Video as a Cultural Practice and Videographic Performativity in the Work *Janelas Afetivas* by Coletivo COM.6

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Abstract
The article deals with video as a cultural and technological practice and proposes a study of videographic performativity. To this end, it analyzes the work *Janelas Afetivas*, from 2020, by the artistic collective COM.6, composed of a video call shown live on YouTube. The objective is to describe the relational structures and aesthetic aspects of the video based on an approach to the theoretical foundations of Andrew Feenberg and Don Ihde. The methodology was based on a mapping of videos produced in the networked space, online, during the years 2020 and 2021 and the choice of works for analysis, including *Janelas Afetivas*. The results point to an occupation of online space by different live video manifestations that explore a contaminated form of audiovisual language, which constantly acts in the social and cultural field to perpetuate itself as language and technological behavior, and this results in competence and videographic performativity.

Keywords: video; culture and technology; videographic performativity; *Affective Windows*; COM.6.

1. Introduction

It has been three years since the Covid-19 Pandemic provoked the manifestation of a series of audiovisual expressions on the network. During 2020 and 2021, in the midst of the Pandemic, there was a significant and comprehensive increase in the use of audiovisual devices in all human activities due to social isolation. In the visual arts it was no different and what was seen was a massive return of the video language explored for expression in different poetic and artistic projects. This observation led to the questioning about what was named in this research as videographic performativity, which arises from the assumption that the cultural practices resulting from the incorporation of networked audiovisualities into everyday life are a reflection of the performative act of the video language which, in its social action, contaminates the expression and audiovisual communication observed in the pandemic context. From art to

everyday life and vice versa, the performativity of video is marked by its ability to modulate human behaviors that result in audiovisual behaviors and at the same time defines a competence of the language and aesthetic aspects of the video that acts in maintaining its presence in the most varied forms of expression, from video art, video performance, video dance, music video, video theater, video postcard and video poetry to video calls, video classes and TikTok videos, and now in the Metaverse.

This article presents part of the results of research carried out for a post-doctoral internship whose theme was video as a cultural and artistic practice between the years 2020 and 2021. The time frame of the research referred to the time in which people lived worldwide social isolation caused by the Covid-19 Pandemic and the objective was to map artistic expressions made on video within the internet, online, aiming to describe the phenomenon of videographic performativity based on the analysis of the continuity and/or rupture of the basic structures of audiovisual language in the videographic practice of a set of three works, chosen as a corpus for the study.

The exploratory and netnographic research sought a qualitative approach to the object of study that encompassed the complexity of the phenomenon, in addition to a bibliographical survey and a collection of primary data that resulted in an archive of videos present at exhibitions and festivals held during the years of 2020 and 2021. The critical and reflective interpretation was based on the basic theoretical framework that allowed mapping, contextualizing, classifying and identifying works, artists, events and exhibitions within the proposed scope. To this end, as a basic theoretical reference, we chose to approach and dialogue between two important contemporary thinkers, Andrew Feenberg and the philosophy of technology and Don Ihde and post-phenomenology.

Andrew Feenberg (New York, 1943), North American philosopher and member of the Canadian Research Chair in Philosophy of Technology, at the School of Communication at Simon Fraser University, Vancouver, Canada. In the first decade of the 2000s, Feenberg published a series of works that became references for the philosophy of technology, including Questioning technology (1999), Transforming technology (2002) and Heidegger and Marcuse (2004). In Questioning technology, the aforementioned author argues that technological design is central to democratic sociopolitical structures, describing the extent to which technology transforms in the different spheres of everyday life in which it is present.

Among the questions raised by the American philosopher Don Ihde, professor emeritus at the State University of New York at Stony Brook, about the human-technology relationship, it is interesting to know whether "technology affects the way we act, perceive and understand the world" (IHDE, 2017, p. 20) and by extension, observe technological culture to critically situate videographic performativity in this context. In his book Technology and the World of Life (2017), Ihde deals with the various currents of debate about technology and seeks to

expand the field of philosophy of technology. Don Ihde inaugurated the foundations of post-phenomenology, whose methodology for approaching technology was applied as one of the possible interpretations of the video phenomenon and its performativity.

The research defended the hypothesis that one of the traits of videographic performativity is to behave like a virus or an agent that infects all forms of human communication and artistic expression in contemporary times. Video transmits its linguistic traits every time it is culturally projected and as a result is perpetuated across different platforms and digital environments. There are two fronts of action that mark videographic performativity, the first is contagion in that it contaminates human actions and provokes audiovisual behaviors resulting from the cultural practice of video language and the second, the competence of video to remain as a vehicle – audio – visual – changing with each new platform or digital environment from which it interacts socially and perpetuates itself as an image-sound.

As we know, audiovisual practices – communicational or artistic – result from temporality in flux and it is from temporality that the subject inhabits video language and appropriates audiovisualities on digital platforms or environments, increasingly connected and integrated into a being and be video. These audiovisualities experienced in constant becoming and successive connections transform perception and the human being acts as an audiovisual subject, conditioned by this video experience, incorporated and lived culturally, on a daily basis.

In this scenario, the video becomes a video action, to the point of realizing how bodies act in front of the cameras, correcting behaviors, reacting to situations in which the language of the video requires other postures and customs. As an example, just observe how you learn and incorporate different videographic actions such as framing, correcting the focus, composing figure and background, using filters and light and sound adjustments, adjusting the camera distance closer or further away, the speed speech and volume or noise. And in the case of mobile devices, it is clear how the verticality of screens is integrated to record videos and broadcast them on social networks or even how to answer a video call by walking and walking around an environment, while talking on the phone, with the other side. All this without mentioning the aesthetic and creative adjustments of composition and creation of images and a whole range of other aesthetic solutions (fragmentations, overlays, cuts, mixes, fusions, image expansions, simultaneity of sounds and other elements that the language allows to explore) for video production and creation found on any digital device.

This study integrates part of the results generated from a mapping of 48 events made up of shows, exhibitions and online festivals, 20 of which were held in 2020 and 28 in 2021. This number, which does not end with the research, revealed a diversity of video demonstrations during the Covid-19 Pandemic, which strengthened collaborative artistic practices and the artistic occupation of online spaces with the aim of making the internet the privileged place for videographic artistic expression.

Three works, participants in the mapped events, were chosen for analysis in the post-doctoral research completed in 2022, namely, the audiovisual performance *Janelas Afetivas* (2020) by Coletivo COM.6, participant in the EmMeio12.0 exhibition; the video art *Câmera* (2021) by the trio Yara Ktaish, Panosaprahamian and Cadu Tenório, participant of the OUTROS Art Festival exhibition and the video dance *Votum* (2021) by Eva Prediger and Ivana Santaella, member of the 5th. Videodance Festival. In this article, the analysis of the work *Janelas Afetivas* (2020) by Coletivo COM.6 is presented.

2. Videographic performance – *Janelas Afetivas* (2020) by Coletivo COM.6

The work *Janelas Afetivas* is an audiovisual performance performed live in 2020 by Coletivo COM.6, during the EmMeio#12.0 exhibition, which made up the program of the event organized by MediaLab UNB, Brasília. The EmMeio#12 exhibition was curated by Artur Cabral, including:

> [...] the interactive web-exhibition "Affective Prospects: In times of pandemic". The exhibition incorporates notions from the perspective of Umberto Eco's Open Work in the context of isolation and pandemic. In partnership with the Medilab/UnB laboratory and with the support of the Ações em Arte project from the Department of Visual Arts at the University of Brasília, the international exhibition features more than 15 interactive and generative works supported through a web platform (Cabral, 2020).

