

# PERFORMANCE ART: COLLABORATIVE MULTIDISCIPLINARITY AS A SENSITIVE EXPERIENCE

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## ABSTRACT

This article reflects on a creative work in Performance Art which has amalgamated the visual arts, theater and dance in a multiple conception, also involving the anthropological field research in its transdisciplinary perspective. The research was focused on the collaborative creative process of nine Performances that constituted the Exposição. The individual and, at the same time, collectivized experience of the artists contributed significantly to the definition of ethical, aesthetic and political choices which crossed the process as a whole. The difficulty of conceptualizing Performance is taken into account in this research, due to the term's various possibilities of unfolding, especially in the multidisciplinary artistic universes. On the other hand, it posits itself as a diverse and plural space-time of the art-bodies, standing as a recurrent presence in contemporary art. The present investigation still aims to approach the understanding of Performance as moment of a sensitive experience.

**Keywords:** Performance. Creation. Field Research. Collaborative Processes. Experience.

The complex and diverse contexts of contemporary world expand in space-time and glide through networks of human manifestations originating from diverse perspectives. The twentieth century proposed significant ruptures with these paradigmatic worldviews. It would be impossible to name the countless thinkers who, in a sense, have moved the paradigmatic changes of the twentieth century<sup>1</sup>.

The ancient and hegemonic ways of thinking bubble and overflow to other perspectives of the world in every fields of human knowledge from the sciences, philosophies up to the arts. The effects of dissatisfaction with human dimensions suffocated by reason deserve to be highlighted. The expressive appreciation of reason, reinforced by the *cogito*, or by the famous statement of the French René Descartes “I think, therefore, I exist”, he is just one detonator of some of these reflections.

The current critical-reflective pathways operant in the contemporary seek to revolve definitive ways of being, thinking, acting and feeling human for others more transitory, expanded, uncertain, sensitive ways. Here, the prefix post is multiplied in post modern, post human, post dramatic, among others. Contemporary art emerges from this post and it could not be different.

The European Vanguards of the early twentieth century were already calling for ruptures which reflected propositions of diverse knowledge in the following decades<sup>2</sup>. Nowadays, this knowledge shares space with others from different origins from various places and times. East, west, north, south, past, present - and even future prospects - mingle forming fertile broths of pluralized knowledge and they are detonators of multiple possibilities of making arts. In addition to space-temporal expansion, there is also a multifaceted immensity of social, economic and cultural diversities reinventing themselves daily.

The traditional ways of conceiving art that safeguard its historical conventions live with the recurring ways of operating today, reflecting many transformations. These transformations act over time in their developments and dimensions; the space and its multifaceted appearances; the body in its multiple possibilities to perform in arts, among others, as well as the countless ways to conceive the art unfastened from the historical framework in isms. Sustained by elaborated referrals and supported by technical-expressive and formal choices coherent with each

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<sup>1</sup> The theory of Einsteinian relativity disassembled the prevailing idea about the concepts of space and, especially, of time. Their assumptions shook the belief in absolute dimensions and brought to light the relativized thought. Indeterminism as a philosophical conception that preaches non-causality and the non-linearity of things also contributed to a branched perspective of the world. The quantum theory, when discussing the phenomena of matter, changes its own conception of itself by understanding itself as probability no longer as something definite and predictable. Freud with his ideas about the unconscious and Jung about the collective unconscious also contributed significantly to valuing aspects of being that go beyond the individual and the conscious reason.

<sup>2</sup> It is worth noting here that even recognizing that the Vanguards refer to a kind of art inheriting from a European, white, colonizing, dominant western sociocultural organization, one cannot forget that the Americas, in turn, are also descendants of them for so long hegemonic and committed with the modern reason.

emerging proposition, contemporary art still reorganizes not only affected, but also affecting the intense, dynamic and symptomatic technological development that imposes the simultaneities and virtualities of the present world.

