

# Technology as a transversal element of the scene

A tecnologia como elemento transversal da cena

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## ABSTRACT

This article proposes looking at technology as a transversal element in the arts of scene (specifically, performance) by the mapping of events, venues, and artists from the Brazilian state of Minas Gerais, who perform by different approaches, but using technology. It will also identify the transversality of technology in the academic environment of performing arts, by a qualitative and quantitative survey of its inclusion in programs or projects/lines of research of the undergraduate course in dance and theater, in Minas Gerais.

Keywords: Technology. Performance. Academy.

## RESUMO

*Este artigo propõe a mirada para a tecnologia como elemento transversal nas artes da cena (especificamente, a performance) por meio do mapeamento de eventos, espaços e artistas mineiros que fazem performance por distintas abordagens, porém atravessados pelo uso da tecnologia. Será identificada também a transversalidade da tecnologia no ambiente acadêmico das artes cênicas, mediante um levantamento qualitativo e quantitativo de sua inclusão em ementas ou projetos/linhas de pesquisa dos cursos de graduação em dança e teatro, em Minas Gerais.*

*Palavras-chave: Tecnologia. Performance. Academia.*

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This article aims to map events, venues, and artists from Minas Gerais who work with performance and technology, as well as to identify the presence of technology in the academic environment. This analysis is relevant both for scholars and performing artists, as a way to identify technology as a transversal element in the contemporary scene, from the perspective of its doers, thinkers, producers, and developers.

It also aims, by this transversal element, to establish a closer dialogue between the artistic and academic environments, as well as understand the artistic production as knowledge production. To do so, we initially presented the fundamentals about performance and technology, to further align these fundamentals to the universes of training and research in performing arts, as well as of the scene itself.

### *Performance*

The word performance is usually used in English as a synonym for accomplishment, be it artistic, sporting, automotive, sexual, or in any other area. But it is also known as an art form, and may be represented by the term *performance art*, as suggested by José Mario Peixoto Santos (2008), to characterize the actions in the artistic context. While art, performance runs away from precise definitions and, rightfully so, it is difficult to define a language that is so broad and multifaceted. According to Santos (2008), “performance is by nature a multidisciplinary art, an art of border, and can be also defined as a hybrid art.” By extending our knowledge of this language, we can understand that it is on the border between performing arts (dance and theater), visual arts, music, and other art forms. In performance, they merge to form “actions.” The classification is therefore open and unstable, since the priority is approaching a topic and, for that, artists uses their body, combined with all the tools, materials, and languages available.

According to Jorge Glusberg, in his book “The art of performance” (2007), this artistic language arises from changes in the ways artists/performers relates to their work and their public, beginning in the 1950s. But it gains strength in the 1960s, with actions of the Judson Dance Group, which was created in 1962, formed by numerous artists and

[...] whose collaboration with the dancers and choreographers raises creations that break the boundary of dance – even modern

dance –, by injecting new and rich elements to the *happening* and outlining the contours that will feature the *body art* in the 1970s. (GLUSBERG, 2007, p. 37).

In addition to the Judson Dance Group, other movements arise, such as Fluxus, the Gutai group, and individual actions of artists who made up these groups and who will inaugurate a series of works that were later considered the origin of performance. According to Santos (2008, p. 6), “[...] the art of performance can be seen as an unfolding of body art, which is characterized by the strong reference to the artist’s body, to clothing and personal objects, fluids and body fragments.”

It is important to reflect on the social context that includes the pinnacle of the creation of this language. In the 1960s and 1970s, society and its artists were inserted into conflicts such as the Cold War and the Vietnam War, which brought to light popular discussions about body, gender, class, and ethnicity. Performance, while artistic language that brings the performer’s life to its action, makes these issues present in the artistic practice. In this context, it goes beyond actions of body art, which explored the capabilities and limitations of the body “[...] – eliminating all the elation to the beauty that it has been raised for centuries by the literature, painting, and sculpture – to bring it to its real function: to be humans’ instrument, on which, in turn, they depend”(GLUSBERG, 2007, p. 43). The performance is a broader action that, still according to Glusberg (2007), incorporates other individual and social aspects of the artist and makes that these actions carried out show

[...] the dissolution of the happening in more sustained rhetorical modalities, in which the physical presence of the artist grows in importance to become the essential part of the work. In fact, this transition is caused by artists working with happening: they warn, however, that it is not enough to incorporate living beings to the environment – even if one of them is the artist –, one must turn the artist into the work. (GLUSBERG, 2007, p. 39).

