

EDITORIAL

Operated by RNP, the Ipê network is an Internet infrastructure dedicated to the Brazilian community of higher education and research. The Ipê interconnects universities and their hospitals, research institutes and cultural institutions. Inaugurated in 2005, it was the first nation-wide academic optic network to start operating in Latin America. Its backbone was designed to ensure not only the necessary speed for the internet traffic for basic applications (web surfing, email and file transfer), but also traffic of services, advanced applications and scientific projects, as well as experimentation in new technologies, services and applications¹.

This prefatory editorial to Nº 2, Volume 2/2015 of the Electronic Journal *MAPA D2 - Mapa e Programa de Artes em Dança (e Performance) Digital* opens with information on the Ipê network since the theme of this edition is to present the long and continued research undertaken by the Grupo de Pesquisa Poéticas Tecnológicas: corpoaudiovisual (GP Poética)² in the field of Telematics Dance and Network Art, creations that are completely intertwined with the very development of the academic network here in Brazil. During these 10 years of research several projects were carried out with national and international collaborators and always with the important support of the RNP and the Superintendência de Tecnologia da Informação (Superintendency of Information Technology / STI) of the Federal University of Bahia, without which our investigations and creations would not have succeeded. We wish to celebrate these accomplishments, and those who made them possible, in this issue.

Considering the interest of so many researchers and artists from different areas of knowledge, this issue, as well as the interdisciplinary projects carried out by the Research Group, promotes a space for the articulation of the various knowledges involved in such research, with the goal of imparting knowledge and contributing to the development of the art-science-technology relationship. The experiences of our partners are reported on here in several formats, such as essays, reflections and technical articles, without the intention of creating any united voice in terms of approaches. To the contrary: Following the methodological approach used and encouraged in all projects, we seek the uniqueness of each group, the conceptual positioning of each artist and researcher, and the idiosyncrasies of each individual belonging to this collective of interdisciplinary and inter-institutional activities.

Four sections of this issue were defined in order to offer insight into paths traveled and projects realized over these years, the first three being headed by descriptive texts about the projects and performances

addressed in each section. The last part deals specifically with technological information. The first section contextualizes the beginning process of the GP Poética in telematics dance between the years 2005 and 2008, a initial process revisited by the researcher Maruzia Dultra who enriches her text written 10 years ago on the *VERSUS* project with new insights into the work and the field. The second section attests to the investigative commitment - artistic and technological - undertaken by the Grupo de Trabalho em Mídias Digitais e Artes (Working Group on Digital Arts and Media / GTMDA, 2009/10), which was also articulated internationally, as it disseminated a *Arte em Rede* and developed the computational tool *Arthron* for transmitting audiovisual information in high resolution. This section includes an article by researcher Tatiana Aires, coordinator of the GTMDA, and one from the Catalan Group, Kònic Thtr on the performance *e_Pormundos Afeto* (2009/2011), of which Rosa Sanchez and Alain Baumann were co-creators.

In 2011, with six years of intensive work in the field of Network Art, a new stage would promote cooperation with other artistic languages and seek new insights into the relationship between body / sound not only in the network environment. Projects such as *Laboratorium de Arte Telemática* resulted in the project *Frágil*, with the participation of seven Brazilian institutions, and discussed here in texts by Walmeri Ribero; by Hector Briones in collaboration with Juliana Rangel; and by Carlos Augusto Nóbrega, co-authored by Maria Luiza Fragoso. The 2013 version of *Embodied Varios Darmstadt 58*, with participation from Mexico and Spain, is the subject of musician Luiz Naveda's study; and the 2014 version, with partners from Portugal - Daniel Tertius and Maria João Alves - and Chile - Rolando Cori, is treated from the perspective of their participation in the work and in its artistic process. Joong Hee Soh, Hye Ji Kim, and Boncheol Goo contribute with a presentation on the importance of the camera and control of the field of view (FOV), and are our partners in the Asian projects of "cyberperformances," as they prefer to call it. Finally, in this section, Robin Renwick's article deals with the conception and creative process behind *Ellipses* (2013), one of the works developed during my post-doctorate on "dramaturgy of the (tele)sonorous body," realized at the Sonic Arts Research Center in Northern Ireland.