This revolution crosses the contemporary bodies reconfiguring in multiple states and destabilizing human beings and, here, the contemporary artists who are the creators of this investigation. Among the searches of these artists is inserted the aim of this article based on the collaborative creative process of nine performances which composed an *Exposição*. This *Exposição* was an exposition of nine bodies in performance performing repeated actions over the 2 hours in which they were exposed each presentation<sup>3</sup>. The performative actions added actors, dancers and visual artists in two events. The first one was in 2016, and the second in 2017. This work of art creation consisted of an interartistic conception and involved the anthropological field research that supported its transdisciplinary perspective. The individual and simultaneously collectivized experience of the artists contributed significantly to the definition of ethical, aesthetic and political choices of work re-verberating the sensitive experience of the artists.

To reflect on the proposed work, this text was based on contemporary art, first of all, only to situate the art of performance as an inherent manifestation of this multidisciplinary context. Subsequently, it crosses anthropology and field research as experience in order to clarify the transdisciplinary transit as an investigative option. Following this, the pulsating concept of collaborative process contributed to the elaboration of the *Exposição* to reach some momentary considerations that hover over the perspective adopted.

### **The Performance Art – multiple art**

The present reflection takes into account that the attempt to conceptualize Performance is an arduous task because of the amplitude of the term's unfoldings, especially in contemporary artistic universes. The term also owes its amplitude as synonymous of execution, especially in successful actions. In academic universes, it is often studied in a research field called Performance Studies that dedicates itself, according to Schechner (2003), to the moment when one or more bodies are manifested for the appreciation of others with many forms and functions. However, in any of these contexts it is a moment in which an action materializes itself having been conceived to be fugazly shared. The Performance studies refer to well defined and delimited events, marked by a context, by a convention, by its use and/or by tradition, always having the agent body as the first reference. The "performances mark identities, bend time, reshape and adorn the body, and tell

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<sup>3</sup> In some dictionaries of Portuguese language, it appears as synonymous for representation, but in this text it refers to being present as a performative body in opposition to idea of representation of something other thing.

stories" (SCHECHNER, 2003, p. 27). On the other hand, it cannot be forgotten that the performances are a constitutive part of a broad formative, sociocultural and/or creative process that precedes it.

In this work, the term performance refers to one more of its outspread, that is, it refers to an artistic manifestation that received this denomination around the 1960-70 years, originating from the advances of avant-garde from the early twentieth century and exponents of visual arts, dance, theater over the next decades. Thus, the Performance Art begins to receive this name around the 60 years in the United States of America. Its basic assumption is the understanding of the body as a work of art. Its experimental character emerges from several other previous artistic manifestations, since the vanguards of the early twentieth century, but was accepted as a means of artistic expression around the decade of 70 (GOLDBERG, 2002, p. 7).

Among its propositions is the non-aesthetic framework that operates in the inexorable dilution of boundaries between arts. The incorporation of haphazard also becomes recurrent with the opening for improvisation in unusual degrees until that moment. The interlocution between art and public appears with a non elitist bias, in a certain way, by promoting access by removing the museum and theater as the only places of this kind of work. In some studies, there is also the interaction with the public that is instigated to participate. The appeal to other senses, beyond the visuality, also appears frequently in these works. Besides that, the transgressor nature of this kind of art is intense because its works commonly carry a subversive tone formatted by its artistically simulated social construction. According to Taylor

Performance [...], is a social construct, it indicates artificiality, simulation, or 'staging', antithesis of 'real' and 'true'. They refer to the linguistic roots key terms as evidence: 'art' is linguistically connected to ARTIFICE. (TAYLOR, 2012, p. 33)

Contemporary art is a constituent of this world, as well as it constitutes and Performance Art is one of the ways by which human beings manifest themselves in this context. Therefore, in this seemingly troubled universe by the shaking of stabilizing paradigms, the contemporary artist emerges with his questioning production by himself, above all, peering a destabilizing state of his field of knowledge by launching himself to multiple. The multidisciplinary word comes from this clearly instigator context. The time is reinvented in pluralized dimensions, the instituted spaces are reassessed or re-evaluated multiplying possibilities never considered. Finally, there are several developments of this expanded context.

