WORDBODY

Considerations on the telematic installation Frágil

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Abstract

This paper approaches reflexively the telematic work of art *Frágil*, held between three artistic and academic research groups, the GP Poetic of UFBA (Salvador), NANO of UFRJ (Rio de Janeiro) and LPCA of UFC (Fortaleza). The intention is to think of the place of the word, the text, within the heterogeneous dramaturgy of this work, in its vibrating and bodily force implicated in the work of the voice. The approach of the study is the telematic relationship between voice and body, in which the body movement of dancers affected, and was affected, by vocal games with words performed by another performer. The issue is how this telematic art can be thought from the vocal work with the word, a wordbody.

Keywords:

word, telematic art, body, voice

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Frágil points to a sensitive instability | sensitive instability. Instable body. Instable image. Instable net. Instable process (when is it not?). Instable voice. Instable gesture. Instable space. Instable look. Instable listening. Instable touch. Instable skin. Instable performance (again, when is it not?) Instable breathing. Moreover, what will interest us here to unfold, since it crosses the entire poetic dynamics: the unstable word.

The instability raises a puzzling poetic force, opening spaces for thinking about the creative process of telematic art, which is considered in this paper, entitled *Frágil*,[1] and held simultaneously, during the year of 2011, in the cities of Salvador, Rio de Janeiro and Fortaleza. It is said to be enigmatic in order to clarify a series of tensions arising from not required opposition between strength (poetic) and instability, or more precisely, between strength and fragility. Enigmatic (Perniola, 2009) because of the interrogative tension which raises the particle entanglement of these two terms, allowing wonder about what might be poetically implicated in *Frágil*. Especially, this work brings contaminations between body, voice, text, and image technology (both in relation to a created 'hiperorganism', as with regard to telematics as a whole). To this end, we chose to score a specific element that was part of this process: the word (we refer to the written word). How is the word crossed, and crosses, all those elements that were part of the creative process? How does it fit into the process, or rather how does it fit into the procedural character of telematic art? It matters, therefore, the reflection of the Word as locus of poetic questioning of this work, whose composition occurred between three work cores collaboratively distinguished, from which ours (Laboratory of Scenic and Audiovisual Poetics - LPCA) proposed, among other elements, the body-vocal work with the text.[2]

The three centers were: GP Poetics of UFBA, proponent of the project, coordinated by Ivani Santana; the NANO of the postgraduate program in Visual Arts (PPGAV) of the School of Fine Arts of the Federal University of Rio de Janeiro (EBA-UFRJ), coordinated by Guto Nóbrega; and the LPCA, of the Culture and Arts Institute of the Federal University of Ceará (ICA-UFC), coordinated by Walmeri Ribeiro and by Héctor Briones, one of the authors of this paper. The project also had the participation and technological support of the information technology sectors of each of these and others universities. We used one computational tool: ARTHRON.

The challenge in this process was to aggregate the various languages at the same time respecting the uniqueness of each group. In the GP Technological Poetics: audiovisualbody, dancers were performing scenic performances, with interventions in real time, using the Kinect motion sensor, as well as some scenic elements, such as glass, mirrors (which refracted and/or deformed images of the dancers in the video projections). NANO has built a hybrid organism, more exactly a robot named HA (hiperorganism), which, as informed by the release of the same:

> "swallows bodies images and designs them on its pulsing belly... Its structure, composed of paper, metal, electronic circuits and optical fibers embodies and personifies questions about human affections hybridized to machines. In this work we investigate this (un) likely being, its hybrid existence, its behavior, its dance before looks and contemporary gestures that embrace it in a telematic way." (Nóbrega, 2011)

In the belly of the HA were projected images that came from the other groups, located in other cities (Salvador and Fortaleza). In LPCA, because our research and testing laboratory was, at the time, a theater,[3] we used the unique architectural structure to develop an audiovisual and performative installation. We created an environment with three divided areas, where in each of them there was a performer performing his speech from various sensory stimuli; these movements were picked up by cameras and released on the network. On several walls of the theater, or in places such as doors, we also projected images that came from other cities. The performers' work was influenced by the images of the work of the dancers, who arrived via the network and vice versa. Our Centre was composed of film and theater artists, which allowed us to investigate the vocals-body possibilities of the actors-performers in relation to the game of cameras and webcams with which we set the said installation.

