

## **Techno-aesthetics, interlocutions and affections between art-life**

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What affects us when we observe Eduardo Kac's "Genesis" installation, when we enter the "Rubem Valentim Room", when we experience the "Abramović Method", or even when we approach Yves Klein's "IK Blue", is associated with the stages of production and presentation of objects and materials that, articulatedly combined or created, propose a sense to something which can not be seen. However, its existence is unquestionable, provoking discussions that abide between the sacred (founded by faith), but not religious, and the scientific (protected by predetermining laws). Thus, in these and many other artistic manifestations we are faced with the establishment of what we call "state of art", where work, author and public meet in a single point, the artistic experience.

For John Dewey, for example, there is no doubt about the importance of the results of an artistic experience and its contribution to the human knowledge and recognition. Whether by the reverberation of sound in space, by the presence of physical elements and the phenomena provoked about by them, by the updating of virtual data, or even by the results obtained from interactions promoted by the performing body of the author of a work or those who participate in an artistic presentation, we find that these experiences are possible through the use of techniques that lead the ideas to the field of existence.

Along this path, there are dialogues that make possible the gathering of information, seemingly interchangeable, in a meeting place between experience and theory, technique and chance, presence and possibilities of existence, Art and Life. However, when we realize that laws created by us are not immutable, we can advance in discussions about reality and values we ascribed to the facts witnessed at every moment.

From the experiences lived together with the works mentioned at the beginning of this text, we noticed that the projects, pertinent to each one, were conducted by articulations of multidisciplinary feature. We then verify the existence of conceptual crossings and technical choices associated with the ideas shared between art, spirituality, science and life. Each work, chosen in this section, presents a techno-aesthetics strategically designed to meet the objectives of each creative process, either through the use of materials technologies, scientific methods, appropriation of "symbolically powerful" materials or creation of objects as sign representatives transcendental, metaphorically identified in their forms.

However, all the results achieved are submitted to a body, a "mechanism" that, even with its prosthesis for the amplification of visual and intellectual perception, is subject to the indecipherable fields of Being. Something that often escapes our understanding, but that is present in us, accompanying our actions and constructions of self, acting as artists or not. As Gilbert Simondon states,

Aesthetics is not the only or the first sensation of the "consumer" of the work of art. It is also, more originally, the more or less rich sensory beam of the artist himself: a certain contact with matter as it is worked. We feel an aesthetic affection as we weld, or while inserting a screw ... It is a continuous spectrum that connects aesthetics to technique ... (Simondon, 1998, p.256)

When an artist chooses this or that technique to present an idea, he seeks to establish connections with the construction of a constantly changing knowledge, because the resulting work will be contaminating itself with the means in which it is inserted and the beings that, in its turn, interacts with the object or system created. In these interactions, time and space are united in a propitious condition to the event of what we identify as Art. In this sense, thinking of art as an event leads us to the idea that it is only through experience that we can establish a "state of art" in ourselves. A knowledge given by the duration of contact between the Being-body and the other bodies, for

The qualitative heterogeneity of our successive perceptions of the universe is due to the fact that each of these perceptions extends itself over a certain thickness of duration, to the fact that memory condenses thus a huge multiplicity of stimuli that appear to us together, though successive. (BERGSON, 1999, P.74)

When Henri Bergson alerts us to the existence of overlapping experiences in a single moment, he proposes us to think that the instant is articulated with other

places and times, not determined by the laws of science. In art, therefore, sometimes time is incomprehensible by the laws of logic, because it presents qualitative aspects. As a consequence, for example, the time of an artistic image or action connects us with other lived experiences and projections in the becoming of a multi referential situation along with these data that intersect themselves in a production and artistic fruition, there are those that connect with areas of knowledge linked with spirituality, religion, to mention some.

In order to perform an analysis of works that present in their genesis a multidisciplinary, hybrid nature, it is necessary to call upon to some theoretical thoughts that try to identify methodologies capable of leading to an efficient reflection. Hybridism, for example, emerges as a conceptual tool identified in some artistic procedures, highlighting those present in contemporary art, which involve different areas of knowledge. In this sense, artistic procedures and their results go beyond the traditional frontiers of art and advance towards other "places", mixing languages, materials, means of production and modes of presentation.