Thus, we can define the presence of artists in the work as one of the characteristics of performance, not as characters, but with their history and their physical, emotional, political, and social realities on the scene. Thus, the performer’s main media is the body, and the active participation of the public is significant in the realization of their actions. Fornaciari (2014, p. 28) complements this saying that “[...] the term performance

can be defined as an art is directly linked to the viewer experience, having in the performer an activator or proposer, whose authorship is, above all, open and porous.”

With the evolution of performance, we increasingly see the exploration of concepts such as impermanence, randomness, chance, emphasis in the process to the detriment of the finished work, relationship between art and daily life, and deconstruction of the division between artist and audience. In addition, as stated by Fornaciari (2014, p. 13), it welcomes several formats and occupies several spaces, and can be programmed or take place without notice, occupy theaters, art galleries, houses, streets, squares, subways, internet; it can happen with fixed script or be completely spontaneous and can last for hours, years, days, or a few seconds.

Therefore, what defines it is not its format, duration, or the topic it addresses, but its ability to focus on the action and the relationship between bodies, space, time, objects. The concepts and topics that one wants to highlight take place by actions that appear and disappear, are ephemeral. According to Fornaciari (2014, p. 20), only the ones present during its implementation can enjoy this art, since its records (such as videos, photographs) turn it into another type of work.

However, what matters most to many performing artists are not definitions, concepts, much less classifications and theories related to performance art. The action is the most important, the act of drawing up, displaying, and, whenever possible or necessary, “performing” (SANTOS, 2008).

### *Performance and technology*

When talking about technology nowadays, it is easy to imagine machines, electronic equipment, computers, web applications, and many other easily available accessories. However, if we seek this word in the Abbagnano (2007) dictionary, we see that technology means “study of the technical processes of a given branch of industrial production or of various branches. The same as technique.” If we seek technique, on the other hand, we find:

The general meaning of this term coincides with the general sense of art (v.): includes every set of rules to effectively conduct any activity. In this sense, no technique is not distinguished from art, science, nor any process or operation capable of producing any effect: its field extends as far as that of all human activities. (ABBAGNANO, 2007).

Technology, therefore, is a broad term that can be interpreted in different ways by each artist. Here, thus, we will not use a rigid definition of what is or is not the use of technology in an artwork (crystallizing this definition would limit the artistic possibilities existing and still being explored). In our framework, we are guided by questions such as: would this performance exist if a given technology was not used? Could it be conceived without this use of technology? Could it be displayed this way, without the use of this given technology?

That is because we believe that every historical moment is marked by the advances inherent to it, and this obviously is always inserted in art. In the words of Abiorana (2012), “new artistic manifestations emerge in each historical moment, marked by important technological advances, such as the invention of speech, writing, the press, photography, cinema, and the web.” And performance would not be an exception.

Thinking about the social organization in which we currently live, it is easy to see how the production of knowledge and technology has increasingly made our activities and everyday relationships mediated by electronic devices and virtual environments. Whether by TVs, computers, smartphones, wired or wireless internet, e-commerce, our understanding of presence leaks from the real to the virtual world, and these universes are increasingly integrated, modifying our social relationships, our routines, and, as a result, the exploration of these relations with the body. Santos (2008) explores this body-technology relationship when stating that:

This current body, “crossed by technology,” is, paradoxically, limited by the intolerance characteristic of a global hegemonic power. This body expresses contemporary society in its complexity and fragmentation, in which cultural, identity, and political signs coexist on a scaly skin with great potential for transformation. This is a body that concentrates in itself the capacity to summarize a predominantly urban culture, which still seeks to establish a more balanced relationship with the artificial world.

This modification, which reaches artists – and consequently performance – starts to explore connections between art and technology since early. During the industrial revolution, everyday actions and objects of the factories were introduced in the works, bringing them closer to the knowledge and innovation brought by science.