The meetings of the three nuclei occurred through ARTHRON, each group in its city, twice a week, plus three face meetings. In São Paulo, made a public presentation of work, however, with the three groups at the same place (SESC Ipiranga), strictly speaking, with no telematic mediation; except for the viewers of the network. We used a shed, which was divided into three distinct areas where each group made its artistic intervention, yet through cameras, screens and sound equipment, the spaces were connected. We performed this less to simulate (or represent) the telematic aspect, which had been already experienced in the project, and more to realize what kind of relationship and/or tensions could be created from the poetic differences that were being forged by each of the groups in that space. Which poetic conflicts could be generated in this process of creation? What was implicated in these frictions? What did this show us about the telematic aspect of this work?

The truth is that each of the artistic groups brought to the work their specificity, to the point that one could say *Frágil* was practically composed of three different works that talked in a telematic way, not only in public performances that we had, but especially during the creative process that happened also in network. This poetic difference was something instigated by the group proponent of the project (GP Technological Poetics-UFBA), which since the beginning suggested the quest and articulation of different artistic languages, as well as various poetic proposals in a telematic work, to treat of human frailty, hence the title of this work. In addition, for this group, in this work, the "Internet works as a breathing space between the pores of each site" (Santana, 2013). Thus, in the process the three groups were building their poetics

from the expertise (bodily, vocals, imagistic, robotics, among others) that characterized them, but traversed by some common issues that unfolded from telematic content. This crossing was precisely what produced, in three groups, a dialogue, a contamination, among their proposals, opening them, allowing the construction of a heterogeneous Poetics. The telematic breathing had become key here.

Ivani Santana proposed three key terms, deriving from experiments conducted in the meetings, one for each group: Breathing for NANO, Altered Perception for the Technological Poetics GP and Voice for LPCA. However, the issue of breathing, we may say, trespassed the other two; it not only arose because the robot breathed, but because the entire work was traversed by this metaphor. We could understand the character as 'telematic breathing from every pore'. The point here is that between 'pore' and 'breath' a corporeal dimension and work performance is opened, of action, action in the present, directly related with telematic aspect, because it connects us in real time. Considering our group, that worked, among others, with aspects of theatrical art, we could say that our reference was of a performative theatre (Féral, 2008) and not the traditional and used dramatic theater, of representation. In this kind of theater, we can no longer talk of the actor that represents, as if the LPCA's actors were representing some unlikely character, as a student fond to the internet, or worse, impersonating a laptop. In this theater we speak of actors-performers, where "beyond the characters evoked, it imposes a dialogue of bodies, [the bodies-voices], gestures and touches the density of matter, other than those of the performer on stage or performative machines: videos, installations, film, art, virtual simulation" (Féral, 2008: 207). The breath is directly related to this density of matter, body density of action.

Here there is something crucial to the work, related to the fact that there is no script for actions, because we should be open, the three groups, to telematic breathing or telematic event, being bodily influenced by contact with the images and sounds that came from other work centers. Breathing, in this sense, crosses both the 'altered perception' and 'voice', which would be the other two key terms. Even the public, these viewers/interactors, as was said above, could watch via internet, having access to the network at different cameras distributed in various scenic environments installation held at that theatre, choosing, make their own route into the work, also in real time. However, what is the meaning of this? In one way or another, the aspects of the work described here come to reinforce the poetic game in which we bet with this work, building a heterogeneous dramaturgy. And how does this heterogeneity of poetic connect with the fragility? Where dwells the instability as artistic force? According to our point of view, the question of the word condenses this entire problem, hence the choice of this approach, or at least, this is the approach that we can use, given the specificity of our group. And we would say that this is the specificity within the specificity of LPCA, with which we want to reflect in this interweaving of languages.

From the beginning, our telematics encounters, even in the LPCA meetings (to experience performing possibilities that after we put into play with the Poetics GP and NANO), work the body, voice and camera. Other elements were adding up to this game, including water, air and the text, deriving in the performance installation in the already mentioned three areas of the environment that we created in the theatre. In one of these areas, we have created an aquarium in which an actress-performer submerged parts of her body; this image was projected in both the network as in one of the walls of the theater. In another area we used ropes of fabric hanging from the scenic area and tied at the ends of another performer, her movements and gestures expanded as well through space, generating images that were projected inside the belly of the HA, in Rio de Janeiro. The third area was the corridor of the scenic bars of the theatre, in which an actor-performer glided, trying varied vocal sounds, playing with the textures of a text that was modulated in its several intensities from the relation that this performer created in a telematic way with the Poetics GP's dancers in real time.

