An Artist's Perspective of Network Performing Arts

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The telematic dance is an art configuration in itself, this is the approach of all creative process that Ivani has developed since 2005. The Networked Dance performance understood not as a dance-on-stage replacement, but a new configuration emerged into the heart of the Digital Culture: the Internet. This is her challenge, working with Distributed Dance in several projects with different partners across the world. The goal is to research a specific dance performance created on/for/in/through the Net, that plays with the Net protocol and specificity. Questions arise: How could the delay/latency be used as an aesthetic approach and not as an error? How is the dancer's perceptual system affected when s/he has to interact with a remote partner and with a virtual world? How can we understand the simulacrum of a virtual shared space, and the different times zones convergence? This is an expanded dance, an expanded body.
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choreographer, dancer,
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Master and Ph.D Communication and Semiotics
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Corpo Tele-Sonoro
Tele-Sonorous Body

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Networked Performance between SARC & NYU
(i.e. feedback sound study between Brazil (UFBA) and UK)

http://www.youtube.com/watch?feature=player_embedded&v=valryzKPlP0

(first study at CentQuatre, Paris, artistic-in-residence with Cia. Latruc)
Julio Plaza:
Communication-Art: Aesthetical of Communication.
“it doesn’t produce objects; it thematizes the space-time”.

(Plaza *apud* Prado, 2003)
Network Performing Arts Production Workshops

March, Vienna

Artistic Process

Technology

Aesthetic

Interdisciplinary Research
• Cyberformance: Helen Varley Jamieson introduced this term in 2000 to describe “live performance with remote performers coming together in real time via Internet chat applications.

• Digital Performance: Barry Smith and Steve Dixon (2007) (...) “We define the term “digital performance” broadly to include all performance works where computer technologies play a key role rather than a subsidiary one in content, techniques, aesthetics, or delivery forms.”

• Digital Practices: Susan Broadhurst (2007) (...) performance practices that “prioritize such technologies as motion tracking, artificial intelligence, 3-D modelling and animation, digital paint and sound, robotics, interactive design and biotechnology.”

• Cyber-theater: Matthew Causey (...) (2003): “cyber-theatre, not unlike film and television, does not rely on the presence of a live actor or audience” He went on to ask: “is it necessary that some live element be present in the performance of cyber-theatre to make the genre distinction of theatre a useful model?”

• Virtual Theatres: Gabriella Giannachi (...) (2004) “the theatre of the twenty-first century in which everything –even the viewer– can be simulated

"Cyberformance? Digital or Networked Performance? Cybertheaters? Or Virtual Theatres?...or all of the above?”, Maria Chatzichristodoulou, Cyposium - Cyberperformance Symposium, UpStage, 2012
• *Networked performance is a synchronous approach to communication; that is, a shared activity between two or more people who are collaborating at the same time. Collaborators may be located at the same place or in different places. Using video-conferencing systems, people at different locations can see and hear each other simultaneously. This can be a two-way or multipoint method of communication. The basic system consist of computer, monitor, video camera, microphone, and speakers at each site* (Naugle, 2002:56)
Dziga Vertov (Denis Arkadyevich Kaufman - 1895/1954). Soviet motion-picture director - *kino-glaz* ("film-eye") theory—that the camera is an instrument, much like the human eye.

He attempted to create a unique language of the cinema, free from theatrical influence and artificial studio staging.

*The Man with the Movie Camera* - 1929

http://www.britannica.com/EBchecked/topic/626737/Dziga-Vertov
Different experises:

Network engineering
Audio/video technological field (engineering)
+

# Theater
# Dance
# Music

....
Different approaches, demands, needs, focus, objectives...