Twentieth century art generated a great multiplicity of experimentation and testing of boundaries and overlapping of media, contexts, proposals, and technology was well received in this maelstrom of new possibilities. Interestingly, while technology developed in the midst of wires, machines, and extensive apparatus based on mathematics and physics, the art that comes from the art-and-technology marriage is perhaps the most ephemeral of all: the art of time (RUSH, 1999).

Thus, from the 1950s, many artists start to experiment with screens, video, image projection, virtual presence/communication with the audience, bodily modifications made possible by technological progress of medicine, partnerships with neuroscience to provoke different bodily perceptions, among several other possibilities that the art-technology partnership open to performers.

The body can be invaded, increased, and expanded. Visual interfaces, virtual or real, enable the body to act in electronic spaces, and allow viewers electronically connected to artists to act on their body. What becomes important is not merely the identity of the body, or the action performed by artists, but their connectivity – not their mobility or location, but their interface (FORNACIARI, 2014, p. 37).

In common, these works have their performances made with a mixture of media, made possible by the use of technology, changing notions of space, time, presence, and ways of communication with the audience.

### *The academic environment and the performing arts*

The arts entered the university gradually, but have increasingly occupied space. For this to continue, more and more research must be carried out, and, for that, one must recognize what is the relationship between artists and academic environment. From the history of these relationships, Cármen Arruda (2012) explains them saying that:

It is important to resume the historical perspective of this issue: in 1971, in Brazil, the obligation of teaching arts in primary education was established, but the so-called reform of the Brazilian higher education, held in 1968 by Law 5,540 (Brazil, 1968), had imposed restrictions on the education of students trained in conservatories for the exercise of teaching music. The university thus became the institutional access to the artist training with a view to the teaching career.

This change in education, along with the requirement of training in art, occurred only at the beginning of the 1970s; therefore, this formal relationship between artists and universities is still something recent and developing inside and outside the universities. And, by the long history of differentiation between art and scientific knowledge, one still has to clarify this relationship, as Jorge de Albuquerque Vieira, PhD in Communication and Semiotics, states:

The real issue is that art is a form of knowledge, and all knowledge has vital function, all knowledge ensures life and complexity. Devaluing the artistic is killing, at high levels of complexity, our humanity. We stress here: art is the type of knowledge that explores the possibilities of reality. It is not enough to just believe in a certain reality, we need to learn the complex paths to try to reach it, and we have to do this to survive, not only in body, but in the signs that we are already capable of producing and extra-somatizing beyond the biological needs. (VIEIRA, 2006, *apud* MONTEIRO, 2014, p. 11).

From this relationship of art as a form of knowledge, capable of creating from the dialogue with other areas, we can therefore find, in the relationship of art with scientific knowledge, one of the ways to (re)think what are the spaces occupied by art in the current academic environment and what relationships are created between artists and educators. One must think about arts training considering a questioning already discussed by Isabel Marques (2001) about being a teacher and/or artist, about how do we act so that an action does not exclude, but complement, the other. Isabel Marques brings, in her book “Ensino de Dança Hoje: textos e contextos” (2001), a passage that sums up this problem:

[...] by choosing teaching, they hid behind the teacher figure, because they believe there is an impassable bridge between their artistic and teaching activities. For these students, the choosing the teaching career predominantly corresponds to ‘leaving the circuit,’ that is, not acting as an artist in society.

Thus, one must question what are the relationships that undergraduate courses in arts establish between knowledge and artistic practice. Monteiro establishes this relationship, specifically regarding dance courses, when stating that:

The university is a place of references, but also – and especially – of debates. The information flows that circulate in it are elements that can lead to a critical dramaturgy of dance. That is, as manager of questionings, it has the purpose of forming critical artists who manage their work in the light of discussions that approach/question contemporaneity (MONTEIRO, 2014, p. 14).

