PERFORMANCE AND AUDIOVISUAL

Creating sensitive spaces in Frágil

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Abstract

Pointing the singularities and the dialogs built between the three-research|experimentation cores of Frágil, I present in this brief report, the contributions of the Laboratory of Scenic and Audiovisual Poetics - LPCA|ICA|UFC, which, from a performative investigation, proposed the creation of sensitive spaces, in a relationship between body and audiovisual capabilities.

Keywords:

Performance; Audiovisual; Sensitive Spaces; Collaboration

Frágil - Notes|Process Notebook |01.12.2011

December 1st, 2011. University Theatre (UT). Fortaleza. Ceará.

Three cities, material elements, temporalities and distinct propositions. The stage of the University Theatre of Fortaleza had become an installation space. Performers, public, images, screens, objects, cameras, cable, computers, sounds... flow.

In common, a project of creation developed in collaboration between the GP Technological Poetics (IHAC|UFBA) coordinated by Ivani Santana, NANO (EBA|UFRJ) coordinated by Guto Nóbrega and Laboratory of Scenic and Audiovisual Poetics (LPCA-ICA|UFC) coordinated by me and by Hector Briones.

19h00. the stage is set, cameras, connection and performers prepared. Rio de Janeiro and Salvador are also prepared. We were in daylight saving time, so, in Rio de Janeiro it was already 20h00.

19h20 the public begins to be accommodate in UT. The proposition was that each person could stay as long as they wanted to, that they could pass through the spaces, creating their own route and relationship with the installation.

19h30 we started the performances. On the stage of the UT, the three performances began simultaneously. However, we had a dramaturgy that depended on the time of the images and the stimuli that we received and sent via network. Influenced by the dialogue and the fluidity of information flow, but also for the pauses and breaks in this "flow".

22h00. we concluded another stage of research. This time, shared with the audience of the three headquarters cities and extended to the public that watched us on the network. Time to discuss with the present and disassemble the space that housed us throughout these ten months of re search|investigation|invention, nuances, uncertainty, instability, shocks, discoveries, exchanges and sharing.

With a poetic project based on creating in telematics, dealing with the conditions of the network (latency, transfer speed, image quality, etc.) and in the dialogue between body and technological mediation, *Frágil*, was the result of a collaborative creation process that required time, reliability and availability.

Collaborative processes: complexity, uniqueness and poetic emergency.

Based on uncertainty and "disorder", citing the thought of Edgar Morin, the collaborative creation processes are organisms that have a common "poetic project" (Salles, 2006) and create their own organization in a unique way. An organization occurs in complex way, with feedback during the entire creative path.

To Morin (1991 p. 19), the difficulty of the complex thought is that we should "face the mess (the endless game of interaction), the solidarity

between them, the mist, the uncertainty, the contradiction".

Permeated by irregularities and instability, by deviations that appear in a procedural creation, that disrupt and transform, we have in collaborative processes of creating, as in *Frágil*, shocks, random encounters, events, accidents (MORIN, 2007: 199-200).

Known for naming a collective practice, in which the creation is established from the dialogue between the creators involved, the processes of collaborative creation, share a poetic project that, according to Cecilia Almeida Salles (2006), " are directing principles, with ethical and aesthetics bases, present in creative practices", being a proposal of creation from exchanges and, continuous interference.

Very widespread in the scenic arts, the collaborative processes are disconnected from the hierarchic organization, proposing the horizontality in creative relations and the preservation of each artist's singularities. Carried out in a procedural way, the creations developed collaboratively can hardly be separated from its process; they are creations in constant motion, where improvisation and fluidity cross steps and print themselves in the work itself.

