Suggestions of concepts to reflect on contemporary art based on the theory and practice of the Corpos Informáticos Research Group[1]

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Art is made of membranes that are more or less dispersed with patches and seams.

Corpos Informáticos are (un)settled in the flow of fluids

that leak through the unsutured stitches of the irremediable deforming processes,

in more or less random movements

generated by intermolecular – sometimes insignificant – forces.

Medeiros

The Corpos Informáticos Research Group was created in 1992 in the University of Brasília by professors and students in the Performing-, Visual- and Audiovisual Arts. Sometimes the Group also had musicians, and other times, dancers. We were many, and we have always been about 10 artists.[2]

Corpos Informáticos initially sought to think which body remained, out-lived, resisted, re-existed, and (dis)appeared confronting technologies. To this end, first it is/was necessary to think about what technology is and which technologies we are talking about. Considering that the first technique is language, Corpos Informáticos proposed to challenge the language that was aged, tamed, and sweetened, as Michel Serres (2005) put it. This inquiry began around 1994 and several concepts will be discussed herein.

Since we are speaking of language, let us begin in 2005, when we found the concepts of "hard" and "sweet" in Michel Serres's writings. Taking Serres's ideas to a

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[1] This article was presented as a conference in the 23rd National Meeting of the National Association of Researchers in Plastic Arts (Associação Nacional de Pesquisadores em Artes Plásticas - ANPAP) in 2014.

[2] www.corpos.org, www.corpos.blogspot.com.br, vimeo.com/corpos, facebook/corposinformaticos. Corpos Informáticos (translated: Informatic Bodies): Ayla Gresta, Bia Medeiros, Camila Soato, Carla Rocha, Diego Azambuja, João Stoppa, Maria Eugênia Matricardi, Mariana Brites, Mateus de Carvalho Costa, Matheus Opa, Natasha de Albuquerque, Rômulo Barros, Thiago Franco.

new level, performance is hard, as performing arts and as life. Language, on the other hand, is sweet, candy, sugar. Hard is *ex situ*, art off the axis, outside the museums, in the streets, in life, in the traffic of cars and passions, as opposed to sweet, which is *in situ*, institutionalized, recognized, monumentalized.

In a broader sense, sweet is language that is coded, decoded, analyzed and treated by linguistics, semiology, semiotics. Language is a living organism that changes continually, but surgeries, rescues, and patches quickly try to hide these flows, secretions and contaminations.

> The hard clamors for the touch, makes its way through the wet membranes, absorbs through the pores, and is sucked in through the uterus. $C_{12}H_{22}O_{11}$[3] homogenizes, destroys, preaches. Candies, chewing gums and lollipops for forged desires. War on cakes, on couscous, on cookies. The fructose element is circulation. The fruit, street performance, is considered an element of resistance, hard and sweet, sweet and hard, makes one feel the multiple faces of war, sleeps quietly and walks slowly. But does it still exist, like a fruit in nature, as a daily caress, a scar on the ear, within the people, within the cities? (MEDEIROS, 2012, p. 68)

With institutionalized spaces being sweet, another discussion fits here: which space is for art? Inside the galleries and museums one finds silence and respect. Which space is for advertising? Every space is for advertising, which has become an ever-growing mania: advertisements on televisions in overcrowded buses, on the back of seats in buses and taxis, on the back of seats in airplanes, on subway train doors, and on park benches, luggage advertisements on luggage carrousels at airports. In the streets, huge billboards are set apart every 10 meters, alongside the wide roads to hide the "ugly" favelas of the "beautiful" cities. Advertisement has yet another aspect: it is getting closer and closer to propaganda. When the word first emerged, propaganda had a political bias and publicity a commercial bias. Those who think that advertisement sells products are wrong. Advertisement sells ideologies and *modus vivendi* in points that could be delightful in our eyes.

The graffiti artists are persecuted and prosecuted, not being entitled to the so-called public space as a place for their urban actions, installations, and compositions. They all operate secretly in the dead of night, or, when funded by large companies, obtain permits for temporary installations near advertisements.

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[3] $C_{12}H_{22}O_{11}$, molecular formula of sugar.