It is thought that universities encourage such training and provide spaces for questioning, debate, and experimentation by artistic theory and practice, whether in a specific language or in a transdisciplinary and multifaceted way. Angela Maria Gonçalves Ferreira, dancer and professor of the Licentiate degree in Dance at the University Cândido Mendes, confirms with when stating that

It is interesting when artistic forms of knowledge are not restricted to applications of the theory, but begin to develop in hybrid formations of knowledge, or to intervene in theoretical discourses or have an impact on them, thus contributing to the construction of theories. (FERREIRA, 2014, p. 24).

In turn, performance, as artistic language, as well as visual arts, theater, dance, music, photography, cinema, and various hybrids between these languages, can also be seen as generating knowledge, and can be placed in parallel to scientific knowledge, especially when we assume it enters the academic environment as an area of research and professional training in the several existing art degrees. This space occupied (or not) by performance was object of the research that results in this article.

### *Methodology*

The method of this research was mainly defined by the study of the etymology of the word methodology: *Metá-hódos*. It is a path (*hódos*) determined by the goals (*metá*) and, thus, we decided to reverse this path, i.e., using cartography. As Kastrup says (2009, p. 11), “cartography proposes a methodological reversal: transforming the *metá-hódos* in *hódos-metá*.” That is, first the researcher enters and inhabits that territory to then perform the mapping from their point of view.

This mapping starts from the concept that “cartography



emerges as a principle of the rhizome that certifies, in thought, its performative force, its pragmatics, a principle entirely directed to an experience anchored to reality” (DELEUZE, 1995, p. 21). To this end, three steps were envisaged.

The first (concomitant to the other steps) consisted of a literature search in specialized journals, academic articles published in journals, scientific databases, and books, to help understand and discuss our object.

The second step was developed from the search of spaces and events where we could find artists/works of performance currently in Minas Gerais. We used both real and virtual (websites, blogs, and social network pages of artists, groups, collectives, among others) presence to identify these artists/works/events. Online pages — particularly Facebook — were especially important for the completion of this step.

We created a fan page to present our research, which was used to contact some artists and later to keep in touch with the spaces and have access to materials such as photos, videos, and other records of the actions carried out by them.

The third step involved semi-structured interviews (in person or via internet) with the selected artists and contact with the works produced by them. This step also included the survey of the content about performance and technology existing in the Federal Universities of Performing Arts (Theater and Dance) in the state of Minas Gerais, from their programs of disciplines.

From the collected material, the known processes and artistic products, we carried out an interpretative analysis, based on the interrelation of the collected information, to create this article.

Thus, the use of cartography is justified by the proximity to the research objects, which allowed dealing with the subjectivity of these artists and their works of art, interacting with these people and, therefore, being able to discuss the relationships found, not only between individuals and their artistic productions, but between them, society, and academic life in particular.

The cartographic method is widely used by artists in contemporary art, in the way they organize and present their works, showing not only an object of research, but also the route, its consequences, and the possible networks that connect to it. Cartography organizes the process, reorganizing the ideas and thoughts of the artist-researcher (MOURA & HERNANDEZ, no year, p. 2).

After the interviews, we conducted an interpretative analysis of the information collected from the artists, aiming to think

about the relationship between the production of performance mediated by technology and the academic environment. It is worth mentioning that we understand this research as an initial analysis, which aims to encourage new questionings about technology as crossing element of this form of art production and its relationships with scientific knowledge.

### *Discussion*

Analyzing the relationship between technological performance and the academic environment, we note that the latter may be one of the places of origin of experimentation, where new ways of doing can arise. And, because of the experimental nature of performance, its junction with the academic environment made a lot of sense for us, as Jorge Glusberg points out:

The importance of performance can also be felt by the growing number of artists who are dedicated to this experimental discipline, and by the influence this art exerts on the renovation of theater, music, and dance (2007, p. 48).