The EmMeio#12 Entrelaçamentos exhibition was composed of live and online audiovisual performances, held in October 2020 on the MediaLab UNB YouTube channel and sought to reflect how computational art positions itself in the face of the challenges of art, the art market, issues of cooperation and appropriation of technologies in the post-pandemic cultural and economic scenario.

The COM.6 Collective, created in 2017, is composed of artists Agda Carvalho, Clayton Policarpo, Daniel Malva, Miguel Alonso and Sergio Venancio and Edilson Ferraria (in memoriam) and for the performance *Janelas Afetivas* had the presence of multimedia artist and professor Dr. Cleomar Rocha, MediaLab/UFG, as a guest. The name of the collective comes from the acronym for Corporality, Orality and Matter = COM.6. According to the description found on the video channel YouTube, the work can be defined as:

> A meeting without a script or words, an experiment in video editing, the meeting is simultaneously translated into a parallel world that unfolds in real time, mixed, bringing elements of other internet content and only the desire to be together, a sharing of intimate worlds. (EmMeio12.0: *Janelas Afetivas*, 2020).

The video used in the research for the study was generated by recording the live audiovisual performance carried out by an online video call. In other words, it is a record of the

video call that took place on a specific day and time and that is unique, as it took place on that occasion in 2020. According to Malva et al,

> *Janelas Afetivas* emerges as a proposal to reappropriate networked technologies to carry out real-time audiovisual experiments that, while providing non-verbal dialogues between the members of the COM.6 collective, are broadcast live to the public via YouTube. We started by observing the confluence of daily routines on device screens, on videoconferencing platforms (Google Meet, Microsoft Teams, Zoom) that organize participants in a layout of small windows. These interfaces resemble boards – on them we see the names of the participants, their faces and the settings of their intimacy – and establish a new paradigm of socialization for the year 2020. The *Janelas Afetivas* project is an exercise in deconstructing the rigid limits of this imposed framework. (Malva et al, 2020, p. 194).

The work begins with the video screen fragmented and composed of different windows or screens divided by the presence of several faces, seven different figures in total, six men and one woman. The faces can be identified based on the framing in the foreground, from which the view is seen from the front and from the chest up, shoulders and neck, with the body recorded by the camera in a frontal position (figure 1).

Figure 1 – Exhibit EmMeio#12, videoframe *Janelas Afetivas,* 2021
Source of images: https://www.youtube.com/watch?v=sbF6BUwCzA4

The artists are arranged in the frame in such a way that on the left side of the screen, some male faces can be seen from the front, they are male faces, and of the woman's face, only one detail can be seen, the mouth, and well below and in the center of the screen, of one of the male faces, only the mouth can be seen. On the other side, on the right side of the screen, two figures, one in profile and the other from the front, reiterate the positions and the

framing. Still of the seventh performer, in profile, the neck and hands can be seen, which in a gesture, gathers and holds the hair.

The members of the collective, each using their own equipment and in a democratic, collaborative way, perform live using different video editing resources and the "[...] transmission to the public via YouTube, with the help of the open-source software OBS (Open Broadcaster Software) is carried out by Miguel Alonso" (Malva et al, 2020, p. 195). The live audiovisual performance is possible because videoconferencing equipment allows images to be edited and broadcast as artists put the basic elements of video into action, exploring chromatic filters, fragmented cuts and frames, screen overlays and the sound produced by the action of objects and noises. The work takes place live, while the video call and the artists present in it interact, producing different images, each from their own screen and editing, applying color filters, opening their microphones so that sounds can be shared, in multiple spaces, on a network.

> This situation of multiple and simultaneous spaces, the indeterminacy of time, which is now flexible, and the potentialization of the experience of remote sharing are questions that underpin the online performance action *Janelas Afetivas*, since technology reverberates in the environment in which it is inserted, while triggering new habits and routines in the subject. (Malva et al, 2020, p. 191).

According to Ana Carvalho, live audiovisual performance can be described as "[...] a set of ephemeral contemporary practices that take shape within the limitations of a defined time and space" (Carvalho, 2012, p.232). Or even in a generic way, it is about

> […] a set of interdisciplinary artistic practices with common points of intersection; it is a set of performative practices, contextualized as belonging to another, more comprehensive set, which also includes practices of bodily expression or action, which imply the presence of one or more artists and spectators; it is a set that uses the characteristics that define a live event, because although there are often databases and possibly a composition score, such as a music concert, each performance is an impossible moment to repeat; finally, it is a set of practices that are essentially constituted by audio and visual sensory stimuli (Carvalho, 2012, p.233).

Among the authors of field studies on live audiovisual and contemporary practices, among which we can include the live audiovisual performance *Janelas Afetivas* by Coletivo COM.6, are Marcus Bastos and Patrícia Moran, who warn: "the contours of live audiovisual are complex and tenuous. The experts on the subject cover practices from the early days of cinema to the most recent formats, made possible by technologies for capturing and manipulating data in real time (Bastos; Moran, 2020, p. 11).

It is worth considering that in the work *Janelas Afetivas* the concept of presence, fundamental in studies on performance art, is associated with technological mediation and the effect of presence that the media device allows to experience as in telepresence or

videoconferences, based on the simultaneous transmission and sharing of sounds and images through the video call made between the artists, shown to the public live on YouTube.

Videographic performativity refers to the performance of the device and the linguistic competence of video as an imperative channel of audiovisual communication that contaminates and infects digital culture and art, directly caused by the aesthetic and poetic operationalization of language by artists who share sounds and images live to compose the work in real time, in addition to the interaction that occurs between the artists provoked by the connection with the device and its poetic resources. In the work in question, the audience only observes the images because there is no interaction or participation in the production or sharing of sounds and images between the audience and the artists, but only between the artists.

In this context, it is important to clarify that performativity is understood as the definition of John L. Austin (1962), who proposes the term performative to characterize performative sentences composed of the realization of an action. For Austin, a performative sentence is one in which the action occurs in the sentence itself and not only in the description of the action, but in the act of saying how the action is being done. Therefore, the choice of the concept of performativity is related in this study to the idea of video performativity, which presupposes that at the same time that the live action is performed, the audiovisuality operated by the device and its language is written.

By understanding that the artists of Coletivo Com.6 are sharing experiences expressed in data sent via video call and edited live by the software, and that the audiovisual performance is not only linked to the physical presence of the bodies in action, including the fact that they are not physically in the same place, although they are temporarily in the same online space, perhaps *Janelas Afetivas* can be conceived as a non-presential work that reverberates its effect of presence from videographic performativity, through the performance of the telepresence media device that occurs as an event, with a set and defined place and time. This event, it is true, would not be the same if it were put into action again and that it retains aspects of the ephemerality of performance art, but that broadens the stereotypical notion of performance as Melin argues "[...] which associates the notion of performance with a single format – with the body as the core of expression and investigation, analogous to body art – through a much more extended bias" (Melin, 2008, p.08). And it also analyzes the work *Janelas Afetivas* independently of the video recording with which we have contact after the work performed live, since it is important to emphasize that this study is not interested in studying the work as a performance record, but as a result of the performativity of the video in the context of works performed live and online during the Covid-19 pandemic.

Video is the language of action and reaction. Whenever one of the artists provokes an effect, the other reacts and thus the work is constituted. The performativity of video occurs in the temporality of the action and in the altered spatiality with each new framing or intense

coloring of the fragmented frames as in a mosaic. Regarding the time altered by the experience of the screens, Malva et al., states that:

> Time is imprecise in a proposal like *Affective Windows*. The time of action is not the same as that of reception, since it is the contaminated time of transmissions, losses and failures in data movement, and limitations of processors and memories. It is necessary to deal with the asynchronies that shorten and expand narratives: each member provokes and waits, listens, sees, imagines, and finally reacts to the actions of others. Such a performative mixture generates derivations of ourselves in resonance with the time of others and of machines. (Malva et al, 2020, p.196).