In many treatises on ways of making and thinking art, one can perceive a confrontation between the techniques of production, presentation and the enjoyment of the work, in which participatory character is associated with the individual imaginary and its possible interpretations. It is stressed, however, that the individual is a physical, emotional and intellectual construct, in which one can perceive significant dynamics in his / her way of experiencing everyday life. In reflecting on these dynamics, one can identify in the aesthetics, as defined by many philosophers and thinkers as a place of "analysis of the sensitive," the possibility of articulation of thought with the feelings of attraction and repulsion that affects the human body in its multiple sensory channels, identified by René Passeron as "... a coherent, luminous and scientific territory, that of human sensibility, and of the ideas emanating from it ...", aesthetics would then be associated with what arises from an interaction between the object and the observer, driven by the realm of sensations and epistemological discourses.

In the "Genesis" installation, figure 1, by Eduardo Kac, for example, we identify the elaboration of a creative methodology associated with intersemiosis, since in its presentation and conceptual discussion there are experiences related to the decoding and re-signification of a data pertaining to religious knowledge, displaced to the field of art through scientific experimental methods. This piece occupies different spaces and provokes discussions about life.

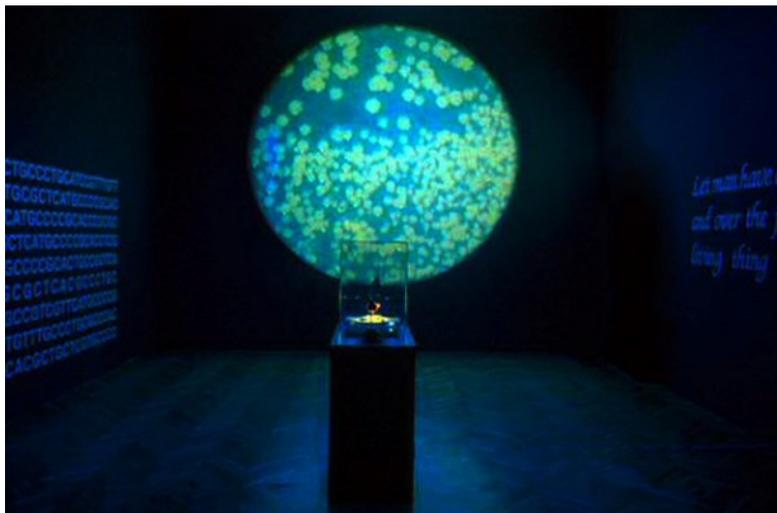


Figure 1. Eduardo Kac. "Genesis." Valencian Institute of Modern Art. Spain. 2007.

For Eduardo Kac, art "is the laboratory of freedom"<sup>2</sup>, in which his work presents results identified as bioart, for in manipulating a living species, in addition to maintaining an ethical behavior, initiated since its elaboration, it uses biotechnological processes in its mode of artmaking. In "Genesis," Kac chooses a phrase from the book Genesis, from the Bible, and chooses to interpret in the light of a fiction he has created, the manipulation and mastery over life, as discussed over the years, either by scientific discoveries and social behaviors or by religious dogmas. For such, after choosing a sentence from the Bible, which "authorizes" man to manipulate life, Kac proposes a decoding from the verbal code to the Morse code, from this to the genetic code, and concludes with the synthetic gene production based on this decoding. The artistic result is solved in an installation, where the physical space entails a presentation of these visual, verbal and biological elements.

We see in this work of Kac a kind of disruption of the codes and beliefs defended by art, science and religion, now condensed into a work that infers doubts about believers and skeptics, problematized by a techno-aesthetic supported by the fusion of semiotic codes and biotechnological processes. Something that moves away from the traditionalist aesthetic of artistic making.

Just as there are works of art that relate to scientific methods, there are those that belong to the codes defined by a religion, following their beliefs and myths, often represented in various expressive means. The work produced by the artist Rubem Valentim is one of these references, therefore, his creative process is integrated to the rites and meanings coming from the religions of African matrix.