Thus, this study initially conducts a survey of the undergraduate courses in Federal Universities of Performing Arts (Theater and Dance) of Minas Gerais, analyzing the existence or not of content that address performance and technology, starting from the information available on the internet about their curricula, mandatory and optional disciplines, as well as spaces linked to the courses, such as study groups and lines of research. The following courses were analyzed:

- Performing Arts at the Federal University of Ouro Preto (UFOP);
- Dance at the Federal University of Minas Gerais (UFMG);
- Dance at the Federal University of Uberlândia (UFU);
- Dance at the Federal University of Viçosa (UFV);
- Theater at the Federal University of Minas Gerais (UFMG);
- Theater at the Federal University of São João del-Rei (UFSJ);
- Theater at the Federal University of Uberlândia (UFU);

Considering the disciplines that address in their objectives and/or curricula topics such as: technology, new media, use of video for art, performance, history of performance, and scene creation with hybrid language, as main or complementary topic among the subjects discussed, 24 disciplines that fit the profile

were found. By analyzing the content, we verified that all courses that integrate the research have content in at least one of the areas, performance or technology, whether as main or complementary topic during the courses. The existence of these spaces indicates a growth of development of these languages and the importance that has been given to the study of these topics for the training of current artists. Although we did not find any content or space explicitly uniting performance and technology, the existence of spaces that address the two topics separately occurs in four of the seven researched courses:

- Dance at UFU, with two disciplines on performance and three on technology;
- Dance at UFMG, with one discipline on performance and two on technology;
- Theater at UFSJ, with one discipline on technology and one study group on performance;
- Performing Arts at UFOP, with one discipline on performance, one line of research on performance, and one study group on technology.

Other three courses have content only on technology, as is the case of Dance at UFV, or on performance, as Theater at UFU and UFMG.

The students' contact with such content, although separately, provides not only experiences on the topic, but encourages curiosity and enables the use of these languages as tools to experiment different ways of making art.

After the search of the contents within the undergraduate spaces, we also conducted a survey of other spaces for this art form. Thus, a search for artists and place of performance and technology production was made by online social networks, government websites to encourage art, physical spaces, festivals, collectives, and events in Minas Gerais.

The first step was the creation of a fan page on Facebook containing the description of this research proposal and encouraging artists who identified with the proposal to contact us. This page was shared between groups of artists to disseminate the proposal and selection of artists working with performance and technology in Minas Gerais, to share information about their work.

From the contact with these people, we started collecting information and searching for other spaces involved with these languages. With that, we carried out internet searches from keywords such as “performance,” “performance art,” “art

and technology,” “new media,” “performance MG,” both in governmental websites – such as Funarte and MINC – and in social networks and Google. By this search, we found 123 results among artists, performance spaces, meetings, exhibitions, residencies, discussion groups, and other formats of face-to-face and/or virtual events. Among the results, 43 were held outside Brazil – and will not be detailed here – and 66 were in Brazil, with 13 of them in the state of Minas Gerais.

Among the 13 results, we found three fan pages on Facebook to share information about events, courses, and actions in performance:

- Festival de Performance BH – with the last publication made in August 2012, the group refers to the event that had its 2nd edition held from August 8 to 14, 2011, aiming to provide the exchange of experiences between the invited artists, the training of art students, the dissemination of works of local artists, and the promotion of the development and the reflection of this artistic language that integrates body, sound, image, and word. Altogether, more than 70 actions were carried out in several spaces of the city of Belo Horizonte.
- Performance BH – with the last publication made in August 2015, without information about the creator.
- Performance Urbana Nenhum dos Mundos – with the last publication made in September 2016 and originated from Festival Nenhum dos Mundos de Performance Urbana, held in Belo Horizonte, in 2014, by Nenhum dos Mundos Produções.

In addition to the sharing spaces, we also found two other fan pages on Facebook and one event, namely:

- Casa Perpendicular, a space in Belo Horizonte for artistic residencies, workshops, and meetings, coordinated by Wagner Rossi Campos in Belo Horizonte.
- Cursos de Dança, Performance e Ensino. An online space, created in 2015 for dissemination of information about the Graduate Program in Performance Art (MA) of PUC Minas, and actions related to the course, under the coordination of Paola Rettore.
- QI – Quartas de Improviso, composed of a series of events held weekly, organized by Henrique Iwao and Matthias Koole, who invite other artists to impromptu sessions in Belo Horizonte; the events take place since 2013.