However, to deal with the vagueness, the random, the errors and uncertainties of a creation process, it is necessary, according to Salles (2006), the establishment of criteria by the artist. "In detecting something as wrong, the artist activates certain principles that are the basis for that assessment and makes cuts, additions, substitutions, displacements, i.e. any type of modification". (Salles, 2006: 89)

Thus, we developed *Frágil*. As guidelines principles, presented by Ivani Santana during our first face-to-face meeting in Salvador, we had the development of a research |creation that would happen for ten months and was based in the subjects: 1. Telematics art (network conditions, presence, virtuality, etc.); 2. The emerging possibilities of dialogue between body and technological mediation; 3. A process developed in collaboration between three cores, while preserving the uniqueness of each core.

The process

With particular aesthetic propositions, each core developed its initial compositions in network; the stimuli and exchanges between what was tried separately mixed, changed, took new directions, and redesigned itself.

In Salvador, the dancers and interventions in real time using the Kinect, coordinated by Ivani Santana; in Rio de Janeiro, hybrid organisms by Guto Nóbrega, who developed the robot HA and interventions and stimuli through technical articles; in Fortaleza, images and sounds created by bodies installed in a physical space, coordinated by Walmeri Ribeiro and Hector Briones.

For ten months we gathered in an "investigation|invention laboratory", with the aim of experiment, exploit the possibilities of collaborative

creation, telematics creation, temporality and network flow, of the re-dimensioning of bodies, of perceptive constructions from the use of technical artifacts.

We found ourselves in this "lace" between physical space of the cities and the flow space of telematics. As an approximation strategy, we performed three meetings. The first one was set in Salvador|BA, only with the core coordinators. The second one was set in Fortaleza|CE with the presence of most of the crew of the three cores, about twenty people. The third one was in São Paulo, in SESC-SP|Ipiranga, and had the presence of the three cores, ready to perform to the public.

This was the first presentation of *Frágil*, which subsequently performed in the International Festival of Digital Culture.Br, set in the Modern Art Museum (MAM) in Rio de Janeiro. Both public performances followed completely different proposals; in SESC-SP, the proposal was to occupy a shed, in the appropriation of space, with the presence of three cores. In MAM, we worked with telematics mediation.

In this Stream of images and sounds, we present in MAM|RJ a version like the one we created during the period of investigation in the laboratory. For this presentation, we counted with the presence of in loco public in Fortaleza in an audiovisual|performative installation, as we named it.

Our research laboratory (LPCA-ICA|UFC), created in 2011, counts on the participation of students and teachers from the Film and Audiovisual and the Theatre Schools and from the Arts Graduation Program of the Federal University of Ceará, in order to investigate the emerging artistic associations of poetics, particularly the relationship between the fields of visuality and performativity.

In the lab, I coordinate the research entitled "Body Poetics in the contemporary scene: dialogues between performance and audiovisual creation", which investigates procedures of creation, composition and dramaturgy in and for the audiovisual scene, from the relations between body, space, image and technical mediations, with the Performance as research and creation methodology.

Performance, body and audiovisual

Performative researches (Haseman, 2006) propose a practice that leads to research issues, and these are intrinsically experiential. The experiences and emotional and cognitive operations can lead us to new artistic forms, both for the creation as for the display.

So, following the assumptions: 1. from the performing experiences, politic, aesthetic, cognitive and poetics issues emerge as field of creative possibilities; 2. the body as a dynamic and auto-organizational system, to be inserted in a performative process of experiment|creation, acts proposing possibilities of action, discovering pathways, pointing to solutions from experiences that occur in the sensory and cognitive field; we aimed for the development of a poetic emergency, from the encounter

between the members of LPCA and, at the same time, with the Poetic and GP NANO members.

Slowly we were building our propositions. We began with sonic experiments, coordinated by the researcher Juliana Rangel, followed by the creation of installing sensitive spaces, proposed by me, and the text and the word became part of the facilities, in a proposition by Hector Briones.

Therefore, after a few months of readings, references, discussions and experiments, we arrived to an aesthetic proposition to present to the group. We would build installing sensitive spaces, interfaced with transmission technologies and reception of image and sound in an appropriation of the architecture of the theater where we were working. A site-specific creation that brought up the potential of a dialogue between the physical space and the virtual space. So, we would extend the discussions of the body for architecture, that is, the architecture was also one of the bodies being investigated.