Thus, the artist himself as body-art<sup>4</sup> rethinks himself and presents himself as an artwork. The performance arises from this instigator universe with the hybridization of languages in communion with the public, especially, assuming this precipitating presence of the artist body who emerges as an art work, that is, becomes the art work itself. In the words of Battcocks (apud COHEN, 2002, p. 76) "In performance the figure of the artist is [...] The art itself." Peggy Phelan, in turn, reflecting on the ontology of performance, states that the performance's

only life of is given in the present. Performance cannot be saved, recorded, documented or otherwise participate in the circulation of representations of representations; once it does so, it becomes something other than performance. To the degree of performance attempts to enter the economy of reproduction that it betrays and lessens the promise of its own ontology. Performance's being, like the ontology of subjectivity proposed here, becomes itself through disappearance. (PHELAN, 1997, p. 171)

Even considering the author's coherent logic, it is essential to remember that, in the 21ST century, the relentless coexistence with the virtualities became almost inseparable from the forms of organization of human life. Terms such as videoperformance, photoperformance, reperformance multiply. In a certain way, Benjamin (1955) already alluded to this vertiginous panorama, in the mid-twentieth century, when he mobilized the thought about the increasing technical reproducibility of the artworks. In the wake of this thought, Melim tries to make an approach that, herself, calls the most distended of the concept of performance in the visual arts. For the author, this notion arises as

a variant of procedures, reexamined by means of performative elements present in the constructive order of many works presented in form of videos, installations, drawings, films, texts, photographs, sculptures and paintings. (MELIN, 2008, p. 9)

The restlessness explored in this work found in Performance Art the expanded places of the contemporary scene. As aforementioned, contemporary scenic and visual productions constitute and are constituents of the ways of being, feeling and thinking in the post modern, post human, post dramatic world, among others. Currently, performativity overflows to knowledge which is dynamically reelaborated on transdisciplinary and hybrid platforms, with rarefied boundaries, constantly destabilizing the unpredictable paths of the haphazard. Here, performance emerged as contemporary art in which the body is the art itself and not its instrument, support or conductor, being person or virtual.

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<sup>4</sup> The body-art is the one "that presentifies in performances, in any scenic form". (BIANCALANA, 2014, p. 167)

The recurring discussion about the belonging of the Performance Art seems to be, then, an impoverished vision, because its first manifestations already sought to escape the current and hegemonic aesthetic frameworks of its time. According to Melim (2008, p. 10), since “the European avant-garde, already outlined performatic actions that aimed ruptures.” Among the avant-garde battles of the early twentieth century, emerges the rupture with the rigid borders of the artistic languages and their epistemological assumptions still dogmatic. Thus, the transdisciplinary perspective of this work is interartistic and calls for anthropology by adopting field research as one of the trigger devices of its practice.

### **Field Research – transdisciplinary perspective**

It was not just the arts that promoted thunderous ruptures with the modes of doing in force. The paradigmatic reformulations that germinated in every field of knowledge obstructed borderline boundaries that were intact. Therefore, the ways of doing researches also revolted the traditional investigative directions that were supported by scientific methods guiding and ordering their practices. Many research methods prior to the twentieth century had a bypassed attitude towards their epistemological field and adopted a linear and causal *modus operandi*.

This new landscape triggers the crossing to track and embrace the diversity. In this context, this performative artistic investigation did not use a predetermined scientific method. Its proposal made use of some methodological referrals that could provide the elaboration of a procedure that, in turn, admitted certain flexibility during the work. The main approach of this methodological procedure is the dialogue established with anthropology in the appropriation of field research as the instigator moment of doing. It is essential to point out the field research as an instigator moment and not as a space-time promoter of ethnographic interpretations. The elements that emerged from the relations established in field research constitute the Performances elaborated for the Expositão.

The choice of field trips as proposal was made by visualizing in them a way of approaching with the universe researched and entering their experiences and visions about themselves in the world. According to Laplantine, the field research “is not only about collecting, through a strictly inductive method a great amount of information, but in impregnating itself with the obsessive themes of a society, its ideals, its anguish.” (LAPLANTINE, 1996, p. 149). By importing these experiences into the creative process, the aim was not to speak for these people investigated, but to talk with them. The experiences mingled themselves and at no time were separated from the personal intentions of the researchers. Instead, they were assumed, amalgamated and constituents of the work. There is no neutrality or impartiality in this proposal of artistic and academic creation.