Many sanitized museums and galleries sell advertising and/or propaganda: so-called politically correct art. The art that wishes to be alive as performance and urban composition seeks peripheral spaces; closed abandoned spaces and streets that smell bad. It is also a question of shedding light on these places abandoned by public power and for people without education or culture, thus contributing to the demise of these spaces. What lacks here is self-love and pride; fear is dilated and hope is provided by churches, temples, and sects, as Vladimir Safatle (2016) would say. The blood and the sound from yesterday's gunshot flow in these streets, the body in the nearest police station is certainly that of a 14-year-old boy. What language is spoken in these places?

> This society of ours is absolutely ridiculous. We have never seen so much weakness, such lack of initiative and of intellectual autonomy! It is a panurgic herd that only wants to see a "doctor" everywhere, and this has been increasingly justified as the "doctors" become demoralized by their ignorance and voracity of their work… (BARRETO, 1993 (1922): p. 60) [4]

Corpos Informáticos seeks to provoke the life of language by forcing it so that other reflections, flections, inflections are done, (un)done, and redone. Tamed language "leads the life of nabobs with aristocratic fumes" (BARRETO, 2001, pp. 778-779). Is art still the slang, the swearword of spoken language?

Descuido 7 (Carelessness 7). Camila Soato. Oil on canvas. 2011.
From Sérgio Carvalho's collection. Photo by Camila Soato.

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[4] This text was written after reading the book: *Lima Barreto*. *O rebelde imprescindível*, by Luiz Ricardo Leitão. São Paulo: Expressão Popular, 2006. This inspired re-reading Lima Barreto and using some of his expressions.

Negligible Fuleragem [5]

In the art of performance and in texts about performance we see discussions that do not try to define it, not to enclose it in words. This also gives rise to the need for other words. Corpos Informáticos proposed the terms "*fuleragem*" for the word "performance", "mixuruca" (negligible) for the word "ephemeral", "gang" (*gente mancomunada*) for "group". Group can also be "bunch", "troop", "drove". And art perhaps only wind. The Corpos Informáticos gang makes a negligible *fuleragem* as a form of wind.

Corpos Informáticos calls itself a group. Félix Guattari tells us about small groups, Gilles Deleuze and Félix Guattari refer to the pack (they say: herd of wolves. Would it not be pack?). Corpos Informáticos want to be a gang or gaggle of people. Antonin Artaud claims for himself a Body without Organs (Corpo sem Órgãos - CsO). However (and perhaps for that very reason) it is necessary to make a CsO for oneself so as to, with others, make a corpus, a political body: composition and decomposition (Spinoza).

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Others call themselves groups: Empreza Group (GO), ACHo (Group Antonieta Chegou Hoje, RJ). Others call themselves a "collective": Collective ES3 (RN), Collective Osso (BA), Opavivará (RJ), Filé de Peixe (RJ), and CORO, among others.

> At this point, the list of artist duos, for example, is numerous: Gilbert & George, Christo & Jeanne-Claude, Marina Abramovic & Ulay, subReal, Atelier Morales, Bernd & Hilla Becher, Pierre & Gilles, Mauricio Dias & Walter Riedweg, L. A. Raeven, Komar & Melamid, Glegg & Guttmann, Paulagabriela, Wlademir Dias-Pino & Regina Pouchain, Marcos Chaves & Giancarlo Néri, among others.... The list of groups is also illustrative: Guerrilla Girls, General Idea, Group Material, AES+F group, Camelo, Chelpa Ferro, Atrocidades Maravilhosas etc.

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[5] Fuleiragem is a Brazilian word that doesn't have a fixed meaning. It may be something not very serious (mockery) or durable. As this is not very serious we chose to say fuleragem instead of fuleiragem. The person who makes fuleragem is a fuleiro.

The relational and mobile nature of identity has a lot to do with these new experiences of post-studio art, in which a greater identification of culture and society is not a secondary concern like worry and interaction among different creators (NAVAS, undated, p. 1).

Birutas (e)vento [Windsocks (and) wind]. Corpos Informáticos featuring Empreza (GO) and TANQ_ rosa CHOQ_ (SP) groups. Rio de Janeiro 2014. Photo by Shima.