Of word|body|sound. Sounds produced by bodies, by objects, through space. Sounds that would become motion stimuli, not just the sound, but also as a direct stimulus to the body of the dancers, from the use of technical artifacts that transformed the volume and intensity of the sound into electric shock.

From encounters between artists|researchers in pairs or trios became the first drafts of what would turn out to be performing facilities. From the network experimentations, arose the interference, the shocks, the difficulties and new possibilities. The disorder to order, after all, according to Morin, the disorder is contained in the order.

In addition, as all sensitive and intellectual creation process, "underpinned by the logic of uncertainty, including the intervention of chance and making room for the introduction of new ideas" (Salles, 2008), we got to propositions that could be changed at any moment from the stimuli we received or sent. Because, in a telematics project, any minimum change generates a new stimulus and new possibilities of creation.

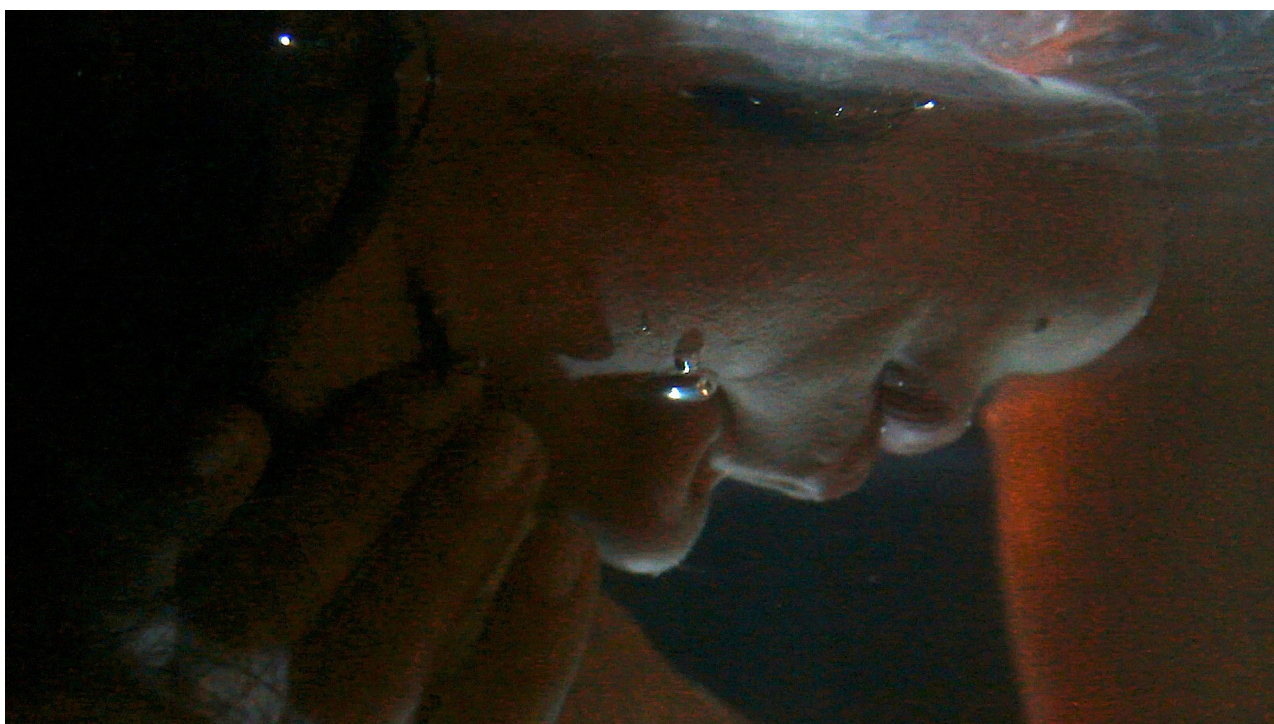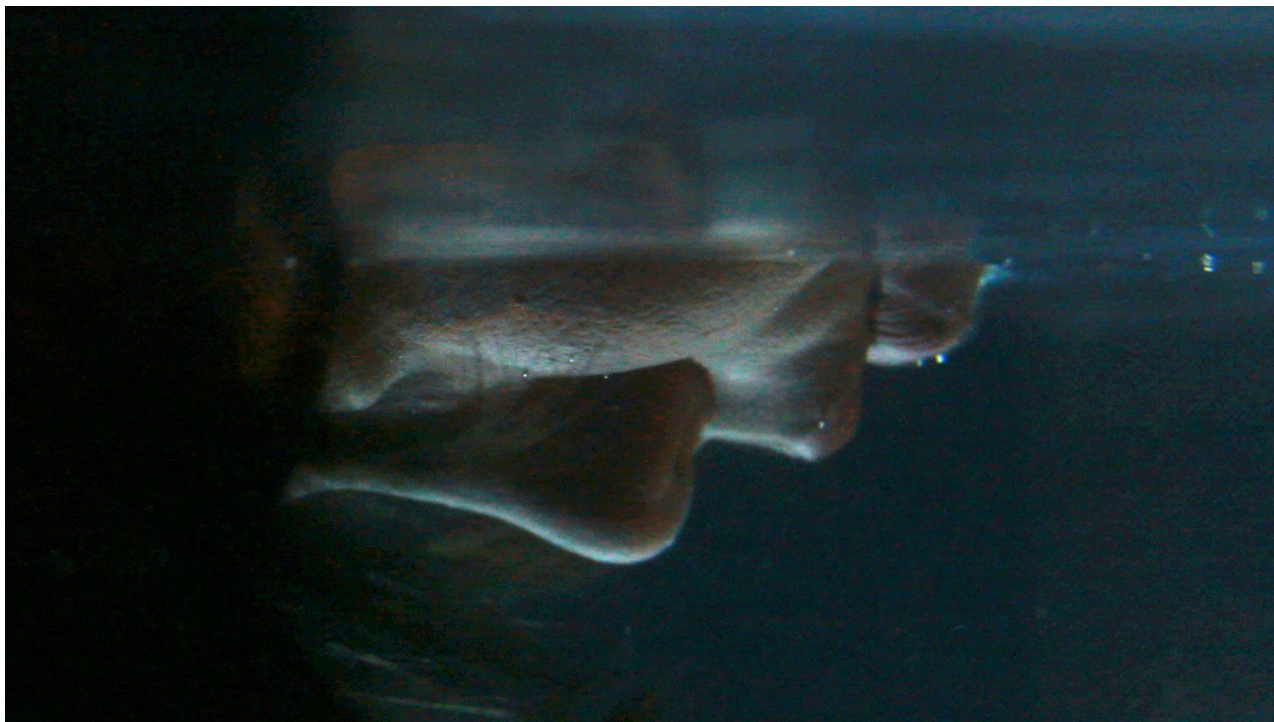## Performative instalations