Before the option for water and air resources, this vocal game was what triggered all the work; in effect, it was what led to the term 'voice' to be regarded as key to the LPCA during construction of Fragile. This voice has always been manipulated from a text, and the sound game with the words of this text was what opened a sensory dynamics, causing water and air to come later as unfolding and corporeal intensification of this poetic process. Here is opened a material status of the word that interests us to clarify and that we believe have raised a rich and intense dialogue with the instance telematic of this artistic action, highlighting the procedural content. In this context, the instrumental sense of the word, language, text is abolished, as suggested by Zumthor when thinking about the relationship between reading and performance, commenting about the text while pleasure: "Hence the pleasure of the text; this text to which I bestow, for a moment, the gift of all powers that I call myself. The gift, the pleasure, necessarily transcend information order of the discourse, that they eliminate after" (2014: 63). This would be the decisive feature of the poetic word, where the author highlights "its tendency or its ability to generate more pleasure than information" (2014: 64).

Therefore, the "myself" set by him is far from "myself" centered on an ideal identity; it refers more specifically to a singularity that is opened in the encounter of the poetic work and the reader.[4] This is an unstable "myself", open to the 'indomitable' of the body and why not, the indomitable reading, pointed by Zumthor as a "wild side of reading" (2014: 77) where "we realize the weight of words, their acoustic structure and the reactions they cause in our nerve centers" (2014: 55). Here is what this author observes in some writers of the 20th century, a nostalgia of the voice. This would be a substrate, a forgotten leftover, which imbues the writing and the literature of the 20th century begins giving new attention to emphasize it. Thus, if the writing is anchored in a suppression of all sensory, corporeal element, "to ensure its hegemony

in the transmission of knowledge and expression of power" (Zumthror: 68), in contemporary literature, it begins to see itself as voice; its body, its sensory dimension starts to be intensified in its own writing. Something similar is discussed by Jeanne-Marie Gagnebin (2001)[5] in philosophical writing, broadening this bodily problem and highlighting that it is not restricted to the field of arts, giving to this somatic turnover of writing the status of knowledge, of thought. She says,

> "Language is the leib [body] of thought, in the precise sense that thinking Works in a similar way to the body, that thoughts imitates the body, resembles itself to the bodily movements: it moves forward, stops, stakes, hesitates, retreats, trips, jumps, runs, catches breath, exhausts itself ... language-specific gestures" (Gagnebin, 2001: 358).

This is what is at stake in this voice nostalgia of which Zumthor talks about, being from the gesture order, "by saying anything, the voice says itself" (2014: 83), it is action, happening, performance. This author highlights Federico Garcia Lorca and Antonin Artaud as two writers who meet this call of the voice in their writings, which is actually a body call. For Garcia Lorca, the poem plays on stage (performance) or body (reading), refers to its primeval regime where there was no distinction between poetry, dance, music and magic; Artaud wanted a poem that was verbally and not grammatically accomplished, where the word has not yet disbanded from the force (Zumthor, 2014: 61). In LPCA, we also selected an author that accomplishes this emergency in the voice-body of writing – to follow with this theory raised by Zumthor –, he is José Agrippino de Paula, writer, playwright and filmmaker from the State of São Paulo, and his 1967novel PanAmérica. The entire reference to art and pop culture that runs through this book points to its performance level; not only by the fact of making politics and religious icons of mass culture from its characters delirious plot,[6] but, above all, by the constant collage effect and repetitions with which it is literally articulated. And it is "composed of blocks of words, without paragraphs, in sections that can be included as chapters. There are no formal divisions. Is the testimony of a multifaceted, mutant storyteller" (Bento, 2008: 146). In the telematic work, we used the following electronic excerpt from the book, both in rehearsal and in presentations:

> I saw televisions, fried chickens, knives, skewers, flying frogs, aquariums, flowing lines, fallen angels, water, lots of water, rockets, snakes, fish, binoculars, cameras; and in the end of the floating block I saw a cloud of napalm dropping flares and a thick black smoke. The great fire of napalm hit the last occupants of the floating block formed by dogs and it was covered by a cloud of fire in the distance. The two blocs met and parted into four small blocks formed of motorcycles, aircraft carriers, bicycles, washing machines, arrows and

> swords. The aircraft carriers collided with each other, causing a great sound and I saw the hull of the carrier ripping and opening. I looked at the large block of violins... slipping through the other floating blocks that were advancing to the front, and this block was immobilized, and began floating in space men, women, animals, birds and fish. The curvature of the Earth appeared; the bright blue sea, white clouds and the mountains. The Earth was rapidly approaching. The town immersed in the mist, and spiky buildings were moving quickly to where I was. And the city was approaching fast and I saw the Windows of buildings. And, then, I saw the streets appearing through the mist, the cars and the tiny and fragile moving heads. (De Paula, 1988: 258-259)

Scholar of Agrippino de Paula's texts, Evelina Hoisel highlights the entire cultural clash (mass culture, cold war, dictatorships, globalization), especially the 1960s, at stake in this novel, defining it as a simulacrum. In this way, she points out that "using several semiology codes, effecting a constant level of ideology, lateral deflection of the meanings and linguistic signifiers, José Agrippino de Paula constructs a playful text of extreme talkativeness" (Hoisel, 2008: 30). In this sense, in the novel here referred to, abound "collages, macroscopic vision, abundant use of kinesthesia, kinetic speech" (Hoisel, 2008: 30), operating, as Zumthor (2014) would say, a 'savage semiotics', implied in the 'performance' sense of this novel. The concept of simulacrum, a copy without original referent, considered classically as a sloppy copy, gets here its strength, because it does not load any preset direction saved the material constitution of its own. The cultural clash, studied by Hoisel in Aggrippino, is therefore also a material clash, allowing bodily ownership to highlight other clashes more appropriated to our own time. In one way or another, the human frailty alluded above, title to the telematic work studied in this paper, is a cultural weakness, related to technological, sensory and affective dynamic in which it plunges itself. In this sense, rather than a representative appropriation of this author's text, in seeking to upgrade poorly the tremendous problem of social struggles there revealed, a kind of naive adaptation of text to this day, there is a procedural settlement, showing that its sensory load and simulacrum still crosses our poetic, and why not, political horizon. What is said, then, when we write unstable word?

The procedural opens up a threshold logic. What was realized during the trials practice between the three cores was a constant co-engendering of poetic multiplicity of heterogeneous dramaturgy, which turned out to be *Frágil* through laboratories carried out between the LPCA, Poetics GP and NANO. In particular, between the actors-performers of the LPCA and the dancers-performers of the Technological Poetics GP, from a series of trials of body-vocals – the vocal work with fragments of the text, asking their phonetic-vibrating power – there was a mutual affectation of the body of dancers and actors' voice. All performers were operating an active listening to understand the environment of the scene and with

it, dialoguing with the rhythms and textures of the vocalization of words, the gestures and movements of the dancers, through the network, in a telematic, real-time way.

In this dynamic of artistic composition, what is realized is that linearity of the process of creation is an abstraction, which, strictly speaking, does not exist, since it is not possible to apply a logical sequence of cause and effect. The process of creation as artistic production introduces other temporalities, it is a knowledge threshold, in which the beginning is never the beginning and the end is never the end, there are always deviations and resumes. There is always something unpredictable operating. In epistemological terms, the procedure offers an eccentric knowledge, as observed by the playwright Óscar Cornago:

> Before a physics of laws, constants and fundamentals, a world of poor relations of essences and centers is illuminated, systems in which everything is in interaction with everything, to the point of preventing the development of a stable reality, displaced in favor of a universe of uncertainty, approximations and probabilities (2009: 41 "our translation").