Among the results, we also found two blogs about events held in Minas Gerais:

- FAC – Festival de Artes do Corpo, which had three editions, respectively in 2012, 2013, and 2014. The festival takes place in Juiz de Fora and is linked to the study group of the Federal University of Juiz de Fora called ILEA – Intervenções em Lugares, Espaços e Adjacências, created in 2011.
- “Perfura: ateliê de performance,” which is, according to the blog description, a “space to share spaces and processes for research and creation in the art of action, experimenting procedures and performances by access and training strategies articulated from the activities and experiences in the atelier. Curated by Ana Luisa Santos, enabled by a network with more than 70 attendances.”
- “Performance no Memorial,” described in the website as “in line with the major trends of contemporary art, the Memorial Minas Gerais Vale released, in 2013, a program of performances, coordinated by the artist and performer Marco Paulo Rolla.”
- Outra Presença, an exhibition held from November 1 to December 1, 2013, with the proposal of enabling the spatiality of MAP – Museu de Arte da Pampulha, to “[...] operate temporalities in many ways, such as towards the past, present, and future, or in slowing virtual time, in the time that is living presence determined by performance.” (SANTOS et al., 2014, p. 10).

And, finally, we still have two results of independent initiatives:

- MIP – Manifestação Internacional de Performance, which had three editions, in 2003, 2009, and 2016, organized in Belo Horizonte by CEIA – Centro de Experimentação e Informação de Arte, created by Marcos Paulo Rolla and Marcos Hill in 2000.
- Vespa Víbice – Via de Experimento em Performance e Ação, found as a profile on Facebook, it represents a space of creation of collective authorship that emerged in 2014 in Belo Horizonte and is described as “an anamorph gathering [sic] of people interested in inves-

investigating and address events about the body, extending interconnections in the different languages. We have already conducted international meetings, adventures, drifts, conceptual work, independent publication, we have already taken part in video festivals for Brazil, we get together, we dissipate, we exist.”

We also found nine “nonterritorial” spaces and two spaces directly connected to degrees in arts. The spaces here called “nonterritorial” consist in information-sharing spaces that exist only virtually, via Facebook groups, and do not have a physical headquarters or a defined spatial relationship, bringing together artists from all over interested in sending/receiving/discussing information about art and performance. Such groups point to a new way of sharing, dissemination, and exchange of experiences between artists, made possible by social networks.

We identified two spaces directly related to arts education: the fan page “Cursos de Dança, Performance e Ensino,” linked to the graduate program in Performance Art graduate of PUC-Minas, and the blog about the “FAC – Festival de Artes do Corpo,” linked to the study group of the Federal University of Juiz de Fora called ILEA – Intervenções em Lugares, Espaços e Adjacências. This reaffirms, in accordance with the disciplines previously analyzed, that the academic environment is crossed by performance and technology, not only studying them, but also producing performing actions.

Despite all the spaces found having, in their history, works of performance and technology, none of them have technology as their main or exclusive goal. The topics permeate the interests of groups/events every time, without the mandatory use of technology. The fact is that it is always there, as a possible tool, as a transversal presence in the scene.

To observe, in practice, how this transversality takes place, we contacted and took part (as researchers-artists) in two events, interacting with the artists involved, knowing and appreciating their work, talking in person and enjoying the works, which, in performance, is extremely necessary, since talking about or having access to the records of the work do not reach the complexity that is living that unique moment with the performer. Thus, we took part in *Vespa f(x)2* and *Q1087*.

*Vespa f(x)2*, in its second edition, brought together various performers from several states of Brazil in Belo Horizonte on

May 20 and 21, 2016 to share works, for a total of 41 actions. As stated, the event does not have specific focus on works with technology, but includes works with several goals, from more visceral experiences to technological experimentation, video art, and works transmitted via the web.

Among all the actions performed, we identified 11 that were explicitly crossed by technology. In addition to the moments of artistic intervention, the event included meetings for socialization and informal conversations among the participating artists and to change the various interventions of the place initially planned for the space of Funarte (Belo Horizonte), which was occupied by a protest against the divulgation of the closing of the Ministry of Culture (Ministério da Cultura), which would become a secretariat of the Ministry of Education. The contact between performance, experimentation, occupation of spaces for political protest, and direct contact of artists with an audience that inhabited the space with other objectives than the enjoyment of a performance generated friction and very enriching dialogues about the how hybrid and plural the actions of performers can be. Another issue that was confirmed was the presence of technology, not only in the actions thus planned, but in those present during the performance who watched, interacted, took pictures for their social networks, and did live broadcasts to record the moment. With this, we have physical and virtual presences occurring in a hybrid and almost inseparable way both between the invited performers and the viewers.