The field experience relates directly to the origins of the term Performance. The word Performance derives from the ancient French *parfournir*, which means “complete or accomplish entirely”, thus it indicates the moment of expression/communication that completes an experience, being this the last of the moments that constitute the procedural structure of lived experience. Therefore, it is part of the expression of experience as Turner asserts (apud DAWSEY, 2005, p. 163-164). In other words, the artwork has the space-time of field as a constituent part of its performative moment.

To the approach of the word experience, the research also sought to focus on it according to Bondía’s arguments (2002, p. 25) to illuminate the understanding about this term that has been explored, often in a trivial, quantitative and utilitarian way. The etymology of the word experience came from the latin *experiri*, which means proving in the sense of experimenting, and the stem *periri* is also part of *periculum* which, in turn, means danger. The scrutiny of the word in its Indo-European *per* origin, allows to find the idea of crossing that means trying, venturing out, taking risks. Among the Greek roots is the *perao*, which means to pass through and *peras* that means limit. The author still attempts to the prefix *ex*, which condenses the meanings of foreign, alien, exile, stranger and existence.

The contemporary world, with its chronic quickness, its astonishing eagerness productivity and its strong preventive trait, features that proliferate by information, empties the experience making it rarer every day. The experience, for Bondía (2002), is understood from an existential bias associating it with the production of meaning in opposition to the ideals of information/opinion with which it has been approximated. This way, it being something that happens in someone, it can’t just be something that goes through someone without making sense. Performance as meaning production implies openness, receptivity and exposure, carried out through experimentation, crossing, risk, something that touches deeply.

For Bondía (2002, p. 22), the experience should be separated from the information. Knowledge of the experience is different from knowing about the facts referring to things. The information triggers a reading that produces rational knowledge. The sensitive reading, in turn, is not rational and can propose the experience. This course of experience meets one of the characteristics of Performance. According to Cohen, it proposes

the elimination of a more rational discourse and the more elaborate use of signs [that] cause the performance spectacle to have a reading that is, first of all, an emotional reading. Often the spectator does not “understand” (because the emission is encrypted), but “feels” what is happening. (2002, p. 66)

Therefore, performance may propose a sensible and/or rational reading. Often, it is not only about propagating its possible codes for appreciation. The codes, alone, may not reach the public, but may allow a rational reading of their information. There are performances that concern, primarily, with this character of the

encrypted emission and not with the refined reading of the senses. They are distinct and non-excludent forms of Performance Art. The experience beyond the rational dimension is provocative and lawbreaker of this world yet strongly guided by reason.

Marina Abramovic, one of the main contemporary exponents of the Performance Art, is an insistent articulator of the frictions of experiences that mercilessly put the sterile knowledges accommodated in the spotlight. This artist has proposed, recurrently, impactful experiences to her audience. Her works require a lot of her psychophysical preparation to achieve the aim of this contact-experience between performer and public. Among her last pieces is *The Artist is Present*. In this work, she proposes to sit at Museum of Modern Art for eight hours a day, six days a week, in a period of three months. Her action consists only of waiting for people to sit in front of her to look at her. According to the performer, this proposal requires an intense preparation of herself.

However, in addition to simplicity, I am always involved with effort, and my work requires an immense amount of preparation. This applies, especially to *The Artist is Present* (the artist is present) – one of the hardest pieces I have created. (...) When I finished *The Artist is Present*, I felt a total mental and physical exhaustion, as I had never felt before. And also all my worldview, everything that seemed important before, my daily life, the things I liked or not, everything turned upside down. (LUCIANA BRITO GALERIA, 2010, p. 17).

From Marina's talk can be held an aspect that approaches the *modus operandi* of this research. The preparation of the artist is understood as an experience, modifying the being because the work reaches the artist him/herself. To Bondía the subject of experience

is not the subject of information, of opinion, of work, which is not the subject of knowledge, of judgment, of doing, of power, of wanting. If we listen in Spanish, in this language in which the experience is 'what passes us', the subject of experience would be something like a territory of passage, something like a sensitive surface that what happens affects in some way, produces some affections, inscribes some marks, leaves some traces, some effects. (2002, p. 19)

After all, here, the art-body presents itself as a passing territory in which the work interferes instantaneously. The artwork exists at the moment of contact with the public precipitating an interlocution between the artist (s) and the work. Didi-Huberman (1997) says that not only what is materially visible can be seen in the form of the artwork. At the moment that people look at the artwork, something can touch deeply if the connection installs a fertile stream of exchanges. The effects of contact with artworks pass through the visual field, but also by other fields of the sensitive. This can happen from the life references of those involved in the contact.



