

Body Presence in the Digital Dance Distributed in Network

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This text deals with the Telematics Dance as a setting relevant to the Digital Culture not only for the popularization of the Internet in the 90s, but for being a medium with specificities that meet the interests of many creators who had already dedicated themselves to the relation art-science-technology. Such desires have gained new possibilities with the growth, amplitude and access to the advanced telecommunication networks, thus establishing a new *locus* of activity for artists.

The article considers two main challenges of the Art Network: (a) how to configure a distributed work and through a technology with specific aspects and (b) what is the relation between agents (artists and audience) in a context that requires new understandings of space-time, distance and presence. Three assumptions underlie this reflection: (1) the creative process of the artist as a career trajectory and not just from the design of an work (Salles, 2008), aspect assumed in this text as a testament to the production of knowledge in Art; (2) the body as *embodied* in Digital Culture (Hansen, 2006), which disputes the concept of "post-human" and the dematerialization of the subject; and (3) artistic setting as a cognitive artifact (Clark, 2003). These assumptions show that the artistic formulations of creators are implied in how the subject perceives the inhabited environment.

Although the Mail Art to be considered a beginning, the new communication technologies (Internet) were the ones that promoted a major change in the "art of distance." While the former needed a physical "body" to be transported, in the

telematics era this **embodiment** takes up different shapes and presents itself in ways other than not by their physical materiality. This aspect was already possible since the invention of electromagnetic waves by Heinrich Hertz in the nineteenth century. At that moment, the "transit" between things in the world suffered an unprecedented change and modified the notion of space-time, distance and presence, topics of interest to this article. "After this discovery it is not the body or the material object that must travel to communicate information, but are immaterial and invisible waves carrying signals from one point to another, from one station to another" (Baumgärtel 2005, p. 61.).

The term telematics (*télématique*)¹ created by Alain Minc and Simon Nora refers to the visualization of data stored in the computer via telecommunication networks. Other definitions take the conjunction of the prefix "tele" - as distant (eg telescope, phone) - and "matic" as related to computer technology. The scholar Vilém Flusser shares part of this definition and adds the notion of automata - self-movement - for the "matic" suffix, comprising telematics as a technique for automatic approach of the distant, a process that, through technological devices, allows you to bring together people that are distant from each other, in space and time, so that they can **fulfill themselves mutually**. (Flusser, 1998).

The griffin above endorses the interest of the studies analyzed in this article to carry out a mutual and convergent relationship taking into consideration the own nature of the advanced telecommunication networks. It is also important to consider that some artists, especially in the field of music, prefer the term "*Networked Performance*" and understand telematics as a term that does not carry their artistic concerns, for it would be more related to the transit of computational information itself, not emphasizing the issue of cooperation between distributed points. For these, the focus would not be so much the distance issue, but in connectivity, in the metaphorical aspect of "network" which effectives itself when telecommunication technologies interconnect several points (not necessarily distant). Schroeder and Rebelo (2009) make a reflection on this issue and argue that historically the term was used in 1560 in an analogy of the fishing net as a tool for work. The authors also state that the mathematician Euler (1707 - 1783)

¹ In English we often find the related telematics terms such as: mobile computing, ubiquitous computing or pervasive computing.

would have been the first to describe the network demonstrating its properties of the vertices (nodes) and arcs (routes) as a tool for connectivity.

In this article we will use the two references: telematics and network art, since the purpose of the research and analyzed creations in this text is directed both to the issue of information (scanning and processing) of the body of the artist (dancer, musician, or of music, automata agents, and the public itself) as well as the distance and connectivity between remote points. The "mutual fulfillment" (Flusser, 1998) is perhaps the best way to define the interest of the research discussed here, for when the bodies are multiplied, deployed, designed in other spaces in dialogue with each other, the aim is to offer to the dancer² effective action, i.e. a "realization" with their partner located in another time and space. Here the "mutual fulfillment" is considered possible by having an understanding of the "embodiment of extended presences", as it will be explained throughout this text.