Q1087, which was the 87<sup>th</sup> edition of Quartas de Improviso, took place on September 28, 2016 in the gallery *Ÿstilingue* of Edifício Maletta, in Belo Horizonte. The proposal of the event is that its organizers, Henrique Iwao and Matthias Koole – both artists with a focus on experimental music – invite in every edition another artist for a jam session with technology (computer programs) to create and distort sounds, in addition to presenting technological proposals of the guest artists in some editions.

In the 87<sup>th</sup> edition, the guest artist was Camila Oliveira, who performed her action with a focus on the scene and on relationships with the space. The scene was produced from improvised sound creations in conjunction with the proposal of involvement of/with the participants and the space from graphic records of memories and sensations that would occupy and reorganize the space. The relationships created

in real-time with several decisions that, ultimately, created a scene that grouped all actions performed there, generated a unique experience resulting from the decisions of the three performers on stage and the audience, which became active participant as the reorganized and added information to the gallery space. The physical proximity generated by the little space used in the performance contributed to increase the intersections of information between all those present, whether with graphic records or with the generation of sounds, via technological equipment, musical instruments, movements, and handling of materials.

The development of the research and these two actions seen made us realize that “performer who works with technology” is a definition that does not describe any of the artists identified throughout this process. The profile of artists found was hybrid, multiple, and could not be summed up only in these two points, although technology is present in all these creations, whether in the creation process, in the action presented, or in the forms of repercussion and dissemination of these works. This information are reaffirmed by artists Marcelo Kraiser and Henrique Iwao, who were interviewed for this research.

Marcelo Kraiser presents himself as a nonspecialized artist, working with photography, drawing, sound art, construction of sound instruments, performance, and poetry. Henrique Iwao presents himself as intellectual and “artist”; he works with experimental music and assumes a special attachment for music, but works with performance to the extent that his works involve more artistic languages. Both currently live in Belo Horizonte, Minas Gerais, and work with performance and sound production, each one in their specificity.

The interviews were focused on how they perform their works and what are the relationships created with performance, the academic environment, and the crossing of technologies in their actions. One concern was regarding the recognition of such artists as performers. When asked, their answers made it possible to realize not only what was their stance before this, but what they think performance is. Iwao says:

I recognize myself (as a performer). Although I still have a special attachment for music – I consider myself a musician, etc. –, there are things that are much better described



as “performance.” And so one can shift a little not only the mode of action, but some of the concerns. Furthermore, there is one thing: you start to connect to people with very different trainings and concerns, which is good. And even working a lot with sound, you begin to understand how it is possible to have other types of relationships with it, which are not of a musician. Otherwise, taking seriously a daily attitude, or an absurd behavior, is something that I identify as close to performance. And the possibility of naming something as performance is a type of protection – it helps to value, to justify the time spent.

Kraiser, in turn, says this:

Yes, I recognize myself (as a performer). Although there is no single definition of performance, I understand it as exploration of relationships between art and life, art and thought, art and body, as well as other relationships. Performance can have a great improvisational component, in which chance appears as risk and possibility of noise and eventually creative transformation, and that is what makes me interested in it.

This relationship with performance can be seen from various perspectives and we strengthen, therefore, the idea that creating a crystallized definition about what is performance to pinpoint who does or does not do it becomes a posture that reduces the proposal of this multifaceted artistic practice.

When asked about their relationship with technology, both needed, before answering, to define what they understand as technology, to then talk about what they use in their work. Both use computers, audio and video editors, electronic parts for creating instruments and/or pieces to be presented, but are clear in differentiating technology, digital technology, and cutting-edge technology, as Kraiser stresses, by saying that “technology has always been present and cannot be confused with the state-of-the-art element in digital or other techniques.” When asked about its influence on aesthetics of their works, they also agree in saying, as Kraiser states, that “it does not alter the aesthetic, it is part of it.” Iwao even complements: “I find it hard to answer that. Because it is like asking “what if?” And, the way I put them before, it is not as possible to get out [sic] certain elements. I do not think there is an ‘acoustic version.’”