The artwork which is not an object, but is body-art that also looks with all its references, composes multiple and dynamic interferences. The approach of the aforementioned author, although focused on artistic objects, can be thought to the performativity, because the body of the performer is the artwork. In short, the author proposes that it is necessary to close the eyes to see and this belongs to the field of experience, since the

act of giving to see is not the act of giving visible evidence to pairs of eyes that take unilaterally the 'visual gift' to satisfy unilaterally with it. To see is always to worry about seeing, in its act, in its subject. Seeing is always a subject operation, therefore a split, restless, agitated, open operation. (DIDI-HUBERMAN, 1998, p. 77).

From this point of view, looking at an artwork is also approaching the experience pointed out by Bondía, especially in works such as those of Abramovic works which, in herself proposes a shared experience. When the artist cites these terms, she can refer, in the first instance, to the transformation of herself and the kind of expression-communication that she seeks with her audience, a "direct transmission of energy between the artist and the public" (QUILLICI, 2008, p. 2). The search for this connection is related with the work of oneself since the conception of the creative work. The expression-communication that Abramovic seeks does not belong only to the field of rationality and information, but rather from experience. The transmission of energy cited by Quillici occurs in addition to the information or meradecoding plan. It seeks to touch the senses via the proposed codes. Sitting in a chair in The Museum of Modern Art was a part of her work. Before this simple action, and even of each Performance of the artist, there was a work that preceded the artwork. This preparation is part of the life and work of the artist intertwining them beyond the visible and rational. Each artist chooses, in his life and art, the experiences he brings with him, and welcomes the ones that may be provocative of his performative artwork.

In this research, the field research site was already chosen from the personal concerns of each artist that multiplied his/her intensities, desires and textures in contact with the field. This delusional transit of restlessness taking a body in field research proliferate even more in the collaborative creation Laboratory of the Performances that composed the *ExposiAção*.

### **ExposiAção and Collaborativeness**

The *ExposiAção* was a work performed by artists from a research group that investigates relationships between artistic performativity and cultural elements. Thus, when considering the pluralized, multifaceted context, exposed throughout the text, it was also necessary to map the redefinition of relations between the members of the groups of artists in the contemporary to establish the creative postures in the group itself. This redefinition will be delineating also diverse nomenclatures

such as collective and collaborative, more recurrent terms in the current panorama. The indiscriminate use of these terms has not sustained its proposals and this discussion is not exclusive to the arts. Therefore, we sought to approach only a few questions that gravitate around the emergence of these terms, from the middle of the twentieth century, in order to illuminate the ways of operating the groups and their means of understanding the creation with resonance in the expanded conceptions of contemporary art.

Florian Schneider (2007) is one of the authors who has been thinking about the works developed by various groups in contemporaneity. The author, professor at the University of Norway, is also a filmmaker, activist and writer. However, what matters is their objective notes and their approach to the joint work that is related to the current world. If, on the one hand, the discourse of this author is not directed to artistic production, specifically, on the other hand, its arguments help to think about the joint works that have intensified in contemporary artistic universes, similar to a mesh knitted by various threads and mutants.

In view of the reflexive exposition of the author, he focuses, in particular, on the collaborative term. In this way, collaborative is not simply working together, but rather forming a network of interconnected approaches and efforts. This network seeks the non-neutralization of the individual in face of some kind of community ideology as it used to happen in the collectives emerged in the mid-twentieth century. In the 'collectives' there was a kind of subordination of the participants to a common identity. Individuals needed to amalgamate by losing their own identity in the name of an agglutinating ideology. In the collective, the homogeneous, the unified, the similar, the conformity, the consensus prevails. In the collaborative there is a kind of coexistence that aims to respect individual referrals.

Currently, the reflections on collaborative processes in the arts are still at a preliminary, eclectic and incomplete level of compression and definition building a moment that discussions are urgent, even if they contribute to generate even more (in) understanding and (in) definition. In this way, the word collaboration has been directed by a complex reality that lies beyond the romantic notion of community. It is a paradoxical relationship between co-producers that affect each other.