As a brief background, we can cite the experiment *Satellite Arts* (1977), by Kit Galloway and Sherry Rabinowitz. The images of dancers situated in Maryland and its partners located in California were mixed and transmitted in real time. In 1986, David Rockeby conducted a project that sent and received the sensations of movements of dancers who were located in Toronto and Paris through different devices (phone, video, computer, etc.). In September 1990 the *Electronic Cafe International* was realized, with performances and dances using videophone, fax, slow scan across multiple cities (Prado, 2003). Another important example is the *Telematic Dreaming* installation (1994), by Paul Serman with the performance of Susan Kozel in Amsterdam. Kozel in his book *Closer: performance, technologies, phenomenology* (2007), discusses the relations of (tele) presence she felt from the public during the four weeks of the installation, when she remained interacting with the public. The sensations seized in her body through telematic contact were of poetry, care and attention, but also pain, violence, sensuality, sexuality and aggression demonstrating that the body also suffers and feels through telepresence.

² The term ballet dancer is bound to the professionals working in settings of ballet, for this reason, in the case of contemporary dance in interdisciplinary fields, the term dancer is more consistent. According to the theoretical predictions assumed in this article, an artistic setting is implied with thinking and understanding of the world, consequently, with a political position, therefore the distinction assumed here between dancer and ballet dancer.

The considerations of this article reflect the results of my theoretical and practical research in the field of telematics dancing started in United States of America in 2001, when I created *DRYWET*, an artistic performance between two geographical points located on the *Ohio State University* (OSU) campus.³ In Brazil, only in 2005 it was possible to continue my investigations in this field, when the National Education and Research Network (NERN) invited me to create a spectacle of telematics dance as the launching of the *Ipê* Network.⁴

Looking at my previous trajectory, I realize that the knowledge gained from the creative processes of dance with technological mediation was crucial to my creations in telematics. Therefore, telematics was a natural path to continue my investigations on aspects related to the physicality of the dancer as much as their sensorimotor perception in technologically mediated environments.⁵ These aspects are considered here as the production of knowledge of a series of creative processes along a route I have been developing since the 90s in the art-science-technology articulation. Such knowledge was built during the various creations of several experiments, both those who were brought to the scene, as well as those, which remained only as investigations during the process, many of which are not actually used in the work.

As stated by Cecilia Salles in her book on *Genetic Criticism* (2008):

Insofar as we deal with the records that the artist makes along the way of building his work, i.e., the material indexes of the process, we are watching your continued work and thus, noting that the creative act is the result of a process. Under this perspective, the work is not, but **it gradually becomes**, over a process that involves a complex network of events (Salles, 2008, p. 25).

³ Invited in 2001 by Professor Johannes Birringer as a resident artist at Environments Lab - Dance Department (Ohio State University, USA), coordinated by him at that time, my main focus of research was the digitization process of motion (Motion Capture), which I conducted in the Advanced Computing Center for the Arts and Design (ACCAD) in the same institution. However, I began to participate in the telematic sessions of ADaPT: the Association for Dance and Performance Telematics, graduated from Arizona State University, Ohio State University, University of California-Irvine, University of Utah, Florida State University and University of Wisconsin. I created the *DRYWET* performance as a final work of that artistic residence.

⁴ The *Ipê* Network is an academic communication network managed by the National Education and Research Network (RNP), in equivalence with major advanced networks in the world, e.g. Géant2 (Europe), CaNet * 3 (Canada) and Internet2 (USA).

⁵ Issues related to the perception reverberates in the dancer's performance, how he acts during the execution of the work. Since we work with improvisation and not choreography (pre-defined bodily action), the decision making of the artist on the scene is one of the focuses of attention in the research in telematic and technologically mediated environments, provoking other possibilities for ignition of the compositional strategy of the subject.

Therefore, when checking the recurring aspects in my various works, I realize that my tracks "are the *embodiment* of this process of continued metamorphosis" (Salles, 2008, p. 25), and this demonstrates the importance of the whole process as a framework for acquired knowledge. I put in discussion the marks left in the genetic process of my artistic activity, the memes that have been replicated in the many creative processes of my trajectory, so to realize their consistency with projects of telematics dance I have been developing. A closer sense to the concept of semiosis of the American philosopher Charles Sanders Peirce (1839 - 1914), since each *meme*,⁶ as a sign, every process unfolds in new triads of distinct semiotic natures maintaining relations of coherence and co-dependence with the system to which it belongs. Therefore, the brands that relapsed in my artistic career enabled the construction of a knowledge that, dynamically, in constant semiosis, was replicated until it reached another possible configuration: the Telematics Dance.