We consider the fourth and final section to be of great relevance, since in addition to the lack of publications (mostly in English) on the conceptual and aesthetic aspects of this field, there is virtually no available information on network technology and transmission specifics for those working with Art. As the *Revista Eletrônica MAPA D2* is interested in the articulation among art-science-technology, we consider the following texts to be extremely relevant contributions: the article by Jerome Bezerra - a key professional at the STI / UFBA earlier in this trajectory; "The guide to determine network conditions" authored by professionals of the RNP team; and the text written by Pedro Lacerda, responsible for developing the software tool *Tele-Corpo* thanks to research done by the GP Poética in the field of Network Art.

This special edition celebrates 10 years of artistic and academic productions in the field of telematics by the Grupo de Pesquisa Poéticas Tecnológicas: corpoaudiovisual and is configured by a large range of material for those interested in this field. The information, concepts and examples provided in this volume may contribute to studies on: cyberculture, (tele)presence, time-space perception, the sensation of otherness in telematics, new notions of distance / proximity, interactivity in distributed systems, and artistic expressions created for the Internet.

Given the longevity of our research in the field of Network Art, my own texts are placed at the beginning of the first three sections, as already mentioned, and are descriptive in nature, indicating the web sites for already published analyses. Thus, I intend to avoid as much as possible self-citation, while allowing the reader a broad access to various reflections made over this decade.

The Challenges of Network Art are many, and we have documented, here, some of the adventures lived in cyberspace (and “cybertime”), elation and disappointments experienced, processes that originated intuitively and developed into methodologies, expectations targeted, results often frustrated, and goals achieved. It was not always roses, as Tércio e Alves commented, but we know that there is no growth without crisis. We are certain that whatever perturbations experienced by all those artists and researchers involved in this ten-year journey has made this NETWORK something alive and worth being explored and developed. A network without our presence (or any user) would be just a dead end, with no necessity for implementation. Thus we continue to agitate, to disturb it.

We would like to thank the Programa de Pós Graduação em Artes Cênicas of the Universidade Federal da Bahia for their support, and all the contributing authors and established partnerships for making their reflections on the projects discussed here available to *MAPA D2*.

Ivani Santana
Editora da Revista Eletrônica MAPA D2

Translation: Leslie Damasceno

Notas

- 1 RNP: Rede Nacional de Ensino e Pesquisa (The Brazilian National Research and Educational Network). Further information on the network can be accessed through the Ipê site: <http://www.rnp.br/en/services/connectivity/ipe-network>
- 2 Research Group in Technology and Poetics: The Audiovisual Body (www.poeticatecnologica.ufba.br)

Chronology

Network Art - Grupo de Pesquisa Poéticas Tecnológicas

Versus (2005). Brasília, Salvador and João Pessoa. Conception: Ivani Santana. Partnership: LAVID/UFPB, Coordination: Guido Lemos. Performed with the GDC - Grupo de Dança - Escola de Dança/UFBA.

Performers: Flavia Castagno e Thaina Aquino

Picture: RNP.