Unlike the author, we do not say "new" arts. In 2010, after visiting the exhibitions "Marina Abramovïc" (MOMA, NY, 2010) and "100 years of performance" at PS1 (NY), I returned to Brazil and discussed with Corpos Informáticos the fact that performance was "already" at the museums, that is, had become sweet, had become language. That conversation led us to the need for a new term for performance, and we declared we would no longer perform, but rather make *fuleragem*; also, we would not perform ephemeral art but we would do negligible things.

The *fuleragem* may be barbaric, may be vagabond, may be invertebrate, or a fleeing, indolent, relaxed, but not subservient. Mockery and cheating are implied there. Irony and cynicism can be strategic. Culhudeiros (Posers)[6] and the panurgic

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[6] Poser, a person with a fake presentation or a person who likes to tell or make up lies. The word "culhudo" is popularly used in Bahia, but not well known by the new generation. Lie, in slang used in Bahia, was also known as "culhuda". http://www.dicionarioinformal.com.br/culhudeiro. Accessed on September 7, 2014.

herd are not fuleragem. Bruzundanga (LIMA BARRETO)[7] is fuleragem. Satire and criticism are fuleragem. Corpos Informáticos want to be a fuleragem, but write books and laugh.

The *fuleragem* is neither a finished portrait nor has high-sounding titles. Performance, especially that in the streets, seeks secretions and contaminations without fear of contagion.

"Fear, as political affection… tends to build an image of society as a body tending to paranoia". (Safatle, 2016, p. 20). In 1994, we came across the term "*pro-noia*." This is the opposite of paranoia: in paranoia, someone is always chasing the paranoiac, working to destroy him/her. In *pro-noia*, someone is always, at this very moment, cooperating with, working for, collaborating with the *pro-noiac*. The *pro-noiac* is *fuleragem*, un-concerned because he/she is not pre-occupied and believes in co-llaboration (labour). The *pro-noia* has provided theoretical foundation for Corpos Informáticos ever since.

Iteration

Gilles Deleuze and Félix Guattari, as well as Derrida, refer to the concept of "iteration" as a broader and more open concept than that of "interaction". "We took the liberty of bringing this concept into the field of art and performance. In interaction, I walk the paths that are pre-established by the project/work's designer. Video games are interactive. The iterative invites participation and is co-llaborative, co-operative, as it expects an active participation by the crowd; the possibility of the artistic proposal being modified by the iterator: *iter* (path, way). In *fuleragem*, the performance may be modified, along the way, by the iterator.

Art that goes to the streets, distracts itself and moves like "the man of the crowd" (Edgar Allan Poe), the wanderer, without a route or a script. If it has any, it loses it; if it is open to the public, it is iteration. Street theatre is theatre, unidirectional speech, just like the television that hooks us on the couch, inert, pure garbage (the viewers) where sounds and images are spilled out to invite us only to watch and

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[7] "*Os Bruzundangas* was Lima Barreto's satirical work par excellence. Relying on Montesquieu's happy expedient *The Persian Letters*, he imagined a foreign visitor to describe the land of Bruzundanga, no less than Brazil at the turn of the century. Written in his last years, the work brings a strong ideological engagement and shows how much Lima Barreto could transcend his own frustrations and move towards an objective critical review of the structures that defined the Brazilian society at that time." (BOSI, Alfredo. In *História concisa da literatura brasileira*. São Paulo: Cultrix, 1994. p. 323).

to shut up. The art that ran away from home, left school, learned from the streets and wants to be open to participation, is iterative: when activated, the proposal (something proposed, previously placed) resizes and re-writes itself. It is not dead written, sedimented words, it is *pharmakon*, as Derrida (2005) would say. It is *pro-noia* receiving secretions and becoming contaminated: the work is done along the way.

Iteration is the repetition in a process, but the repetition must be understood as a reformulation, reinvention. Iterators are those who actively participate in a proposed process that does not have, a *priori*, a defined result, an expected duration, a defined place for its performance. In iteration, errors do not exist, since everything is possible, impossible, incompossible.