Here, the status of the work of art is radically modified, it no longer wants to be or knows itself as something finished; it assumes itself as process; setting up what today is known as work in progress. It is precisely this bet in the unfinished, in the unstable and unpredictable, which will prevent the possibility of regulatory models. The process is self-regulating, and will recognize itself as self-reflexive, questioning its own material and composition ways. Cornago brings this procedural content in the theater to its own theatricality, as an unfolding representation, overtly highlighting the significant. Here is exposed what the logic of representation denies, having, thus "an emphasis on exteriority material, the ostentation of the representing surface [...] the code draws attention to itself, making itself more visible" (Cornago, 2009: 10). Here, a material dialogue is opened between the poetic elements, allowing the contamination between the various arts, expanding them, putting their borders on the move. In fact, is not this what occurs in *Frágil*, by incorporating text, images, videos, sounds, corporeity, among others, without a figurative-representative logic, but the representative clash between these elements, whose impact is perceived by the recipient, who may or may not make sense of this movement? Or is the sense this same movement?

For the thinker José Gil, if what is in the theater is a represented event (which refuses itself as event),[7] in the dance, be it narrative or abstract, this is an event that takes place in a "regime of the energy flow" (2013: 51), marking the passage to another sensorial level. Here the event is, above all, bodily, producing a "fluent movement of intensities" (2013:59), in which the body is no longer seen as "concrete, visible, evolving in the Cartesian space purpose [... but as a ...] force beam and transformer of space and time " (2013: 53). In fact, for Gil, "There is an own infinite of

danced gesture itself that only the space of the body can generate" (2013: 50). So that it is no longer about, in dance, a body moving in space but of a body as the space, the body as an "intensive outdoor" (2013: 49). For this author, the sense of dance is its own, in its movements, gestures, gliding, which does not operate anymore with "meaning", "symbolizing" or "containing" themes or things, "but trace movements thanks to which all these senses are born" (2013:73). In this way, for Gil, even a very coded gesture, as pointing with the index finger, never shuts off from the rest of the body, that is, never leaves out the bodily strength, just as there is no "sense of verbal (talking) that does not have origin in voice vibrations" (Gil, 2013: 75).

It matters here the reading that this author performs of the use of words for dancers, showing a performative and heterogeneous inherent duplicity to work in dance. Maybe he underlines what was poetically at stake in *Frágil*, in that moment when one of LPCA's performers dialogued, in a telematic way, with the movement of two Poetics GP's dancers, allowing the words from Agrippno's texts to sound in the space influenced by the body movements of the images that arrived in a telematic way. In the same way, these Poetics GP's dancers were influenced by the vocal sound of the words that arrived to them from the LPCA city in a telematic way, both watched by HA, which reflected some of these images in its belly. We could say, as artists participating of this process, that here the words danced, sounded in an outlandishly way, unlocking perceptive habits, since we had to leave a common place of enunciation of those words finding other sound modulations of them. There is an opening of the body involved, this being perhaps the point exposed by Gil. Certainly, the dizzying syntax of Agrippino contributed and enabled this opening game, which is also an opening for other modes of perceiving the body in space, in the world. It matters what Gil then names as 'grab'.

Dance, says Gil, "is to produce dancing doubles". The existence of the duos emblem, for this author, a crucial feature of this art, because these duos "do not come about specular mimetic, do not 'copy' forms or other gestures; but come in both at the same pace, marking their differences" (2013: 49). It is precisely this effect of differentiation in a common rhythm - that beats it, says Gil – which opens the question of the double, whose movements co-stimulates itself, not belonging to one or to another. There is the production of physical virtual multiplicities, this being the 'intensive outer' body space, where even an "insulated body that begins to dance the fills the space progressively with a multitude of bodies" (2013: 50). A movement is always more of a movement, with "an infinite of the danced gesture itself that only space can engender" (2013: 50). The double then generates a series of movements, being this another definition given by the author, "dance is an art of building series" (2013: 50).

These series are not mimetic, figurative; they operate by differentiating, for heterogeneity, however, in a common rhythm. This is where José Gil thinks, as an example, the relationship of the word and the body movement

(dance-theater), considering them as two series that continually diverge. We are in the field of procedural, if we covered this issue in the field of representation, surely there would be here an organic unit, a mimetic integration of word and body movement. What are the intensities that they carry, these two instances, motion and word, in the procedural? Gil says[8]: "if the words of the dancer do not have any connection with the movements that are performed, they retain their own sense and strangeness. The series continue to diverge... [acquiring]... an increased intensity" (2013: 66). However, there is a common rhythm that makes this differentiation, since "the rhythm of the dance movement relates to the flow rate of words as that which brings out the uniqueness of the other series" (2013: 67). This is the moment when a series does not mimic, but 'grabs' the other, this being the ' paradoxical connection of these divergent series '. This 'grabbing' is a resonant combination, which does not homogenizes the singularities of the text or the movement of the dancers, hence a paradoxical common rhythm "allowing the movement of differentiation without rupture, modulating the time ... without destroying the energy flow line" (2013: 67).