In 1998, the Museum of Modern Art of Bahia inaugurated the Rubem Valentim Special Room in the Sculpture Park, a permanent exhibition containing part of his works, entitled "Temple of Oxalá", figure 2. In re-creating Afro-Brazilian symbols, Rubem Valentim establishes intersemiotic connections between art and the transcendental. His sculptural pieces present aesthetics that we can be associated them with totems of communication, sacred objects or signs of an unknown language.



Figure 2. Rubem Valentim. "Temple of Oxalá". Museum of Modern Art of Bahia

In discussing contemporary Brazilian sculpture, Marcelo Campos establishes important links of meaning and interpretation on the results obtained by artists who explore the physical three-dimensionality. In presenting the work of Rubem Valentim, he inserts it into a synchronic and diachronic reflection with the totem manifestations present in the history of art, highlighting the peculiarities existing in the creative process of Brazilian artists, especially attention to those that incorporate elements of indigenous and African cultures in their ways of making art.

In referring to the experiences of Africa, Marcelo Campos affirms that "the situation is thickened, because we had on altars, also called pejis no candomblé, tribal objects, totemic, as elements of collective worship , amulets ... ". These references are present in the creative process of Rubem Valentim, where we highlight his active participation in the candomblé terreiros in consonance with his artistic activities. The results are obtained from the use of geometric elements and constructions that approach concretism. However, these signs, created by him, make up a vast possibility of meaning based on a discussion about the recognition of the expressions of Afro-Brazilian culture, as Campos says:

An example of such discussions and discoveries of the recurring elements in the terreiros is the work of Rubem Valentim, who appropriates geometric situations and the merge them to the point of not reading individualized signs. In Valentine, the signs are like distant remembrances, since the artist uses them, working the colors in the edges, the sides, the averse, without ever creating very direct associations. (Campos, 2016, p.280)

Once again we realize that the techniques used for the construction of a piece are associated to the diversity of the operational modes, engaged in the way of living of each artist. Valentim proposes deviations from the pre-established laws by religious symbols and builds a work where the transcendent becomes concrete in his painted sculptures, and the meaning of them generate doubts during the attempts of decoding. A work that approaches a *misen en abyme*, because from known symbolic elements we find the possibility of constructing other interpretative narratives.

If all art is made with the means of its time, we believe that the present moment is that of pluralism and use of materials and techniques developed in various times and places, inscribed in the cultures pertaining each geographic space of the Earth. We understand, therefore, that the use of strategies, used in contemporary artistic production, has contributed to the emergence of a fertile field of procedural and theoretical research. Thus, in each work presented, we perceive that there are "events" that hatch from the interaction between the work, the author, the public and the realities. The techniques, methods and technologies used in the production of these works collide with a body, the human body. This is where the artistic experience is introduced, a field of power present in a body, now as a place of experience, place of Performance.

Following Tracey Warr's (2000) thought for the understanding of Performance and its contribution to the expansion of artistic manifestations, focuses on the recognition of the role of the body as a place for events, sometimes in the other artist body itself when developed collectively in collaborative actions or participatory approaches. Then the body is no longer represented by the traditional techniques of the fine arts and occupy the place of the work of art. For this, the techniques of dance, theatrical and circus, for example, are responsible for leading to a mestizo aesthetic.

In procedural pilgrimages, performed by the artist Marina Abramovic, for example, something is searched that escapes the understanding of existence. Abramovic then created a specific method for this "walk". However, this method is only effective if the participant is able to recognize that he is on a path with no predetermined destination by the laws governing social behavior. It is necessary to "undress" the trappings embedded in body and mind, accumulated along the trajectory of each individual.

In "Terra Comunal", Abramovic brought together a significant set of works and records of performances performed during her artistic career. Among these, we highlight the work in which the public can get to know and participate in the Abramovic Method. This work distances itself from the activities developed until then by the artist, since the public has been invited to practice a series of immersion activities for two hours. SESC-Pompeia in São Paulo was the place used by her to install the pieces, built specifically to lead the participants to an experience, and to lead the participant to experience silence as a fundamental part of the enjoyment of the piece.

The participants' expected quietness is an important factor so that they can experience an artistic project that proposes moving away from the acceleration stimulated by technological and scientific development, emphasizing the values intrinsic to the human, those present in the structure of our body and revealed by our Being. For this, the Marina Abramovic Institute constructed objects with materials that, in contact with the body of the participants, have the capacity of conducting "energies" emanating from their physical structures. A fruition for presence.