1st Meeting.

Figure 1. Samya de Lavor and Luciana Vieira Performance
Rehearsal Image | September 2011

From the meeting of actress Samya de Lavor and audiovisual director Luciana Vieira became the proposal of creating a space interfaced by monitors in a dialogue with the dancer Mab Cardoso, from Salvador. Working with the water element, Samya, Luciana and Mab created a body score that explored the potential of motion in relation to the projected image and the sound created from body contact with the water.

In Fortaleza, this installing space also received the live assembly of image and sound, created by Luciana Vieira. The aquarium, built in size ideal for immersion of body parts of the performer, became a screen. Thus, Samya received the Visual stimuli from Salvador, from the monitors, and the Visual stimuli of images processed by Luciana. From the relationship with water, we sent created and processed the sound to Salvador and Rio, in addition to the visual stimuli, feedbacking the relationship of creation between Mab and Samya.

Over the months, Samya, Luciana and Mab built together movements, dialogues and possibilities of composition. From the materiality of objects to images and sounds produced in this sensitive environment. The sound of water was also expanded to the entire University Theatre, generating the sound basis of the installing space that we built in Fortaleza.
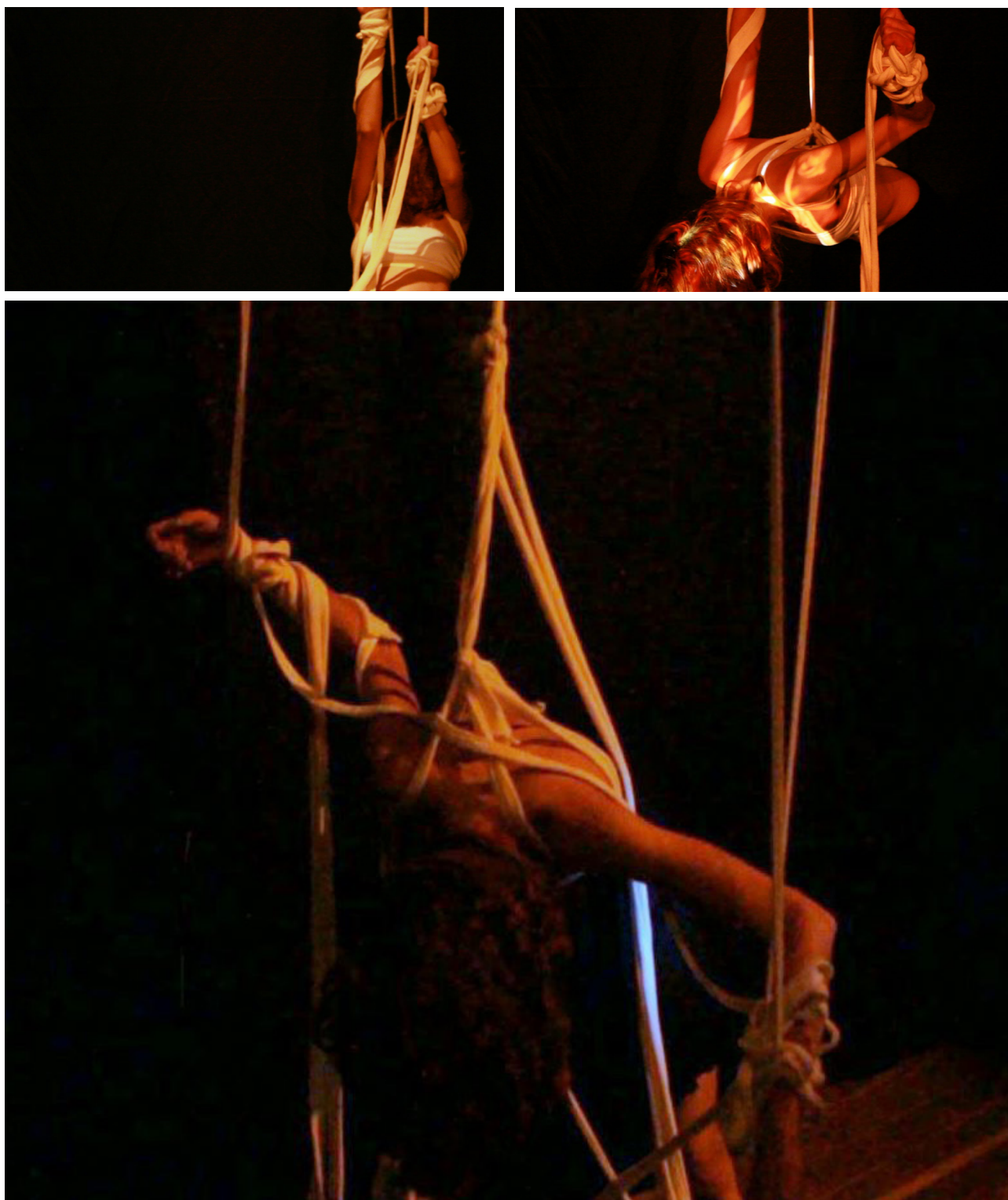
2nd Meeting.