The visual and sound effects observed in the work in question, resulting from live video editing, can be associated with human intervention or action that operates the technology, breaking with determinism or substantivism, considered by Andrew Feenberg as reductionist theories. Likewise, and as will be seen later, related to the concept of incorporation of Don Ihde.

It is not possible to talk about Feenberg's philosophy of technology and the bases considered for this brief analysis of the work *Affective Windows*, without talking about the questions that the author raises based on questions from other thinkers such as Martin Heidegger, Jacques Ellul, Karl Marx and Herbert Marcuse. In short, Feenberg defends critical theory to deal with technology in opposition to determinism and substantivism. For Feenberg, determinism is limited to explanations of why things are the way they are and adds:

> You can make up any story you want to show why things have to be the way they are. Determinism is just a story made up to show why things have to be the way they are. In reality, there are always choices and alternatives. (Marinconda; Molina, 2009, p. 168).

In an interview with Marinconda and Molina, Feenberg states that for substantivism, technology dominates everything and there is no space for human action and when opposing these currents, he reiterates:

> There is a place for human agency that determinist and substantivist theories eliminate. They make it seem like technology has its own logic of development, but we discover that we can act and change technology, so these theories cannot be true. (Marinconda; Molina, 2009, p. 168).

Feenberg's view of technology is positive without ceasing to be critical, especially when compared to philosophers before him who also dealt with technology such as Ellul and Heidegger. For them, human lives are affected by technologies, but most of the time man has no control over the processes or systems that involve technology.

However, what is witnessed in the work *Janelas Afetivas* is the human action that reworks the programmed device of the video call to seek an aesthetic interaction and an identification between the artists and the technology and also with the public who watched the performance and its narratives online. It is noted that artists use actions that, although there may be space for experimenting with the video calling device, making it their visual support,

control over the processes involving image and sound occurs as artists begin to compose the audiovisual performance as in a jazz piece and chance is incorporated into the creative process. In other words, control is creative, conscious and reflects the dynamics of human-machine interaction, articulated by collective, collaborative and networked artistic practice, online, carried out live in cyberspace.

> Once amalgamated by non-verbal dialogues and shared intimacies, the imagery echo of the meetings provides the dilution of the windows formed in videoconferencing. Through color distortions, cuts and overlaps, audiovisual collages are created that allow active combinations and fusions between the videos transmitted by the artists, in order to break with the sterile aesthetics of meeting platforms, subverting some of the conventions that have been established for the remote meetings during this pandemic period (Malva et al, 2020, p. 196).

Likewise, the collective creative process also results from the artists participating in the audiovisual performance's ability to access the technological resources used and the expertise of each of them to perform using a media device such as a video call made online and transmitted over the Internet. It is necessary to emphasize that each artist, once in front of their computer screen, not only accessed the network or connected to other artists, but also modeled and forged the videographic language, provoking the expression of videographic performativity on stage, live, from the presence and interactivity both with technological resources and with the collective of artists.

As is well known, although videoconferencing and telepresence explore technological interfaces necessary for the different degrees of connection, interactivity and immersion that each of them provides in the field of communication, they cannot be confused. As the objective of this article is not to conceptualize these two technological resources, it is worth distinguishing them very briefly. While telepresence or remote presence is characterized by a virtual participation or meeting space that uses virtual reality (VR) technology to associate two or more different locations in a single place, videoconferencing is simpler and although it promotes the meeting between different subjects, it is carried out through video call software, such as Google Meets, Zoom or Microsoft Teams, as was used for the work *Affective Windows*. In this context, video conferencing allows people to meet using an Internet connection or a network to transmit video and audio data, and these people can see and communicate remotely through the screen of their computers or mobile devices.

But the fact is that both telepresence and videoconferencing, which is based on video calling, simulate face-to-face communication and generate the illusion that a group of people is present in the same room or place. Even though telepresence is, it can be said, a more technologically advanced videoconference that involves robotics and telematic networks, there are countless experiences that involve telepresence, although in everyday life the most popular are the experiences by video calls using the software mentioned above.

It is appropriate, based on the artists' own account of their work, to reflect on the democratization of this space, *an online* space, occupied by the artists. Using a video call (software videoconferencing system) and with the purpose of a virtual meeting marked by aesthetic provocations mediated by images and sounds edited live and transmitted via a network, the artists aimed at presentness, that is, being here and now to act aiming at the deconstruction of the cold and calculated space of video calls, as an essential poetic element and exercise of occupying this *online place*, which is more inhabited with each passing day, whether on the internet, social networks or in the Metaverse.

The work *Affective Windows* (2021) is created and enjoyed to the extent that the artists of the COM.6 Collective and the public, respectively, found themselves mediated by media devices of telepresence and/or videoconferencing that emerged with computers and robotics whose experience of distance communication was accentuated in the 1970s by telematic networks (telecommunication + computing), that define different systems for transmitting data (text, image or sound) over the network.

The term telepresence first appears in the scientific literature in June 1980, when the American cognitive scientist Marvin Minsky (1927-2016) cited the science fiction short story *Waldo* (1942) written by Robert A. Heilein, as being the first example of the development of the idea of telepresence. Heilein, according to Minsky (1980), proposes a primitive telepresence system capable of manipulating and mediating the relationships between subjects. In this context, telepresence can be defined as a set of technologies that allow a person to feel as if they were present in a place without being physically in the place, as it is mediated by technology that makes their presence an appearance or an effect of being present through telerobotics resources, configuring themselves in a presence in a place different from that which is their true location. For Ivana Bentes

> Minsky, who laid the scientific foundations of mathematical modelling of information, robotics and artificial intelligence, extends the notion of telepresence – the electronic transport of images captured in different places and experienced in a virtual space in which they interact with each other (teleconference) or act at a distance (microsurgeries, repairs on space stations using data gloves) – to the very functioning of the brain (Bentes, 2005, p. 2).

It should be noted that telepresence can be considered a different condition from virtual presence, although both are dependent on interfaces that allow interaction between user and digital environment. While in virtual presence, the user's impression is of being in a simulated environment, in telepresence, the user can interact with another real and live place (Kac, 1998), with the same user being present and mediated by video call technology, as in the case of the audiovisual performance of the COM.6 Collective.

It is also important to note that *Janelas Afetivas* (2021) subverts a popular application among telepresence systems that is videoconferences, translating into an artistic experience

a very common experience nowadays, which are calls made by video calls via WhatsApp. For this reason, it has been observed that telepresence through video results in greater visual and sound fidelity and has advanced technically in resources, such as those found in mobile and portable devices, which amplify communication and make audiovisual language imperative in contemporary culture, reiterated by traits such as ubiquity, hybridism, mutation and nomadism (Santaella, 2004).

One of the first artists to define the art of telepresence and to develop it both conceptually and poetically was Eduardo Kac who, in 1998, described it as follows:

> The art of telepresence is configured in the joint action of robotics and telecommunications as a new form of communicative experience, which enables the participant to project his presence, with free mobility and without wires, in a physically remote place. The term "telepresence" refers to the experience of having a sense of one's own presence in a remote space (and not the sensation of someone's remote presence as is common on the phone). The art of telepresence is hardly conceivable without the use of live video, but clearly different from video art, it does not place emphasis on the image of the video itself, but on the point of view defined by the intermediated gaze and action (Kac, 1998, p.09).