So we can say that in the joint work of the LPCA with the Poetics GP and NANO, the words danced, talked about movements, the images became body, this being a 'grab' that did not homogenize them, nor gave them a univocal sense, and made of its playwriting something heterogeneous, and – quoting Zumthor – performative. Instability arises, then, as the opening word, the image of the body, its potential of translation or 'transduction' (GIL, 2013: 74) in other poetic materialities, realizing a drifting effect, making it impossible for the domestication of its sense, providing other body modulations in a "paradoxical grammar... [where]... "not the signs nor the rules are given in advance, because only the movement builds" (GIL, 2013: 78). But, still, we can ask what else is at stake in this enigmatic unstable force operated in *Frágil*, especially considering that these 'transductions' occurred during the presentations in a telematic way, in real time. Or, let us ask it in another way: if the telematics technology allows in the arts of the body and the scene discussing the sense of presence, by its cargo of mediation, as well as the question of otherness (relationship with another) and the spatialization (proximity and distance), what does this poetic connection implicates here – to perceive other folds of the same relation – between word and bodily movement?

According to the researcher and visual artist Maria Luiza Fragoso (2007), in the logic of the event that introduces contemporary art, information and telecommunication systems have an 'irreversible' influence in the production of these poetic practices. The author clarifies that the telematics technology brings together, in a single environment, computerized systems with telecommunication systems, enabling people to connect in a sort of telepresence, and so, "by projecting themselves in the virtual world of cyberspace, desiring to establish a contact at a distance, internet users are able to reshape their notions of distance from

the experiences in the entered space" (2007: 79). But here, the element ' time ' stands out as the main element, arguindo that here this, the strict dependence on the electronic data transmission via the internet in real time, "is not a represented time, but an alive and active time" (2007: 79). For Fragoso, if the actual time is associated to the idea of direct and simultaneous transmission time (of information), this distinguishes itself from the present time:

> In the context of telematics, we understand the real time as one that simulates or traverses the chronological time (within the notion of seconds, minutes, etc.) on pages or worlds created for network transmission. On the other hand, the present time is experienced in the *instant of the transmissions*, as in the case of the performances in tele-presence (2007: 82, emphasis added).

However, what does this telematic presence imply? In the same way, what does this real time imply? Certainly both are met as that something 'lived in the same instant of the transmissions', as it was necessary to occur in *Frágil*, in the several connections between the three working centers. Above all, and here maybe we can see better this question of real time or present time, when these telematic connections allow the bodily exchange between word and movement. It is in this aspect that we want to stop to think about this issue of realtime on telematics, to try to propose a reading of the same into the heterogeneous poetic force of the telematic and performative interface of *Frágil*. Going back to Zumthor, he says that "In the performative situation, the corporal presence of the listener and the performer's presence are full, loaded with sensory powers, simultaneously, in vigil" (2014: 68). However, the same Zumthor points to a precarious and constitutive instance of this 'full presence', to the point that maybe we could risk saying that this presence of the performance is a fully precarious presence. Zumthor says, "Perception is deeply presence (...) but no presence is full, there is never a coincidence between it and I. All presence is precarious, threatened" (2014: 78). We may have to see in present time, or even in real time, what happens in it, what spends itself in it,[9] its ephemerality and its transition character, which will open its crucial and inherent mark of instability. Here, the question of the word, of the text in the theatre, may give us some clues.