> The problem is that the incompossible is not the same thing as the contradictory. It's complicated. Adam non-sinner is incompossible with the existing world, another world would have been necessary. … In fact, everything we said previously implied that compossibility and incompossibility are truly an original relation, irreducible to identity and contradiction. Contradictory identity. (Deleuze, 1980)

That is right, Gilles Deleuze is referring to the concept of singularity, contradictory and incompatible singularities. We are expanding, leaking its concept, as Deleuze and Félix Guattari suggested in *A Thousand Plateaus:* an escape route, a *ligne de fuite*, that is, escape but also leakage. We are amplifying the concept of Leibniz, which Deleuze explains. Art creates incompossibilties: divergent series in seemingly converging neighborhoods.

We can also agree with Jacques Derrida (1972), when criticizing J. L. Austin, that since there is no fixed and correct or appropriate context for any word, and therefore no normality, there are always parasites and the possibility of failure: *infelicities*. A normal context cannot be determined. Hence, there are no rules for language acts. Further, we understand that in street art there is no fixed context and that parasitism is expected. Thus, we have iteration. This leads to the need to practice improvisation, deviation, openness to participation by the iteractor and/or his/her silence. Paulo Bruscky (2010, p. 54) refers to a "pact with chance."

Passersby have become used to silence. To take them away from this role of passive consumers, nomadic signs are required. Street art is a nomadic sign.

Performance: *Komboio*. Centro Cultural Banco do Brasil. 2010.
Photo by Carla Rocha

Nomadic signs differ from normative signs. Faced with the norms, we want to continue, we do not want to go in, we hate to buy, to rent. We want to borrow, to barter. We want to switch off, to change channels, to cross the channel by boat or swimming. We want to lose (to get lost), to deviate, to whistle. What is there? Sunset, the smell of guava, wind and sea air, a jazz concert for free in the park and your gaze on the nape of my neck.

Where does one find the deviation, the nomadic sign? Do we need to go by bicycle to find it? By bicycle, in Brazilian cities, everything is a nomadic sign: the sidewalks are full of potholes, the surprises are numerous, people smile at you, they worry about you not falling down, and being robbed is a constant possibility. Or else, go on foot! And then, give yourself the right to be art, part, panorama. Yes, it is ne-cessary to give yourself the right to be a panorama, to give yourself a break. As Bernard Stiegler (2007) would say it: give yourself some time. Be instant, singu-lar, unpredictable. Dress differently and let the police officer give you a ticket for:

"clothes in disarray". Be a scar, not from a surgery or tattoo, but a random scar. Let chance penetrate the movements and allow iteration. Carve the recollection of the tumble, of the tumbles. Write down the tumble of memory. "What does an archive become when it is carved in one's own body?" (Derrida, 1990, p. 8)

Street performance pours on the city body to leave its scars. A nomadic sign that enables a poetic dimension. *Caesura*, rupture, debate. We think of the show *Mar(ia-sem-ver)gonha* (*Maria sem vergonha*, literally Maria without shame), performed by Corpos Informáticos Group in Brasília, Ceilândia Fair and in Goiânia.[8]

> It is difficult to qualify *Mar(ia-sem-ver)gonha* in any category of the performing arts, even though it has taken the stage as its in situ space. Demarcated performance? Play without a plot, without a script? A return to Allan Kaprow's happenings? Homage to popular players, the cheerful characters from the streets of Brazil? *Mar(ia-sem-ver)gonha* dodges definitions. It is a flower, a rhizome, it is fragile and strong, it is a child and an intellectual. It does not attract bees, but a fly… The passersby found it strange, they tried to understand it. They asked what it meant, whether it was a cult, a sect, a protest. Some were bitten by the fly and enjoyed it, without ties. (Tinoco, 2011, p. 99)

Mar(ia-sem-ver)gonha Show. Brasilia, Goiânia, 2010.
Photo by Márico H. Mota.

Volution

"Volution" is another concept developed by Corpos Informáticos that may suggest nomadic signs to contemplate contemporary art, or rather the negligible *fulera-gem:* "volution" is not evolution, devolution, or involution. In "volution" there is no progress or novelty. Nothing is new, everything "volutes", re-volutes, and is iteration. There is "volution", volution-like processes aimlessly spinning in a spiral, without ever reaching the core (nonexistent), without ever keeping a single move-ment. "Volution" is similar to voluptuousness, when passion leaves the mind-body to become a *corpus* in the *pro-noia* of group pleasure. Frigates glide in "volution" through the sky.