In "The art of telepresence on the internet", published in 1997, in the book *Art in the XXI Century: The Humanization of Technologies*, organized by Diana Domingues, Eduardo Kac anticipates the technological reality of the last twenty years and the omnipresence of video by stating that

> Of course, phone calls and e-mail messages will never be the same when 30fps video occupies telephone lines or when the Internet is accessed via fiber-optic coaxial cable. New compression schemes and large banking width will transform ordinary dialogues into multimedia experiences and telepresence events will become commonplace (Kac, 1997, p. 317).

It can be considered that one of the reasons that led artists to create the art of telepresence was its ability to create in people the sensation of being physically in real time in a space different from the one where they actually are. In the work *Janelas Afetivas*, the audience watched the audiovisual performance live and connected to the Internet, but did not interact or participate in the creation of the work, as part of the concept that defines the art of telepresence presupposes. As in the works of Eduardo Kac which, according to Nunes, involved the Internet through which the physically distant visitor carried out:

> [...] modifications in a remote environment, through real-time devices and *web cams*. The network will often be a telepresence channel. The art of telepresence will be developed by Kac from 1986, in the "Brasil High Tech" exhibition, in Rio de Janeiro, where participants interacted with a robot controlled by remote control. In 1989 – the year of his move to the United States – he began to develop, together with Ed Bernett, "Platypus", in which, according to the artist, three fields of knowledge until then worked separately in art were united: robotics, telecommunications and interactivity. This work consisted of a robot controlled by anonymous people via the Internet (Nunes, 2006, unpaginated).

As previously pointed out, in the art of telepresence, conceived by artists such as Eduardo Kac, the participation of the public is an integral and essential part of the aesthetic and communicational experience that can be promoted by technological art, generated by robotics, especially from telematic art.

Similarly, during the Covid-19 Pandemic, artistic manifestations that appropriated media devices such as video calls resumed experiences mediated by video remotely, as in *Janelas Afetivas* (2021) and were characterized as forms of resistance and maintenance of artistic practice that participates in the democratization of resources and uses of technology by artists. These collaboratively and creatively explore a resource created for the economic or commercial function of interpersonal or business communication, such as video calls or videoconferences, and poetically subvert such systems.

In *Technology, Modernity and Democracy* (2018), Feenberg elaborates his thought on the relations between technology and society, democracy and politics. It also discusses the relationship between technology and forms of power, economy, but above all the relationship between technology and democracy, access to technology and processes of democratization of resources and uses of technology, constituting a reference for the philosophy of technology and critical theory of technology. Feenberg warns: "Like markets, devices serve everyone equally, but in their design, they better accommodate the interests and visions of certain specific actors, sometimes at the expense of other actors with less power" (Feenberg, 2018, p. 62).

As previously stated, the cited author elaborates his critique of technology and modernity based on the main authors and currents of the critical theory of technology, such as Heidegger's ontological critique, the Hermeneutics of technology and the new democracy and closes the book, also cited above, with an important contribution in the chapter entitled "The Ten Paradoxes of Technology". Among the ten paradoxes of technology, it is worth highlighting the paradox of *action,* from which Feenberg proposes a reflection on the illusion generated by technology in relation to Newton's law of action and reaction. Feenberg notes that it's common for the focus to fall on action when it comes to the field of technology, leaving reaction in the background. This leads us to believe that only creation exists in the realm of technologies, when in reality, when acting on an environment, one acts indirectly on oneself. That is why Feenberg's phrase is significant in the context of this research "By acting we become the object of action" (Feenberg, 2010, p. 8).

This thought is interesting to the extent that it is observed that video is so incorporated into countless human activities and also in the visual arts, that cultural practices in video or the reflection of the presence of video in everyday life are no longer questioned and interacted with videographic language as something natural, not to mention the contribution of video in the modulation of behavior in the face of audiovisual. On the rationality and critical approach to technology, Feenberg states:

> [...] the formal rationality of the system adapts to its social bias [...] one of the great questions of our time concerns how far the technological system can evolve towards a more democratic configuration, as this bias is challenged from below (Feenberg, 2018, p. 67).

And it can be added, it is challenged from art and the appropriation that art makes of technology for aesthetic and poetic purposes. But unlike his predecessors, Feenberg argues that society and technology influence each other and his main argument is the democratic transformation of technology. Similarly, the basis of Feenberg's critical theory is the concept of dialectical technological rationality of technology, to which he gave the name of instrumentalization theory. The theory of instrumentalization is an association with the social critique of technology that arises with the philosophy of technology, from Marx, Marcuse, Heidegger and Ellul. Feenberg added the readings of these thinkers to the studies he carried out in the field of science and technology. In *La tecnología en cuestión*, Feenberg comments on Heidegger, when dealing with technological determinism:

> He is the most prominent proponent of this position, which he formulated in ontological terms. According to Heidegger, we find our world in action as a concrete whole, revealed and ordered in a definite way that belongs to our time. Technology is that way of revealing, a way in which what is appears. As a mode of revelation of our time, technology is not a simple instrument. It forms a culture of universal control. Nothing escapes it, not even its human creators. (Feenberg, 2016, p. 21).

Still echoing the dialogue with other thinkers, Feenberg approaches the theory of means and weaves reflections on the instrumentalist view, technification and the world lived in Habermas,

> Media theory allows Habermas to offer a much clearer explanation of technocracy [...] he distinguishes between system, rational institutions regulated by the media, such as markets and government, and the *lived world*, the sphere of everyday communicative interactions in which every day communicative functions are developed [...] the central pathology of modern societies is the colonization of the lived world by the system. [...] the lived world contracts to the extent that the system expands in it and delinguistifies the planes of social life that should be mediated by language (Feenberg, 2016, p.196).

Feenberg, in an exemplary way and in a philosophical way, opposes the vision legitimized by philosophy and defends his position against an essentialist and instrumentalist vision of technology, especially what he describes as a radical hegemony of the conception of the technical object as an instrument of technical control associated with capitalism,

> It is this capitalist technical rationality that is involuntarily reflected in the essentialism of Heidegger and Habermas. Precisely because they characterize technology as such in terms of capitalist modernity, they are not capable of developing a socially and historically concrete conception of its essence and an alternative to it (Feenberg, 2016, p. 256).

But it is the same Feenberg who warns that essentialist views on the relations between technology and society do not account for the complexity of the phenomenon and proposes a technocratic view.

> [...] our models must be things such as reprofessionalized work, medical practices that respect the person, architectural and urban designs that create spaces for human life, computer designs that mediate new social forms (Feenberg, 2016, p.229).

The statement highlighted above from Feenberg's thought leads to the question: to what extent does the work *Janelas Afetivas* (2020) mediate new social and cultural forms of video use and vice versa, how does video provoke other forms of audiovisual action? Or new forms of social and cultural expression of video?

It is enough to note that the work *Affective Windows* re-signifies the encounter, dialogue and presence in front of the screens, re-elaborating new audiovisual meanings. The presence or action promoted by the video call promotes a different and different experience with the video that in the period of the Covid-19 Pandemic was used so intensely and for several hours in a row that it was necessary to be aware and careful not to lose humanity or even not to lose contact and presence in front of the screens. It is worth remembering the numerous manifestations of the difficulty of some people to open their cameras during a video call or even those who insisted on their presence and for that they opened the cameras walking indoors, leaving work or driving the car, a behavior that is sometimes risky to expose themselves in front of screens.