Network engineering (real time connectivity of datas)
Audio/video technological field ("realism", effects...)
+

# Theater (text)

# Dance (body/kinestetics)

# Music (time)

# Visual Arts..., # Cinema..., # Art Technology ...., # Telepresence....

>>> and also, for what: class? creative process? interchange ideas?
My career

Dance with technological mediation – 90’s
* (I avoid dance-technology terminology)

Telematic dance (Networked Dance) – 2005

AESTHETICS to transgress

• Not reproduce the dance on stage;

• How to use the”specificities of this milieu” (Network)
My research: Telematic dance (Networked Dance) – 2005

AESTHETICS to transgress

i.e. discuss the tele-presence: Corpo tele-sonorous, new body idea/presence (datamosh), avatar, robotic interaction, internet users, hyper-realmism, etc.

The objective is not the effect, but explore/understand the conceptual changes as well as the dancers perceptual system.
My research: Telematic dance (Networked Dance) – 2005

AESTHETICS to transgress

Artistic Process of Networked Art:

• Distributed process
• Remote participants
• Different times zone
• Different spaces (cultural and literally speaking)
Corpo Aberto
Open Body
2002
Espetáculo interativo PELE (2002) Ivani Santana
Ateliê de Coreógrafos Brasileiros – Ano I
Casa de Nina (2004) Ivani Santana
Network Performing Arts Production Workshops

March, Vienna

HOUSE OF NINA
environment 2

HOUSE OF NINA
environment 3

HOUSE OF NINA
environment 4

HOUSE OF NINA
environment 5
e fez o homem sua diferença (2005) Ivani Santana / GDC
“Break” with italian theater.
Stage as “environment” for dancers and audience.

“e fez o homem a sua diferença” (2005), Ivani Santana

Groupe Danse Contemporain - Ecole de Danse - Université Fédérale de Bahia - Brésil
Network Performing Arts Production Workshops

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e fez o homem sua diferença (2005) Ivani Santana / GDC
This backbone is designed to ensure not only the bandwidth required for usual internet traffic (web browsing, email, file transfer) but also the use of advanced applications and services and experimentation. The infrastructure encompasses 27 Points of Presence (PoPs), one in each state, plus branches to serve more than 500 educational and research institutions across the country, benefiting more than 3.5 million users.

Ipê Network is the first national optical network academic Latin America, inaugurated in 2005 by RNP.
In 2010, the Ipê network has undergone a qualitative leap, reaching the aggregate capacity of 233.2 Gbps, an increase of 280% compared to the previous aggregate capacity. This new network, which is the sixth generation of backbone operated by RNP, multigigabits speeds (up to 1 Gbps) are available for 24 of the 27 PoPs.

This is a cooperation between RNP and "Oi" telecommunications company for non-commercial use and Research & Development projects (R & D) of common interest.
VERSUS
(2005)
VERSUS (2005)
New demands to our (dancers and audience) perceptual system

Different physical world

Latency

VERSUS - 2005
Versus (2005), (In)TOQue (2008), e_pormundos Afeto (2009, with Konic), Fragil (2011)
March, Vienna

Network Performing Arts Production Workshops

New demands to our perceptual system:
delay changes the movement pattern

VERSUS - 2005
proyecto paso (2006,7) Spain, Brazil, EUA

Por onde cruzam alamedas (2006) Brazil 2 places

(In)TOQue (2008) 3 cities in Brazil
Fragil (2011): dance, theater, cinema, music and robotic art.

Performance for a new audience:
Internet user,
they are not spectator,
but a participant.
Robot, Interactivity, Avatar

Fragil (2011) (foto: A. Araripe),
creation LPCA, Nano, GP Poética
GTMDA
Work Group of Digital Media and Arts

ARTHRON
e_pormundos afeto
Ivani Santana
GP POETICA
KONIC
LAVID
(support RNP)
New creative activities must emerge such as multi-media creative solutions networks, not simply computer networks for Artists, but rather multi-media telecommunications networks with agendas that can engage multi-disciplinary constituencies. This will require the development of new skills and the cultivation of new relationships between the participants. The movement is towards the control of a meaningful context, creating environments not just to support art, but that create the possibility for new scales of creativity across all disciplines and boundaries.

(Kit Galloway e Sherrie Rabinowitz)