In art, the body and its eleven senses[9] engage in the "volution" of the eminence of the present. The words become silent, the tendons drain out through the skin. The result does not always result. However, life has taken place, performance. Relaxation, lapse of silence, clear world. Bubbles of pleasure and empty mind. In language, taste what is hard, as opposed to what is sweet.

The Brazilian contemporary art "volutes": Flávio de Carvalho, Aimberê Cesar, Ota-vio Donasci, Ronald Duarte, Márcia X, Alex Hamburger, Lúcio Agra, Angela Freiber-ger, Bia Medeiros, Edson Barrus, Rosangela Leote, Claudia Paim, Aslan Cabral, Fer-nando Ribeiro, Maicyra Leão, Zmário (José Mário Peixoto), Rose Boaretto, Victor de la Rocque, Maria Eugênia Matricardi, Mariana Brites, Natasha de Albuquerque. This does not "volute" from hand to hand, it is carried by the wind.

Urban Composition, roll of the dice and *mar(ia-sem-ver)gonha* [10]

Art, they say, can be urban intervention or interference. Corpos Informáticos wa-nts to use – and prefers – the term "urban composition".

Octavio Paz (*ad tempura*) states: "The work of art is the just path and nothing more. This freedom is ambiguous or, in other words, conditional: we may lose it at every moment, especially if we take ourselves and our work seriously."

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[9] Corpos Informáticos invites the readers to find out their eleven senses.

[10] For roll of the dice ("*lance*") please refer to BRITES, Mariana and MEDEIROS, M.B. DANCE: O LANCE DO DADO. Uma pesquisa em arte e em escrita. In *ARTEFACTUM* – Revista de estudos das linguagens da arte e da tecnologia. N1, 2014.
Available at http://artefactum.rafrom.com.br/index.php/artefactum/article/view/249. Accessed on September 10, 2014.

Urban composition does not interfere (inter-fear) or intervene (surgical intervention is for weak men and women who fear old age); urban composition composes and decomposes with one's own body, with someone else's body, with the so-called public space, with the Internet. Deleuze comments on Spinoza:

> Every time a body encounters another body, there are relations that compose and relations that decompose… But nature combines all the relations at once. Thus in nature in general what does not stop is the fact that all the time there are compositions and decompositions of relations. All the time since, ultimately, the decompositions are like the other side of the compositions. But there is no reason to privilege the composition of relations over the decomposition since the two always go together. (Deleuze, 1981) [11]

We want the aesthetics from forgotten places based on the story of the canoes that glide over. This coupled with the pollution from São Paulo and a lot of vagabondage from Rio de Janeiro.

In the world, the artist can be life, participate in life, bring life or launch art. In the streets, the artist composes, decomposes and rolls the dice. The urban composition evidences the delirium in which the city-dwellers pass by and run by without seeing, hearing, touching or massaging. To compose is to massage the spaces and in there implement previously invisible deviations, rivers and meanders. To compose is to be *fuleiro* in a negligible way, joining politics without a political party, without a shirt, without direction, making events, creating winds, even if this is serious and implies writing texts and winning awards. To compose is not to create or leave traces, as Derrida wanted: we must invent in the *fuleragem – écriture* (writing) is the affair in the core of the Group for the group.

All this is to play with philosophy. *Mar(ia-sem-ver)gonha, ia-sem-ver, and mar( )gonha*[12] are non-European philosophical concepts derived from the concepts of rhizome and tree developed by Gilles Deleuze and Félix Guattari in *A Thousand Plateaus* (1995). They distinguish the tree from the rhizome over long and complex pages, and conclude: every tree is somewhat a rhizome, every rhizome is so-