In the video *Affective Windows*, a record of the work under study, there are no figures from the back and the pictorial treatment, the result of an intense chromaticism, stands out right at the beginning, leading to the perception of post-production effects such as the application of colorization filters, saturated by a high degree of chrominance. The faces in the foreground have intense colors generated by the use of fluorescent or neon color filters, which most striking characteristic is the high degree of luminescence (ability to emit light), interpreted by the human eye as color. Chromatic saturation causes an estrangement and displacement of the identity of the subjects present there. Everything becomes very colorful and the faces deform, lose brightness and become pictorial beings whose plasticity can be experienced on the video screen before the pregnancy of the chromatic arrangements and the topology saturated by the fluorescent color.

Among the most well-known and popular fluorescent colors are UFO green, plastic pink, and proton purple. According to Shutterstock (2019) contributors, in 2019 these colors emerged and were the most used by areas such as web design, photography, and printing. The use of neon colors is adopted in *design* or graphic pieces to associate psychological traits such as peace and tranquility found in fluorescent blue, for example, but neon green has always been

associated with digital and science fiction films in which technology and the world of machines is the motto, as in *The Matrix* (Directors – Lana Wachowski, Lilly Wachowski, 1999). Likewise, fluorescent colors are used to generate an urban and nocturnal atmosphere. Therefore, it is believed that the choice of neon-colored filters generates curiosity and can be synonymous with exuberance and excess, but it can also be used to evoke nocturnal and urban environments, associated with parties, meetings and/or electronic or technological ballads, especially combined with colors such as black and dark blue, as in the video under study.

From the relationships described between the chromatic structures and a reflection on the title of the work *Affective Windows*, it is proposed to understand the meaning of the aesthetic option of the COM.6 collective to set a meeting between friends, artists and creators who schedule an *online* and live meeting and color this moment through a visually hyper colorful digital aesthetic, *Hi-tech*, futuristic, along the lines of the 1980s. Still as for the image, it is faced with the overlapping of screens, framing and cuts that generate an inside and an outside of the screen. The faces sometimes appear in *big-closes* or *close-ups*, from the shoulders up, sometimes in details that extrapolate the subject's perception, generating visualizations of very expressive fragments. Another constituent element of the image that deserves to be highlighted is the relationship between the transparency and opacity of the faces, which in the beginning were seven and as the action takes place, the faces multiply and become many others and overlap and lose their contours, definitions, but reveal transparencies such as chromatic veils or opacities of parts of the images that arrive, in some cases, to the close-up framing. When seeing the performance, there is immediately an identification with the screens, it is known that it is something collectively experienced, shared, but at the same time it is distinct, singular because it aesthetically breaks with all kinds of configuration of a traditional video call to reveal itself from a field of sound-visual synthesis. The aesthetics of the editions in fact alter the video call plastically and videographically, as it amplifies the overlapping of the windows, the chromatic transparency, the game between framing and graphic multiplicity, basic elements of the language of video.

When analyzing the color, it is observed the predominance of green and fluorescent red and as for the shape, it is not possible to define the objects because the shapes or contours are very misshapen. The faces once again attract attention and it is observed that they are the basis for the aesthetic mutations of the image that overlap one another, sometimes revealing the predominance of the colors pink, white and blue, sometimes returning to green and red (figure 2).

Figure 2 – Exhibit EmMeio#12, videoframe *Janelas Afetivas*, 2021

From green and red, some faces also move to the predominance of yellow and violet when keyboard sounds appear that cause the perception that someone on the other side seems to type or manipulate the keys, generating a characteristic sound with which one is already quite accustomed, given the daily routine in front of computers in digital daily life.

Some faces, although very misshapen, gain prominence even when fragmented and start to be framed in large *close-ups* that make the details abstract and much larger, highlighted by the colorization filters. A blue face and then an iridescent and another in orange and pink, take turns deforming the big *close-ups*. The presence of the body as a structural element that causes sound is noted. The body interacts with sound and at the same time breaks with a possible synergy to generate a disruptive sound space, in which sound and image make video calling a performative device, as Sarzi-Ribeiro argues:

> […] video goes beyond the condition of a device for recording and documenting performative action to become, based on a relationship of synergy with the body, a performative device – a machine to make the performative action see and feel, a machine prosthesis that results in a videobody hybrid (Sarzi-Ribeiro, 2018, p. 103).

When in 2020 it was necessary to do social isolation, people were deprived of face-to-face contact, they had no choice but to meet remotely and do most of their daily activities by video. However, it should be noted that even before the Covid-19 Pandemic, society had long been fully integrated with audiovisual communication and had video as a medium or vehicle par excellence. It is enough to observe the numerous channels of circulation of audiovisual production used both by the audiovisual market and by ordinary people.

But it is exactly this incorporated daily life that leads to neglect of the phenomenon and its critical reflection, and it was what motivated this research, the need for a debate based on the philosophy of technology of what is named in this study videographic performativity. After all, as Don Ihde states,

> All of this is familiar, including the variety and extent to which our daily activities are involved with technologies. And it is because of this familiarity that we can simply neglect both the need for critical reflection on the results to be achieved and the impacts on our lives within this technologically intertwined system (Ihde, 2017, p. 18).

Ihde's contribution to the philosophy of technology is indisputable to the extent that this thinker sought to outline a paradigm for understanding human relations and technology, proposing post-phenomenology that can be associated with another point considered by Ihde, which is the body, as Cupani comments in *Philosophy of Technology: an invitation* (2011):

> Phenomenology tries not to forget the embodied character of the human being. The body mentioned here is certainly the "body-subject" (Merleau-Ponty), the experience of corporeality; The human experience is always that of a being-incarnate-in-the-world. Finally, Phenomenology emphasizes, along with corporeality, the active character of the relationship with the world. We exist constantly acting in the world through our body. Phenomenological research (here, in its hermeneutic version) aims to identify the structures of this experience, that is, those permanent traits in the very varied forms it adopts (Cupani, 2011, p. 122).

The bodily perception and the human experience of one-being-incarnate-in-the-world conceived by phenomenology constitute significant contributions to this research. Ihde will echo both points relating to the issues involving technological mediation in technological culture.

> The direct contact of body perception with the environment counts, on the one hand, on the non-technologically/technologically mediated human experience that creates the focus for the entry into the analysis of human-technology relations. [...] The cultural, or rather technologically cultural, forms of life that circumscribe all our human empirical societies are also contextual in terms of general forms. Virtually all human activities entail material culture, and in turn these forms the context for our broader perceptions (Ihde, 2017, p. 38).

From this contextual dimension about which Ihde alerts us, and before entering the elements of the methodology of post-phenomenology, it is worth highlighting the structural dimension described by the author who resumes the notions on the subject in philosophy in Edmund Husserl in dialogue with Martin Heidegger, in Phenomenology. From the examination of a set of relationships, Ihde proposes the description and understanding of the structures that build human-technology relations. The study of the structural dimension of the video phenomenon was one of the objectives of this research, which methodologically sought to describe both the cultural relations of video practices and the basic structures of video in the different manifestations of video art in contemporary times, which are maintained or transformed

in their different manifestations during the years 2020 and 2021, and also, bodily perception in connection with these relational structures.

> What is sought is a description, an understanding of the structures of such relations. This will be the very objective: for structures to be simple and one-dimensional or complex and multidimensional. Such an examination must also reveal the variable and invariable aspects of such structures. [...] What is the dynamics of corporeal-perceptual activity in active praxis to be combined with the elucidation of such relational structures? (Ihde, 2017, p. 50).