The collaborators are not questioning an authority, often necessary, nor intending a utopian equality. On the contrary, values such as leaderships and diversity of experiences are comprehended, and equality would be standardized. Here, it avoids the arrogance of absolute power, unconditional and often emptied. This prerogative approaches the prospects of being in the contemporary world that absorbs diversity, instability, risk, error, plurality, multiple dimensionalities of space and time. The collaboration does not seek a system of exchanges of possessions, but of flow, in which the static positions of maintenance of power are far away.

In these contexts, many times, nothing is produced without causing the slightest alarm. On the contrary, vacuity is understood as a possible propellant force of creation. This mode of operation promotes a movement capable of generating the chance of unpredictable access. The desire to cross the family boundaries of experience, skills and intellectual resources redirects in order to enter into the amplified territories of non-exact dimensions. The abilities emerge from the contact and the relationship with others. By trespassing the stalled limits of predictable operations, those involved can be found in an unexpected and multiple network of uncertain contact points that cause landslides, crossings and exchanges.

The collaboration, in this way, implies the acceptance of the unstable. It carries out exchanges of knowledge by moving awareness. The collaborative develops differentiated relationships between heterogeneous individuals defined as singularities. The collaborative processes, as they are discontinuous and unpredictable, remain even when the general objectives of the group take a particular direction. Pure rationality absorbs the relationality that breaks down and recomposes information and/or for temporary use in unexpected dynamics.

The collaborative processes allow the singularization of the participants, especially when refusing the old authoritarian hierarchical postures and the dilution of singularities. Collaborative work emphasizes ideological non-conformity and points to a horizon of possibilities that do not necessarily mean complicity. Individuals can carry out approximations and detachment without communion or unification. Rusham (2015) proposes a collaborative model that she calls a consensual post, in which the participants of the collaborative configuration can guarantee certain autonomy, preserving their uniqueness in the group.

The creator process adopted for the *ExposiAção* was developed considering this complexity of the contemporary world. The procedure emerged as an integrative way of singular experiences. The individual choices addressed emerging political issues in the intricate economic and social-cultural landscapes of latent and instigating performative practices in progress. The booster elements of the proposal were anchored in the experience of life linked to the experience of field research, especially in the obstacles arising from the diversified and constantly changing universes, typical of the fertile dynamics of contemporary world. These performances addressed environmental issues, issues discussing aspects related to cyberculture, gender issues, issues related to exacerbated consumerism, issues of political nature in current Brazil and issues based on racial prejudice. The Performances were: *Eu Tenho Nome Próprio; Diane; Mãe, pai or responsável. Ass: \_\_\_\_\_; Sorria? Você está sendo vigiado; ReXistência; Aqui ou AliXo; Planalto; Jornada dupla, tripla, quadruple; Joana Encaixotada*. The works preserve the anarchic tone of Performance Arte by transgressing crystallized notions of sociocultural attitudes proposed by the artists.

During the year 2016, weekly meetings were held in which the Performances were elaborated, presented, discussed and reelaborated collaboratively, before going public. Each performer chose his/her argument from personal concerns which, in turn, were already part of each person's life, motivating them to act artistically through the way of life and field experiences. During the period in field research each artist recorded his/her experiences in journals marking not only the events, but also the objects that participated in these events in the surroundings. The affections arising from the choices considered relevant by each one have crossed the bodies from the arguments defended by each artist involved in the creation; the aesthetic approach; the formal elements, such as objects, costumes, sonorities, among others, to performative actions. Subsequently, each moment on exposure to the group was faceted due to interferences in the collaborative experience. The nine reformulated proposals were gathered and presented at the *ExposiAção* as part of the programming of the II International Colloquium of Ethics, aesthetics and politics of the Center of Language Arts of the UFSM.

One of the points addressed for discussion about the collaborativity sought to rethink the historical hierarchies in the attributes and status of the artists in their conventional functions, of performer, director, actor, choreographer, dancer, among others. By clarifying the discussion about hierarchies, it can be noticed that this attitude, consequently, generates and starts to cross issues related to the authorships. It was not about eliminating any kind of thought or understanding of the notion of hierarchy under the risk of falling into chaos. It was about thinking about how to establish other non-authoritarian forms of hierarchies, that is, understanding them in their functionality and not in their power component.