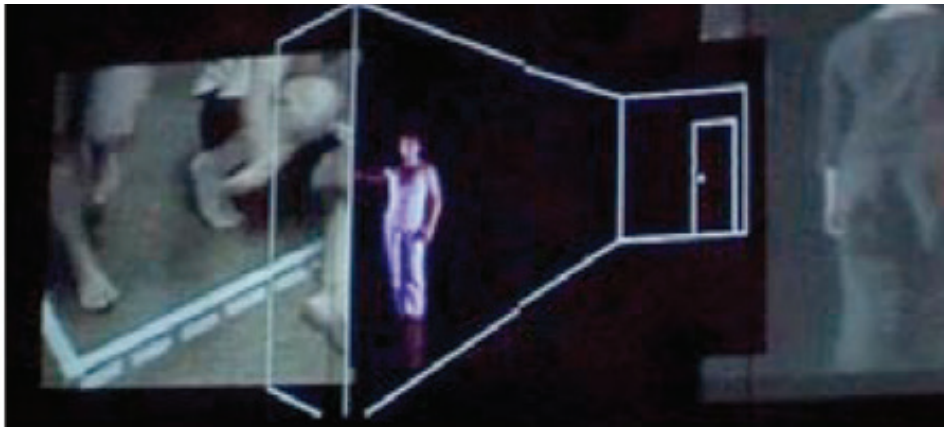
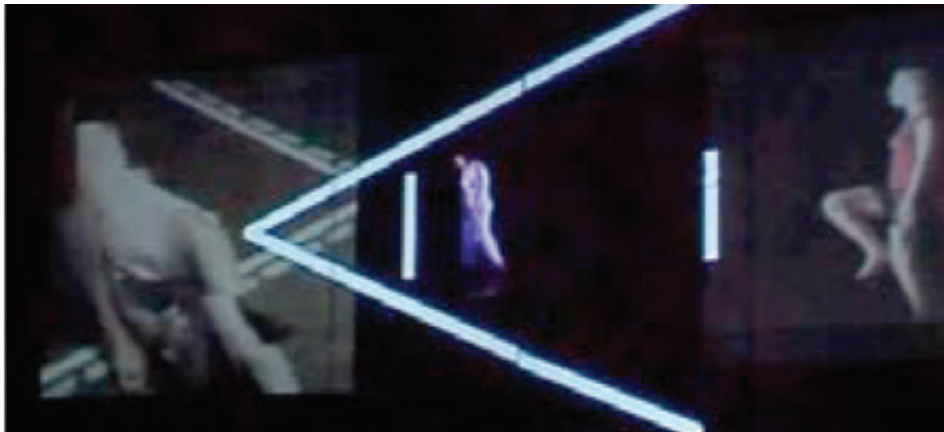
Por onde cruzam alamedas (2006). The Salão Nobre da Reitoria/ UFBA and Theatre Movement/UFBA. Conception: Ivani Santana. Performed with the GDC - Grupo de Dança - Escola de Dança / UFBA.

Picture: Ivani Santana



Proyecto Paso (2006). Brazil, Spain and USA. Conception: Salud Lopes (en lugar de creación). Presented at the Sevilla International Biennial of Arts.

Picture: Ivani Santana



Nukonén. Paso ao Chile (2007) Brazil, Spain and USA. Conception: Salud Lopes (en place creación).

(In)TOQue (2008). Rio de Janeiro, Salvador and São Paulo. Conception: Ivani Santana. Picture: Ivani Santana



e.Pormundos Afeto (2009/2011). Brazil and Spain. Conception: Ivani Santana. Co-creation: Rosa Sanchez and Alain Baumann (Kònic Thtr). Resulting from research, Grupo de Pesquisa em Mídias Digitais e Artes, coordinated by Tatiana Aires. RNP support. Performers: Aline Rosas e Carmen Torrent. Picture: RNP.



Frágil (*Laboratorium de Arte Telemática MAPAD2, 2011*). Project realized between Salvador, Fortaleza and Rio de Janeiro. Presented at the event “Network Art Challenges,” Museum of Modern Art in Rio, realized between Fortaleza and Rio de Janeiro. Conception: Ivani Santana. Artistic partners: Walmeri Ribeiro, Juliana Rangel and Hector Bri-ones (LPCA/UFC) UFC and Computing; Guto Nóbrega and Malu Fragoso (Nano/UFRJ). Support Groups Technology: DCC/UFBA; DC/CFU; Telemedia/PUCRJ; LAVID/UFPA. With RNP support.
Performer: Mab Cardoso.
Picture: Aloysio Araripe



DQ 2012. *Dancing across Oceans.* (2012). Brazil, Korea, Spain and Thailand. Conception: Banchael Goo. Co-creation: Rosa Sanchez and Alain Baumann (Kònic Thtr) Ivani Santana and (GP Poetics).
Picture: Ivani Santana