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[11] *"Chaque fois qu'un corps en rencontre un autre, il y a des rapports qui se composent et des rapports qui se décomposent [...]. Mais la nature, elle, combine tous les rapports à la fois. Donc dans la nature, en général, ce qui n'arrête pas, c'est que tout le temps il y a des compositions et des décompositions de rapports, tout le temps puisque, finalement, les décompositions sont comme l'envers des compositions. Mais il n'y a aucune raison de privilégier la composition de rapports sur la décomposition puisque les deux vont toujours ensemble".* DELEUZE / SPINOZA. Course at Vincennes, January 13, 1981. webdeleuze.com/php/texte.php?cle=31&groupe=Spinoza&langue=1

[12] In Portuguese, we say 'maconha' (term near "margonha") for "marijuana".

mewhat a tree. We are *maria-sem-vergonha*, a Brazilian mundane flower, native of Zanzibar, like all Brazilians. This is tree and rhizome simultaneously, and we don't need many pages to explain how negligible the concept of *maria-sem-vergonha* is.

Mar(ia-sem-ver)gonha grows everywhere, is *fuleragem*, shameless (although it is ashamed of and disgusted by Brazilian politicians), does not value hierarchy and anticipates that everything that is flat, egalitarian, is not a hypothesis either: it is a lie!

The urban compositions leak without a game board, whether they take place in the city of mockery, cars and sewers, whether they are secretions and contaminations on the world-wide web. Art composes and decomposes: it sets the dishes on the table and serves an unusual and hot knowledge; with the forks staying on the side, hurried fingers dig, delve, lubricate, sometimes being a hoe, sometimes being a spade. Many times, a roll of the dice.

The *fuleragem*, *mar(ia-sem-ver)gonha* is playful, but also scolds. It skips rope and trips, plays capture-the-flag and falls, gets hurt but does not cry, making lines of flight. It dodges, crashes events, writes books and betrays itself. It laughs when it finds anyone and calls them to the game: Performance, body, politics.[13] *"Constant subversion only makes sense if it does not seem to be a political slogan, if it allows recreation, which is the same as re-creating"*. (Bruscky, 2010, p. 55).

A performance, in Corpos Informáticos, is a *fuleragem*, but it can also become a vagabond, a tramp, treacherous, a hacker, a moth, wind and rain. Rain can be rain, and can be a plastic pool, a splash from a water truck.

Our performance does not speak much, it lies, because the *fuleragem* mocks, steals, speaks, writes and sows words in gestures and desires. Dilated incompossibility. Evando Nascimento (2004, p. 61) states:

> a theory of literature is not conceivable in Derrida, unless we could imagine a theory that does not propose concepts, that does not secrete conceptualizations as a unity of meaning, as a systematic cut in the unity of signification. If it does exist, such a theory should speak about the secret without reducing it to a thing, a theme, a subject, in short, an entity.

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[13] Performance, corpo política (*Performance, body, politics*) are events that have been organized by Corpos Informáticos. www.performancecorpopolitica.net, www.vimeo.com/corpos.

Hence, if a theory of literature is not possible or if it is only possible if it is a theory that does not propose concepts, the same could be said about performance, "it does not secrete conceptualizations as a unity of meaning". It speaks in secret, of the secret, but this secret secretes and mocks, rolls the dice, like beer spilled on the table. The whole body, with its eleven senses, is in the game.

Corpos Informáticos featured in show Ultraromântico (Grupo Liqui-dificador) [Ultraromantic (Blender Group)], Brasília, 2016. From left to right: Mariana Brites, Ingrid Kaline, João Stoppa, Thiago Fran-co, Natasha de Albuquerque, Rômulo Barros, Gustavo Silvamaral, Matheus Opa, Zmário, Ayla Greta, Bia Medeiros, Bruno Corte Real. Photo by Mateus de Carvalho Costa.

No conclusion

The *fuleiro* is the hacker of all artistic languages, but also of such dumps as the Legislative Assembly, the House of Representatives, among others. The performance changed painting, sculpture, theatre and dance. The *fuleragem* operates in surreptitious caresses and dance on the city of Brasília, under the national flag or at the ports.

The Group, the research group comforts, makes it hard, as Michel Serres would put it, but we want to remain agile like players of *capoeira,* out-live, resist. We want to lose (to get lost), to deviate, to whistle, to wander like children and remain shameless.

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