Although technological objects and devices are effective in mediating between the subject and the world, it should be considered that the human body is responsible for integrating the cultural materiality of technology, constituting itself through relational structures, since it experiences the world far beyond its capacity or perceptive ability. The body incorporates the experience of the lived, integrating human praxis into the context in which it happens, it has an impact. It is not only a matter of observing the form from which the manifestation of the phenomenon occurs, but the incorporation of the experience of the experienced technological phenomenon, which has become an integral part of the subject's cultural materiality. It is the body of the video and the body in the video, as Sarzi-Ribeiro points out:

> In addition to the confrontation between body and machine, there is the presence of bodies that become intimate in sharing their actions in the presence of the other. These exhibitions of the intimacy of the body, of oneself and of the other, can be interpreted as investigations into its place in the visual arts, which result in artistic propositions that gradually migrate from painting to become definitive presences in the video (Sarzi-Ribeiro, 2016, p .73).

In this way, the descriptions of the formal aspects of the video *Janelas Afetivas* seek to understand these structures as integrators of the video experience and the way in which the video, through editing resources, performs sound and image live, in a relationship of synergy between the image and the body of the artists in the video call.

Corporeal perception, still in Ihde, can be understood through its concept of embodiment, whose experience lived by the body is the cause of perception, which acts as a materially expanded interface. From action and reaction, mediated in part by perception, technology is incorporated into cultural practice, resulting from the experience of technologies on a daily basis. It can be proposed, as it is argued here, that this would be the case of video. The subject's body incorporates the world lived audiovisually. The video acts in the body-culture or subject-culture relationship, acting directly on the subject's bodily perception that integrates the cultural materiality of the video, in the expression of the hybrid language image-sound-movement synthesized by the body-video-world relationship and then, associating such interrelations with culture, we have the body-video-culture relationship.

Likewise, in the work *Janelas Afetivas* (*Affective Windows*), as noted in the descriptions for the analysis of the work, the video call and its editing configurations, which has the elements of video incorporated into technology, especially live, acted together with the artists, in synergy. Thus, it is interesting to know the performativity of the video that acts on the bodies of the subjects, transforming them into audiovisual subjects to translate technological culture into perceived and lived audiovisual materiality. The actions on stage, in the aforementioned work, are accompanied by objects that some of the figures carry and that draw attention such as a stethoscope device, a pair of swimming goggles, a radio with an antenna and the object that most attracts attention: a green fruit squeezer, in contrast with shades of reddish orange (figure 3).
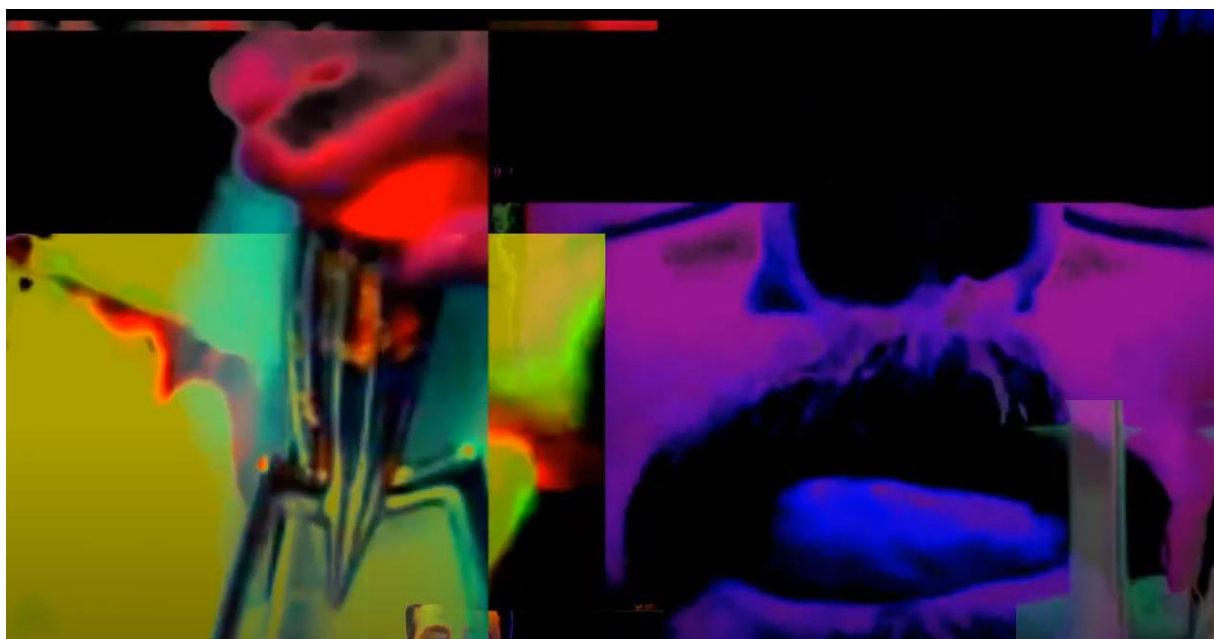

Figure 3 – Exhibit EmMeio#12, videoframe *Janelas Afetivas*, 2021

In a first reading of the sound, it is noted the presence of sounds such as buzzing sounds that resemble insects, keyboards and the sound of keys during typing, metallic and continuous sounds, in *looping*, sounds of a household appliance such as a juicer. There is also the presence of a very intimate instrumental music that accompanies the sounds created by other presences, both sound and visual, such as manipulated objects on stage that generate such sounds. On the canvas, in the middle and on the left, we can see, remnants of the fruit juice, in red, which comes out of the juicer after its action on stage, and on the right, a face, blue and pink, of which part of the frame of the prescription glasses can be seen, the whiskers and the mouth making gestures with the tongue, passing it over the lips. The fruit is squeezed again by the device, whose design is a classic, a *Juicy Salif citrus-squeezer*, created by the American designer Philippe Starck in 1990 and considered an icon of industrial design. This scene attracts attention, especially considering that the juicer is known for its unusual shape that

depicts a Sicilian lemon and from it reveals its function. The red of the fruit (orange or lemon) contaminates the face (figure 4).
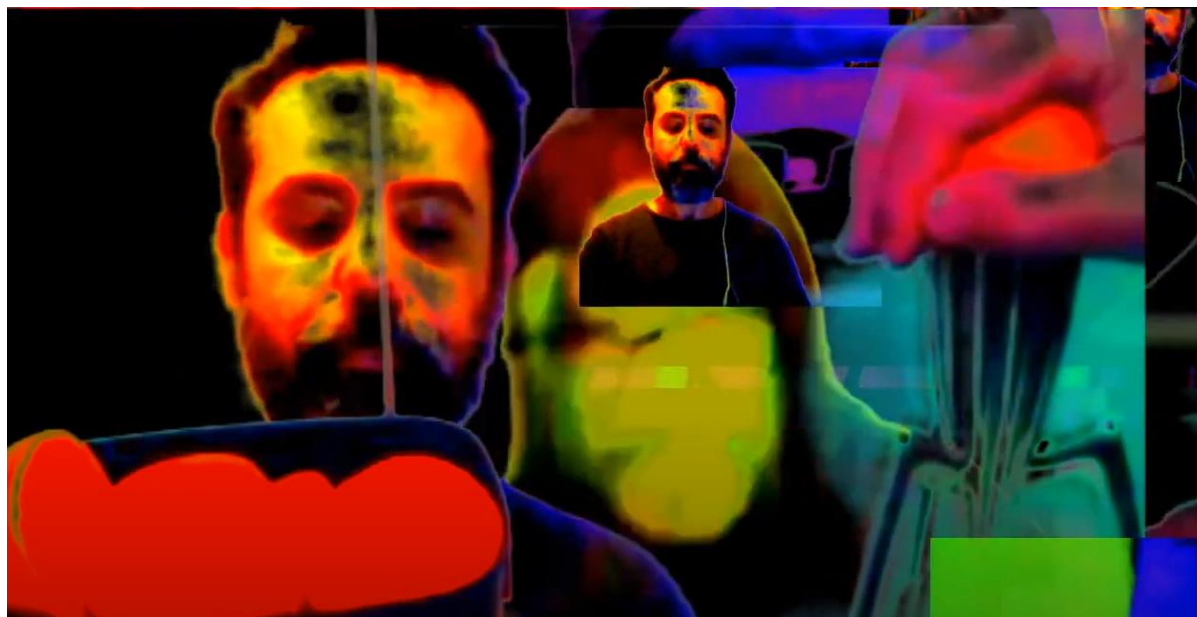