In the research on creative processes in visual arts, the choice of materials and procedures, in turn, constitutes an essential step for the development of a par-

ticular work. In a world where everything is moving towards virtuality, one can not forget our relationship with the presence itself, because this experience is one of the essential elements of artistic creation and its interlocution with life. After all, art is not only through meaning, but also through presence. According to Gumbrecht (2010, page 13), the word "presence" does not refer (at least, not primarily) to a temporal relationship. Rather, it refers to a spatial relationship with the world and its constituent elements. A "present" thing can have an immediate impact on human bodies.

When we think of reconfigurations of techniques, strategies, spaces and adverse conditions of contemporary artistic production and the redefinition of reality, place and temporality in a piece contain other modes of events, where the interlocutions with the ways of doing, techniques, materials and spaces are chosen strategically to make visible a nonexistent ideal. An anticipated, present future. Thus, metals, woods and crystals, used for the Abramovic Method exercise, are materialities that make possible to experience "things" absent in present materials, next to their bodies, because

Only man has the capacity to elaborate images of absent things, using these images in the most varied situations which are also imaginary. An object observed by the eye can refer to other images formed from the gaze, which is not a limitation of the perception of the object in its immediate physical characteristics, the gaze is to go beyond, is to capture structures, is to interpret what was observed. (Zamboni, 1998: 56)

From the observation of the objects, figure 3, used in the Abramovic Method, installed in the spaces of SESC-Pompeia, it is possible to activate the imagination and to initiate a process of fruition that begins with the gaze, because soon after we are oriented to close the eyes. At that moment, the proposal is to see and hear what is not seen by the eyes or heard by the ears, because the eyes close and the sound is canceled by headphones blocking the sound. Thus the artistic experience is one of immersion in itself and the contact of the body with the material present in space, whether this body is sitting, standing or lying down. A performance shared between the public, space, objects and the Abramovic Method.



Figure 3. Objects built for the Abramovic Method exhibit. Sesc Pompeia.

In reading the "Letter to Jacques Derrida" by Gilber Simondon, for example, we can analyze how the ways of making and presenting an art object promote conditions for interlocutions between what was done and the qualities inherent in the material used and their meanings. Following this thought, we realized that the material choices, the positioning of the constructed objects and the positions of the participants of the Abramovic Method were meticulously studied and planned to occupy the space and constitute an aesthetics of integration between body, objects and place. At that moment, this integration is due to slowness, since

Doubts and hasty claims disappear when, instead of conceiving slowness as deficiency, it becomes understood as a choice. A choice that has nothing of passive .... Its use can even rekindle the taste for the magical realism formulated by the aesthetics of the speed. (Sant'anna, 2001, p. 18)

When Denise Sant'Anna discusses the velocities of interaction of the body, together with the events occurring in a certain territory of sensitive experiments, she proposes a discussion that removes the preponderant idea of brain intelligence. With this, the relations between art and body are evidenced in the activities that involve the performance, being used, often, of artistic, aesthetic or symbolic strategies. Hence arise multidisciplinary fusions, in which the binomial art-life, art-science, art-religion, art-politics among many others, provide directions to other states of consciousness, those abiding in the intervals. In these intervals it is possible to find signs that can make everyday attitudes of the individual more potent, because (GOLDSTEIN, 2005, p.18) "in the aesthetic experience a factor of change arises that, uniting aesthetic jouissance with a particular subjective effect, as introducing a different knowledge, becomes an experience of meaning".

In our daily lives, as we are confronted with a whirlwind of actions and expectations forming a mesmerizing horizon, it is necessary to provide pauses so that we can perceive in the nuances, other ways, other behaviors. In this sense, as Georges Didi-Hubermann reflects, "To pay close attention to the horizon is to be unable to look at the smallest image, that image-firefly whose unexpected flash can be the first political operator of protest, crisis, criticism or emancipation." (HUBERMANN, 2011: 56). Thus, we believe that the artistic proposals analyzed here corroborate the emergence of "flashes" capable of reconfiguring ideas and generating thoughts actions updated from the experiences lived and interpreted by each one.

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