opposition or escape. As we have sought to describe and demonstrate, the subjectivities overlapping the creative processes in the agenda in the realm of the subtlety of the game flexibility/coercion,<sup>17</sup> Urry (2000), work by catch and release versus an operation which increasingly speaks the same “rhizomatic” and more “higienized” language which works by catch and result.

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Likewise to Richard Sennet’s research (2009) about the image of clenching hand—a research made with Japanese cooks while handling knives used to slice fish. Here we highlight the “holding,” which necessarily involves “releasing,” or knowing how to “let go.” “Clenching” is the “state of alertness,” or the permanent co-presence of thinking and

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16 Cf. Bozon (2004) and Le Breton (1999).

17 The fact that the State molds into the gamekeeper allows us to ponder on the opening of breaches for the astute games of liberation: “The State furnishes the license and infrastructure for those drifting and aimlessly walking, but not *where* and *when*” (Urry, 2000, p. 191; our italics and free translation).

doing (Sennet, 2009), so often found in professional trajectories and experiences our collaborating creative agents have. The calculation of minimum force (as the one used by the hand of the Japanese cook): the pressure/tension needs to be diminished, worked on, remetabolized and not increased as, for instance, the youth currently employ in competition, in order to generated fluid movement.

We thus understand that the liberation as precision obtained by the management of tension and attainment of tranquility is like an “ethics of release.” Liberation not as a condition of interiorizing control as purported by the civilizing hypothesis of Norbert Elias.<sup>18</sup>

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The coming about of concentration/focus/direction/movement/rhythm (and not impulse) takes place through the co-presence of thinking and doing, eyes and hands.

Hardt and Negri (2005, 2006) direct their final analyses towards a broad reflection of nonmaterial work and the sensitive subjective changes they originate. We see that the concept of power that in the cognitive capitalism of our times, the cognitariat as major agent, bears the dialectical relation of capital/proletariat/work and its undissociated concept of revolution. Although one had to deal and work with the scenario of “rhizomatic” capitalism capturing the values of imagination and ludicity, the schemish processes of liberation tangibilize and present their effects in regards to forms of dealing with vicissitudes of routines, with the impromptu, the unexpected and with competition itself.

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18 Cf. Norbert Elias, *O processo civilizador — uma história dos costumes* (1990).

In the contemporaneous universe of work relations it is impossible to ignore the cutting and disturbing relations of co-presence among the new creative agents, whose actions we have been following, the remaining Fordist society traits, personified by the telemarketing agents and by the semi-slavery working conditions still present and so far from being eradicated.

As a provisional conclusion we start seeking both internally and externally on a broad network of negotiations, and liberation as a yield of sensorial dissent (Rancière *apud* Canclini, 2010) as the art of immanence, of the quasi-, of that which is not decisive, of the inconclusive and the beams of virtues and serendipities that we seek to start exploring with this work.

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