Figura 4 – Exhibit EmMeio#12, videoframe *Janelas Afetivas*, 2021

The objects on stage are metaphors of a lived daily life, but also imagetic reflections that are placed in the performance as temporal markers. The gesture of the mouth can also refer to the metaphor of the pleasure of drinking something, a drink or consuming a food and at the same time associating it with sensuality, sensual pleasure, or to leave the other with "mouth-watering", with desire, to sharpen desire. The screen is horizontal and you can see some bands without images in which the black color prevails that generate voids and at the same time contrast for fluorescent colors such as pink, blue, green and red, orange and yellow. New topographic arrangements emerge that expand the applications of solarization filters with fluorescent colors that, as seen above, and mark the aesthetics of video with light baths composed of high chrominance. The painting is once again composed of four parts and now there is a greater complexity in the overlaps that are also added to small filters of red color horizontally and blue vertically. But it is not possible to detect whether they are in fact overlaps or traces of the intense fragmentation of previous scenes that still remain as remnants, or vestiges, left by other previously superimposed images.

The effect is synonymous with a dissonant symphony, perhaps an allegory of chaos. The sound imposes itself on the visual. Another fruit squeezing device appears, now an electric one, larger and with a conventional design, with an electric motor and jar with lids, another more common model, but in this one what draws attention is not the shape but the sound, the noise, generated by the juicer. The device continues to squeeze fruit, but now the sound

becomes intense and a presence that imposes a reflection on this act, on the reason for squeezing fruit during a performance and that impels us to seek relationships to try to unravel this action. And in an unusual way, the phrase "if life gives you a lemon, make lemonade" comes to mind, that is, do not let yourself be overwhelmed by difficulties or try to overcome difficulties and moments of crisis in life, promoting a meeting, sharing experiences.

The retro, *vintage* aesthetic, added to the *hi-tech*, futuristic aesthetic, refers to an experimental iconographic exercise that at the same time revisits an era and updates the technological experience in contemporaneity. So much so that in some parts of the video, the artists explore the editing of live images until they take the faces to abstraction, considering the high degree of intervention in the image, reaffirming the performativity of the video, especially when the subject is the metamorphosis of the fragment image, which deconstructs, disfigures and imagetically transforms any and all traces or drawings through audiovisualities. Yes, because sound, sonority, plays a central role in this abstraction, it conditions visuality beyond perception, provoking synesthesias and multiple sensations (figure 5).
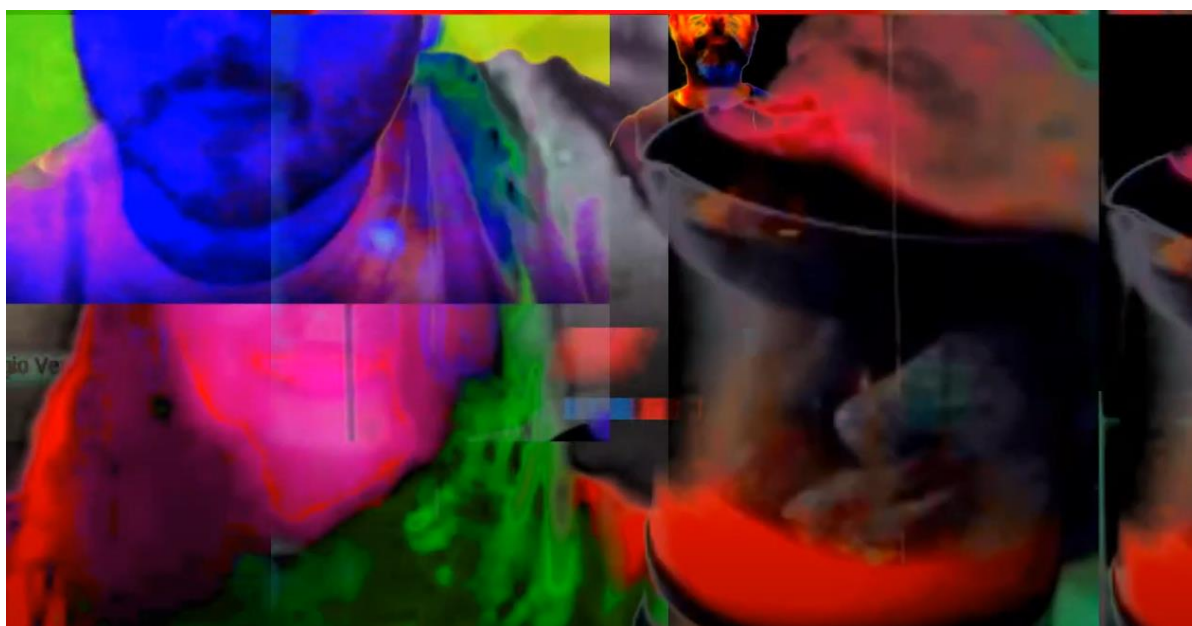

Figure 5 – Exhibit EmMeio#12, videoframe *Janelas Afetivas*, 2021

It appropriates the aesthetics of the 80s, known as the neon decade and *new-wave* fashion, to provoke an experience in the present time in 2020, having as a reference the bases of art and design, such as the juicer created in 1990 by Philippe Starck, an icon of industrial design and also the fluorescent colors resulting from the luminescent paints invented by Bob Switzer, in the 1930s.

Likewise, when considering that when the performance was held, people were in the middle of the Covid-19 Pandemic and the artists were eager for channels of expression and

the creation of new solutions to share creative processes, to keep the activities of artistic collectives active, it is possible to understand the metaphor of the act of squeezing a fruit: With a lemon, make lemonade, and by analogy, with the *Google Meet* tool, make an audiovisual performance – an experimentation in live video editing, *online*, extending the occupation to cyberspace, to virtual space.

Using the metaphor of the encounter, bring together a group of artists, a collective, in this case COM.6 and experiment with different functionalities for video editing produced live, here and now, and imprint your aesthetics, provoke videographic experiences beyond the functions of that device. It is enough to observe that at different times it is noted that the microphone icon of some of the performers is closed and others open, which signals the presence not only visually, but also audibly. After the striking sound of the juicer, is there a popcorn sound or is it still someone's keyboard typing? The sounds mix and overlap as you observe on the screens, some of the faces smiling. The video ends.

After describing the compositional structures of the video of the audiovisual performance *Janelas Afetivas*, by the COM.6 collective, it is possible to weave some approximations with post-phenomenology from the relations of incorporation, hermeneutics, alterity and base or background (ontological) of Don Ihde (2017). As Ihde states, the body plays a central role in the relationship of incorporation. It is a bodily ability that attributes to technology or instruments, objects and technological devices, especially those that are projected through language and from different levels of relationships, a role in extending or expanding the body's capabilities.

> The incorporation of praxis through technologies is ultimately an existential relationship with the world [...]. Incorporating, while it is an activity, also has an ambiguity. It needs to be learned or, in phenomenological terms, constituted. (Ihde, 2017, p. 105-107).