In which plan would the elimination (or rather dilution) of the hierarchies reside? In the leadership resulting from the experience or of a knowledge pronounced and agreed by the group; in the emphasis and importance of the technical data sheet of each work; in the social, cultural or economic influences of certain components of the group? How does it establish itself? By the adequate professional profile of the people or by the economic returns of the investment? As the components of the groups have thought themselves in this context, how have they been self-styled and why? These issues illuminate the investigative courses on the relations established in the groups of artists in contemporaneity. These surveys are not simply interested in exploring and describing the *modus operandi* of the groups. These investigations reflect the interests and technical-expressive-communicative needs of human beings in current societies and communities, that is, they are fruits of the way of being, thinking and acting contemporaneous.

There are many groups that refer to works that, to a greater or lesser degree, adopt this joint attitude in the relations they establish among themselves. Care, rigidity, respect and adequacy to this new way of being in the contemporary world, with the interests and individual needs, seem to be indispensable in collaborative work. For this reason, investigations are already proliferating for

these issues that unfold in different possibilities of organization and planning. Nowadays, the creation in joint processes assumes a complex and, sometimes, an incomprehensible act of communication and interaction between dynamic and multifaceted individualities.

### **Transitory Considerations**

The Performance Art, by subverting aesthetically ideas, values and behaviors stiffened and taken as reference, stimulates an investigative posture that has leveraged the researches functioning as support for the construction of the multidisciplinary and collaborative art bodies. The performer, when on the scene, assumes an artistic attitude that depends on the re-elaboration of self as art, driven by the seemingly limitless creative processes of contemporaneity.

The field research performed as part of the research group's actions has been endorsed by living with the investigative focuses, which already establishes the first forms of collaboration. The experimentations on the topics mentioned overflowing symbolic elements that referred to the exchanges of experiences in the field during the investigation. The methodological procedures deriving from anthropological knowledge and its strange gaze, in turn, launched to different cultural universes, have contributed significantly to the arts of the scene. The strangeness and field research are extremely fertile activators of the process oriented to the construction of other knowledge that differ from the anthropology itself and transition to the knowledge of the performing arts made possible by the body and/or virtual.

The experience originated from the coexistence, in turn, was transported to the creation laboratory, in which they were experienced by crossing the poetic sensitivities of the other artists and stimulated by the objects brought by them from the fields investigated and recorded in journals. Therefore, experimentations developed individually and launched to the group in systematic exchanges also suffered this intervention of the collectivized experiences momentarily. Finally, the exchanges that were opened to the collaboration, at first, of the other artists of the group are prepared to offer themselves to the participation of the audiences of different environments. Diversity has been reinforced by the itinerant character of the work that took different forms in the two space-times in which he/she presented mobilizing other contacts and unpredictable experiences.

Accepting the impossibility of predicting results and accepting the risk are also fundamental behaviors in this type of relationship. Collaboration generates unpredictable structures in which knowledge power is exuberantly proliferated. Collaborative processes tend to begin and end in fragmented structures. In the very first instance, collaborative work is driven by the desire to deal with the difference in freedom. Its immense social potential brings with it a limitless form of realization and experience of creation.

The expanded and constantly expanding context of the contemporary world is an amplifier of these multidisciplinary ones, which also reverberate in the exchanges between contemporary artists and their modes of operation. The various modes of intercultural, artistic and instant collaboration through contact with the audience, in turn, will generate an even more expanded field in contemporary art, as it is possible to risk at various levels of organization and operation.

The diversified possibilities arising from this process have scanned states of alienation and massification to which humans are subjected in the midst of the bombardment of untold information that harms the vehicles of communication freezing and standardizing thought. The performances seek to offer a look at the human being to each other in an artistic context. This experience has demonstrated the flexibility and the transdisciplinarity that arise from openness to crossings with knowledge and actions from those who risk the act of creation.

Thus, this work sought to contribute to the reflection on the performance of the groups of multidisciplinary artists. This context may be the generator of other thoughts about how groups relate to this systemic dynamism, how they act in this paradigm shift, how this alteration of human practices is given, especially here, of the artistic practices collaborations, many of them organizing themselves as short-term groupings, not exclusive or excluding.

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