Figure 2. Nayara Machado and Breno Baptista Performance
Rehearsal image| June 2011

From the meeting between Nayara Machado and Breno Baptista, both from audiovisual, emerged the proposition of a screen-body to react to projections with movements and sounds.

We installed the body in space, hanging from elastic to allow the movements|reactions. Nayara decided to be the screen-body and investigate possibilities of movement from the images received from Salvador. At the same time, her reactions, in sound and movement, encouraged the dancer Aldren Lincoln of Salvador, which another layer interacted with the stimuli of the images processed by the Kinect The sound generated by Nayara was processed in physical stimuli (shocks) that the dancer was receiving from a technical artifact constructed by Guto Nóbrega and the NANO team.

On the other hand, the images of the performance of Nayara Machado and Breno Baptista established a dialogue with the HA, being displayed in the belly of the robot.

At the same time, we received the image of HA (with the image of performance displayed on the belly), which was designed in an installing space built in dialogue with the proposition of Guto Nakamura for the HA.

Thus, we created multiple layers of dialogs and stimuli. A woven network of sounds, images and interactions.

3rd Meeting.

Figure 3. Diego Landin and Hector Briones performance
Rehearsal image| June 2011

From the meeting between Hector Briones and Diego Landin, both from theater, became the experiments with texts by Jorge Luis Borges[1]. The word and the loudness became, in a proposition of Guto Nóbrega, sensory stimuli for the dancers Jean Ferreira and Allexandre Coutto, from Salvador.

Book, voice, sound intensity, action and dialogue with the architecture of the theater pointed to the installing possibilities. We started, then, I and Fábio José, thinking the possible audiovisual dialogues between performance of Hector and Diego, the architecture of the space and the pictures we received from Salvador and Rio. University Theatre's architecture was the primary stimulus right now. We investigated remote cameras installation points, the images generated by Rio and Salvador, in dialogue with the performances and the new bodies and installing generated from these dialogues. Therefore, we come to a sensitive space connecting the three performances held in Fortaleza and the three cities.

A space completely permeated by the flows of information and open to chance and to constructor stimuli that drove the creation.

With the proposal of building a space sensitive[2], we were looking for insert the public in an experiment that was in continuous flow, as well as the experience of creation of the artists involved during the whole process.

Starting from the proposition that the performative practice leads to creative and aesthetic possibilities, namely, that of experience emerges new artistic forms for both creating and displaying, in *Frágil* we investigated the relationship between body and audiovisual performance, not as a record of performing actions, either as video or video performance resulting from a performance action, only with a mediator, but rather in a relationship between body composition and intrinsic technical image-producing devices. A relation of co-creation between body and camera, images and bodies, including the body of the space that sheltered us.

The keynote of the stream and the fluidity of telematics networks was also the keynote of the bodies and image producing devices and sensory stimuli, of sounds and image itself.

A challenge that became new projects, productions, stimuli, but above all, in friendships and partnerships of life, creations and inventions.

Notes

1   The textual reference will be presented by Hector and Juliana in the article that integrates this special edition of the journal Mapa D2.
2   About sensitive spaces, view the lecture "The Potential of a Body in Performance" that I taught at the meeting "The Expanded Scene: a contemporary debate" held by the Graduate Program in the Arts of Cena|UFRJ at the Cultural Center Hélio Oiticica|RJ in October 2014. Text not published yet.

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About the author

Walmeri Ribeiro is an artist and researcher, with a Doctorate in Communication and Semiotics from PUC-SP and a Master degree in Arts from UNICAMP. Professor of the graduate program in Arts and of the Film and Audiovisual School of the Federal University of Ceará (ICA|UFC). Her creations investigate relationships between Performance, Body and Audiovisual. She is the author of the books: Poéticas do Ator no Cinema Brasileiro and Das Artes e seus Territórios Sensíveis, both published by Intermeios|SP.