Textocentrism in the theatre reports a stage that Derrida (1989) calls theological, since all the scenic elements depend on the author, being the entire scenic dynamic no more than an artifice, always poorly realized, of the substance that carries the text. The text is a god that by far dominates the scene; its materiality is inconsistent with and disturbs this transcendental ideality of the text. The written text in the theatre means historically the ephemeral output from the theatrical game for the conquest of eternity of the playwright. It is the passage of the 'happening' to the 'monument', as thought by the historian Roger Chartier (2002), which locates this discussion in the classical Greek odes, where it describes a transformation of the bodily strength of poetry, connected to dancing, singing and music,

to become strictly a written monument. It is from here that a regulation appears to introduce the idea of author, of pre-determined parameters, not only for the structuring of literary genres, but to reach the perfection of beauty. Writing aspires to a universal grammar, to eternity. What is certain is that the performative force of voice, in word, was annihilated imperatively in favor of eternity. It is as if the voice had become, and still becomes, a time and a lost intensity of the written word. This is why Zumthor comments of a 'nostalgia of the voice', which is, for him, "the reading process unfolds over the background of the noise of the voice that impregnates it" (ZUMTHOR, 2014: 60).

As mentioned above, for Zumthor, the voice carries the power of the event, the full presence, because 'by saying anything, the voice says itself'. Nevertheless, this does not make this presence full of something necessarily whole, unless in a present closed time, since "By and in the voice the word enunciates itself as the memory of something that was erased in us" (2014: 83). That is, the word carries a differential time, consisting of that voice – this bodyness – erased, recycled. To accept this erasing is to read the word still in an order of representation, implied in a regulating charge that occurs in relation to an ideal model. Here, the word knows itself as idea, but not as body. In a procedural logic, the word shows itself and expands its body and voice character, without denying itself as writing. The fact is that the word is always different, it carries a species of reserve (its own scripture mark) and of difference in time.

Here is formed the already mentioned presence, full and precarious, since this plenitude of presence may be its infinite production of differences, heterogeneous, light, and filled with a precarious knowledge to not impose itself as a rule. This is a possible key to read this present time, this real telematic time, which is especially exposed when embedded in an artistic performance. We are here far from that real-time, from the live news on televisions, with the aim of offering to the audience the effective truth of the facts, in a unique, and often biased, logic. Taking the word as clue, why not thinking, then, that the real and present time of the telematic is, in fact, a time in deferral, because there is in it a constant mediation. We do not deal with, as performers of the LPCA, directly with the physical body of the Poetics GP's performers; we deal with their bodies mediated by the network, with the images of their bodies. There is a "between" here, where real time does not show itself as something smooth, straight and stable, but as something deferred, constantly deferred, mixed. In the relationship body-word, word-body this difference of what is happening, of the performance, is printed. That is why it is crucial to understand the intensity of the bodily word, voice, action (live time), as a strike to the real, an impact in the body and open to the impact of the telematic image on the screen. Here, the event allows the explosion of differences, enables the procedure, being this a future of heterogeneous poetic, constantly dialoguing. This is the poetic force of unstable, in this eternal deferral, operating a 'Fragile' opening on the network.

Notes

1 There are two videos of this work on Prof. Ivani Santana's website, one is called "Fragile (2011) co-creation: LPCA-UFC and NANO-UFRJ"; the other, "Laboratorium MAPA D2 (2011)"; both available on http://ivanisantana.net/videos/

2 We worked with an excerpt from the novel by a writer from São Paulo, José Agrippino de Paula, PanAmérica. The importance of working with this text during the process of creation will be commented later.

3 All the meetings and telematic presentations were held in the University Theatre of Secretariat of Artistic Culture of the Federal University of Ceará.

4 If reading, centuries ago happened in a public way, restricted to a whole set of powers of what could be said publicly, there would be here a prohibition in reading that is abolished with individual reading. Zumthor comments, as an example, how "in the XVIII century a danger started to be reported in romance (especially for women) simply because reading was no longer property of public order" (2014: 56).

5 Gagnebin's considerations refer to a mimic aspect, critic of representation, in Walter Benjamin's philosophic writing, which, however, dialogues with what we are considering here, about a consideration on the sensory dimension of writing.

6 In PanAmérica, Marilyn Monroe, Gary Grant, John Wayne, Che Guevara, John F. Kennedy, Papa Paulo VI, appear as characters, among others.

7 Gil criticizes a theater inside the instance of representation; he does not approach the performing theater of which Josette Féral talks about.

8 José Gil comments of a dancer who speaks and we take here as an example, similar to what we did in our building process, in the game between speech and body movement mentioned above, with more performers.

9 Jacques Derrida will the question of the spending of presence in Antonin Artaud in his famous book The Scripture and the Difference (1989).

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