We talked, finally, about the relationship with the

academic and artistic in their lives, and these relationships were contrary to the expectations of the creation of this proposal. Both assume a relationship that is, at the same time, close and distant, because both have academic training and direct contact with this environment, but they do not relate it directly with their artistic processes. Kraiser says:

There are many things that make up a work, ranging from the life experiences to the impact that other artists and their works cause. The readings, songs, movies, books, too. Academic training appears as one of those factors. I do not really like to talk about influences, as it gives the impression that there is a previous neutrality that is modified by disturbing elements of a certain previous order. I prefer to think about lines and intercessors (in a Deleuzean sense of the term, that is, not necessarily people, but everything that drives, modifies, shocks, and the dynamics of life, of thought, of the ways to affect and be affected in art and beyond).

Iwao looks to the question from another angle, and says:

I do not think it is strictly important. I have even more interest in who didn't go through academic training. Why? Well, for a change. There are environments in which sounds almost necessary to have academic training, I think this is a bit annoying. I think it is sad that the university appears often as a duty (you must go to college) or even as the only interesting option of integration and artistic training in a certain age group. After I graduated from Unicamp, I always sought to organize events, meetings, seminars, and journals outside the university (and not always managed to do it, as universities can be important and interesting partners). Not because I'm against it, but because there are already things in it, they are institutional environments— and this ends up affecting the ways of circulating and doing. I have a very intellectual side — of liking to agglutinate thoughts, remarks, and questions around the works. But I don't see it as something that has a direct relationship with the university or the academic environment.

Another issue pointed during the interview was relevant, regarding the understanding of how to make performance and how to share this knowledge, since it is an artistic language hard to define, which has no certain location to happen, and can be performed in different spaces, including in spaces not specialized in art, and in which their orga-

nizers are involved with several languages and interacting with different environments. About it, Iwao says:

One thing I noticed is that, to learn by doing, in an area, both experimental music and performance, in which there is no career, you need to create a community. From there people can exchange among themselves experience, knowledge, and, most importantly, affection – such as “what you do is cool.” It is important not to be alone in the world. Thus, a part of my efforts, since the second year at the university until after was to create the possibility of being in community.

It is important to note that these communities analyzed here are two, the artistic and the academic, and that in both we found crossings between performance and technology, whether in undergraduate courses, in which we found at least two semesters of studies on these topics, whether in the researched events and spaces, in which, among the performance actions held, we found a considerable number of works with technology.

The data analysis shows us that all performance events researched in Belo Horizonte for the past eight years have presented performances using technology. In some of them, 100% of the performances presented use of technology, such as QI – Quartas de Improviso (87 of the 87 presentations involved technology). In other cases, about 50% of the presented performances involve technology, such as the exhibition “Outra Presença – Museu de Arte da Pampulha” (49 of 75 performances), and the events of “Casa Perpendicular” (7 of 18 performances). The others, such as the “Festival Nenhum dos Mundos de Performance,” “Vespa  $f(x)^2$ ,” “Perfura: ateliê de performance,” “Performance no Memorial – Memorial MG Vale,” and “MIP – Manifestação Internacional de Performance,” presented at least three works with technology.

We did not include in this analysis the events FAC – Festival de Artes do Corpo and Festival de Performance BH because it was not possible to access the information that would allow us to evaluate the number of actions performed and/or the content of these actions, whether by texts, pictures, or videos, to identify the presence of technology.

From the results found, we can state that technology is present both in events and in much of the work presented in them, also reaching contexts of artistic training.

Thus, technology is present as an transversal element in the scene (artists, venues/events, and academic environment),

and this not only expands the possibilities of artistic creation, but also generates communication networks between artists and audiences, creating new forms of collaboration, interaction, and information sharing in art.

Concerning the academic context, this research shows us that the teaching of/in performance is still incipient in undergraduate courses in theater and dance of Minas Gerais. In addition, when it comes to technological performance, we note that this binomial is even more embryonic, but is further expanding.

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