Ihde states that incorporation relations act in a double sense (Ihde, 2017, p.108), first the technology will shape its use through a programming for which it was designated, the technology continues to frame the incorporation from specific contexts of use. Then, in a second moment, the desire for transformation that technology provides is observed:

> [...] the other side is the desire to have power, the transformation that technology makes available. It is only by using technology that my bodily power is enhanced and magnified by speed, through distance, or by any of the other ways in which technology changes my capabilities. Such abilities are always *different* from my naked capacities. The desire is, to say the least, contradictory. I desire the transformation that technology provides, but I want it in a sense that I can basically not feel its presence. I want her in a way that she becomes me. Such a desire, in the same way that it secretly *rejects* what technologies are, omits the transformative effects that are necessarily linked to human-technology relations (Ihde, 2017, p. 109).

But this occurs not because of mediation, but because of the reflexive transformation that perception and the physical senses undergo when the body experiences the world from that

technology, that is, technology acts, acts on my body and before I experience the world via that technology, it transformed me, establishing an apprehension for my action, The process takes place in two ways – by appropriating technology I transform myself and technology appropriates me, my body, to incorporate itself into the world through cultural materiality, through relational practice. But Ihde points out that "the relations of incorporation constitute an existential form of the entire human-technology field" (Ihde, 2017, p. 115).

The body assimilates the functioning and operating processes of technology and alters the corporeality of the subject who allies himself with that technology and starts to act in the world no longer mediated, but incorporated into that technology and technology incorporated into the cultural practices of being, doing and being in the world. As in the video, when modulated by the device, the subject begins to express himself and communicate via image-movement, but he also incorporates aspects of the audiovisual language on a daily basis that alter his perception and behavior, revealing ways of being and being in front of the screens and the gestures of the body, the sonority that needs to be elaborated, the fragmented visuality (Sarzi-Ribeiro, 2016) and partial, in short, with each new use, video is incorporated into everyday habits and the subject starts to act as an audiovisual being and this is due to the performance of videographic language that operates beyond its functionality, expanding human-audiovisual relationships, impacting the man-machine relationship.

3. Final Thoughts

In the video *Janelas Afetivas* it is possible to notice how each body behaves in front of the screen and while acting, observes the performance of the other, articulating its choice for this or that visuality and/or audio to the choices of each performer and their audiovisualities, generated and enjoyed live. This results from the incorporation not only of the aesthetic possibilities of the language of video, but also of the reactions that follow its actions, reinforcing that the editing of live videos is one of the most powerful aesthetic and poetic traits of video that reveal its performativity.

For this study on video, it is worth reiterating that Andrew Feenberg represents an important reference, first because he revisits grassroots philosophers who developed critical thinking in relation to technology and society and second because he applies this review proposing a democratic view of technology, society and culture which can be associated with the numerous experiments of appropriation and use of video that are defended as resulting from videographic performativity.

It is a known fact, with very forceful discussions and research today, that the vast majority of daily activities are mediated by technology and involve different human-technology interactions, but the emphasis of studies always focuses on the instrumentalist character of the use of technologies and their role as mediation, means or support, or even how

technologies program man for their use. However, the proposal of this research is a critical reflection on the role of technology and/or technological language in the construction of cultural practices in video that go beyond their functionality, as they act on patterns of social and cultural behaviors. Since the activities carried out with video are interconnected with technologies, one naturally ends up questioning the various aspects that involve this hyperconnection, especially when dealing with a technosystem, as is the case of the videographic system.

According to the readings carried out, it is clear that the proposal of post-phenomenology is to combine different approaches anchored in phenomenology that can encompass the multiplicity and heterogeneity of the technological context without losing the complexity that involves the relations between man, world and technology. Post-phenomenology proposes that the phenomenon of human-technology relations speaks for itself, that is, that the phenomenon is conceived and analyzed regardless of the cultural context where it occurs or the type of technology, adopting a methodology for studying the relations between human and technology that has a well-structured theoretical framework to reveal, along the lines of science, as well as those that occur in everyday life in a practical way.

The creator of post-phenomenology, Don Ihde, classifies the way humans interact with technologies, based on the man-interaction-world diagram of classical phenomenology, and re-signifies them into four modalities: incorporation, hermeneutics, alterity, and basis (or ontological). The post-phenomenological method of analysis of the phenomenon is anchored in relational practices and its application should result in the description of the phenomenon, as sought to be undertaken in this article.

Starting from the Phenomenology of Edmund Husserl, Martin Heidegger and Maurice Merleau-Ponty and Pragmatism, Charles Sanders Peirce and the *Metaphysical Club group*, the philosopher Don Ihde articulates concepts and forms of analysis to reflect on technology beyond its function or role of mediation, seeking in relational practices, the ontology of man-technology relations. It is observed that, based on the description of relational practices, Ihde develops a methodology for the study of technology as an ontology of the contemporary subject, a methodology that is interesting to apply to the study and description of the dynamics that involve videographic performativity.

In the relationship of alterity, technology takes the place of another and begins to interact with man. The incorporation of human characteristics into devices is very frequent as in video games, for example, when aspects of human behavior and capabilities are transferred to game characters. Still on video games, Don Ihde states that in the current use of this language the dimensions of incorporation and hermeneutics are present, but the interface that connects the player to the virtual scenario also incorporates motor skills and the screen visually translates the field presented by the game's narrative.

The ontological relation, also called by Ihde as base or background relations, are those in which the technology is not explicit, but its use occurs spontaneously, programmed by the device, which starts to operate automatically in the social body. Background technologies transform the human experience while acting as absent presences and in an indirect, subtle way. Daily use occurs with the subject's full attention, but his actions remain fixed in the operational performance of the apparatuses and devices, without awakening the experimental expression of the technologies. With this, technology starts to act integrally via its programming and bodies start to have background relationships with such technologies.

In hermeneutic relations, the process is one of reading and interpretation via technology that goes beyond incorporation. Emphasis is placed on translation technologies that seek, analogous to the functioning of the human body, to translate information into images, for example, to make what is not visible in an image. The hermeneutic relationship designates the field of reading and interpretation of human-technology relations, resulting in a representation of the world by technological processes. The interpretation of the world occurs through technology, but it is not about the incorporation but the elaboration of a relationship that assumes a representational character, of reading. It is worth remembering that some biological structures or tissues, plant or animal, for example, are not visible to the naked eye and that it was only possible for man to see when technology translated such structures into an image, either by enlarging or coloring, in short, so that one can know and see the world from a technologically created representation.

Writing is a language that is the result of interpretation processes based on technological incorporation. Considering that writing is a form of incorporated technology as is already known, when one studies the history of video, one also realizes that it has become an omnipresence whose practice is incorporated into every innovation in the audiovisual scenario. Since the creation of live television and audiovisual, and after the improvements in video that allowed the archiving and exhibition after recording, there has been a long process of fusion with other languages and communicational and expressive practices that have made videographic language a presence that imposes itself as a habit, just look at calls via mobile phone, which mostly occur by video call.

As is well known, from painting to cinema through photography, the image is shaped by the framing and the window that cuts through the world and centralizes the vision through perspective, but the video modulates the gaze and allows multiple visions, sometimes distinct and simultaneous, breaking with the vanishing point to make room for the mosaic and multifaceted vision. In addition to this rupture, video in contemporary times has legitimized itself as a contaminated form of audiovisual language, a disruptive technology, which constantly acts in the social and cultural field to perpetuate itself as a language and technological behavior, and this results in videographic competence and performativity.

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