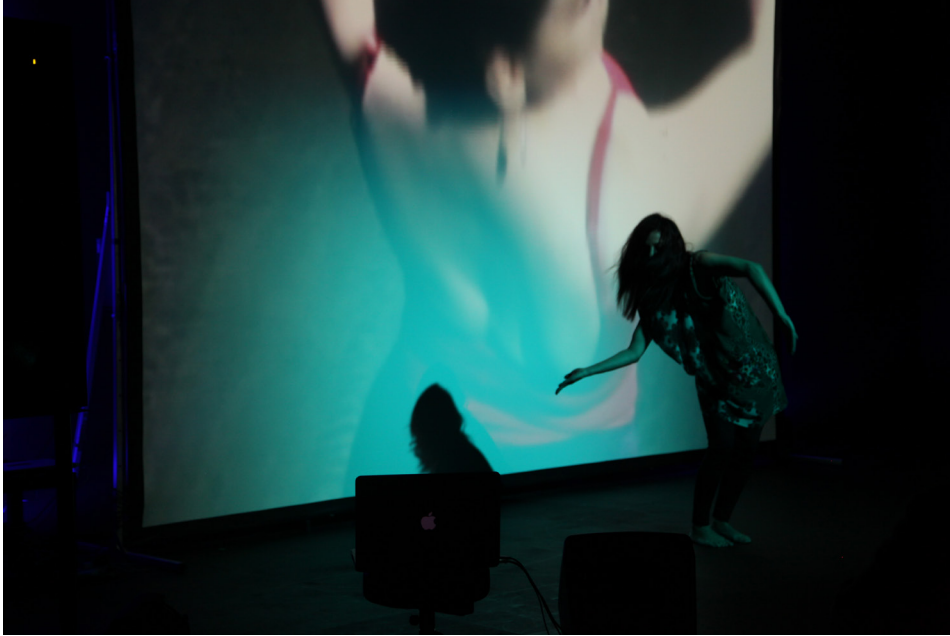


Sound Me (2013) Belfast/Northern Ireland and New York/USA. Post Doctorate SARC, Northern Ireland. Research: "Dramaturgy of the Tele-Sonorous Body" Conception: Ivani Santana. Co-creators: Franziska Schröder and Miguel Ortiz (SARC). Collaboration: Tom Bayer (New York University).
Picture: Yi Lin



Ellipses (2013) Belfast/Northern Ireland and New York/USA. Post Doctorate SARC, Northern Ireland. Research: “Dramatic Tele-Sound Body.” Conception: Ivani Santana. Co-creators: Robin Renwick and Graham Booth (SARC). Collaboration: Tom Bayer (New York University).

Picture: Yi Lin



Embodied in Varios Darmstadt 58 (2013). Brazil, Spain and Mexico. Conception: Ivani Santana. Co-creation: Rosa Sanchez and Alain Baumann (Kònic Thtr, Spain), Rebeca Sanchez (Mexico).

Picture: Shai Andrade.



DQ13- *Dancing Beyond Time*. (2013). Brazil, Korea, Spain and Thailand. Conception: Banchael Goo. Co-creation: Rosa Sanchez and Alain Baumann (Kònic Thtr) and Ivani Santana (GP Poética). Participation of The Unlimited Trio (Czech Republic). Performer: Isaura Tupiniquim.
Picture: Gustavo Dias.



Personare (2014). Brazil, Chile and Portugal. A version developed from the Embodied in Varios Darmstadt 58 project. Conception: Ivani Santana. Co-creation: Daniel Tércio (Portugal) and Rolando Cori (Chile).

Performers: Lírya Morays, Maitane, Ussia, Carolina Rubio

Picture: Thamires Tavares



Memórias no tempo (2014). The Gretas do Tempo project. Conception: Ivani Santana and Sandro Canavezzi. Performed with the Teatro Castro Alves Ballet. Telematics installation held at the Palácio Rio Branco. Salvador, Bahia.

Picture: Shai Andrade