Given this procedural look, a first reflection is made on the work *entremeios* (inset), created especially for the opening of the SESC Santo Amaro in São Paulo, in 1998. This paper serves as a first index denoting my interests in the discussion about space, time and presence through dance with technological mediation.

The work was presented in an open space where the audience witnessed the existence of a clear plastic inflated sphere of three meters in diameter and behind it was a huge projection screen. The sphere housed two dancers who, when moving, moved the structure. Inside the ball there was a micro-camera that captured the images of the dancers, which were projected onto the huge overlaying the other pre-recorded videos which showed the dancers amid rubble, the construction of what would be the headquarters of the SESC Santo Amaro. Another image was from the avatar which belonged to the animations created in the *Life Forms*⁷ software used to build the choreography. *Entremeios* proposal was to show the memory of those two processes: 1) the conversion of a building

⁶ Meme was defined as a "unit of cultural replication" by the British evolutionary biologist Richard Dawkins in his book *The Selfish Gene*, Oxford: Oxford University Press, 1989.

⁷ The software *Life Forms* was part of my master's research, of which one of the goals was to understand the relationship of body information processed in the avatar and the information placed on the biological body. The master's research was published as *Corpo Aberto: Cunningham, dança e as novas tecnologias* (*Open Body: Cunningham, dance and new technologies*) (São Paulo: EDUC, 2002). *Life Forms* was developed at Simon Fraser University in 1989 by Dr. Thomas Calvert.

into a space destined to the culture and the arts 2) of the development of a choreography by avatar simulation to effect in a biological/cultural body. The presence of the body was multiplied: a) in time because it was present in the performance (present time of an event) in conjunction with their pictures at the moment of the site's renovation (past time point) and the development of digital choreography (past tense procedural) and b) in space the bodies were introduced within the places of acting (debris, dancers inside the sphere, in the images), in the contexts of the projection (pre-recorded images, direct image, avatar animations) and the very scene that combined all these elements.

The work *entremeios* established a clash of the concept of presence for the dancer, because the physical body could be seen only through the plastic membrane of the sphere, while its direct image was observed only through micro-camera that captured and projected dancers on screen. In this way, the public could watch the ball and through it, the dancers, or it could take as its point of view the "Camera Eye", which could "see" the dancer without the interface of the sphere. Not just the body unfolds in this telepresence process, but also the notions of internal and external are crossed.

The explorations of the various spaces and times became forms of articulation between environments within the sphere with its exterior and its projection. The notion of presence began to gain new insights and just like the space-time, would continue to be developed in the following creative processes.

One of the discussions - and critics - of that time in the field of dance was the gap that the technology would provoke between the dancer and their own body, because for many, it would lose the intimacy with corporeality. However, intensively investigating the computer program *Life Forms* in the construction of choreographic animations, I began to realize that the opposite was more than certain, it was necessary. To build an animation of a step already conceived or even a simple little action as a *plié* in first position of the feet, for example, it was necessary to have a clear understanding of what happens in the human

body to then be able to build on the body of the avatar. It is of the body as an information processor (Hansen, 2006) which makes the embodied⁸ image.



Figure 1 - *entremeios* (1998), by Ivani Santana. Projections with pre-recorded images, and images captured by a micro-camera installed in the interior of the sphere.

The solo *Corpo Aberto (Open Body)* (see Figure 2), selected and presented at the *Rumos Dança do Itaú Cultural* in 2001, was totally created through the *Life Forms* software and media used in the scene. Thus, the traffic between the movements created in avatar, and how these actions turned out to be when implemented into my body extended by imaging technologies were constantly interchanged, to the point it cannot be possible a separation or clarity of which movement that had been created by the software and what was the result of

⁸ The term embodied refers to studies the Embodied Mind Thesis, shed of Cognitive Sciences, which considers that the nature of the human mind is formed by aspects of the very body. According to these studies, the construction of concepts, the conditions of categorization and possibility of judgment of human beings, for example, are involved in how we act in the world according to our perceptual system and our sensorimotor capacities. This aspect is therefore contrary to the lines of Cognitivism, Computationalism and Cartesian dualism.

dialogue with attached devices. The aim was to show the presence of dance in other bodies and report that there was no interest in matching these bodies, quite the contrary.

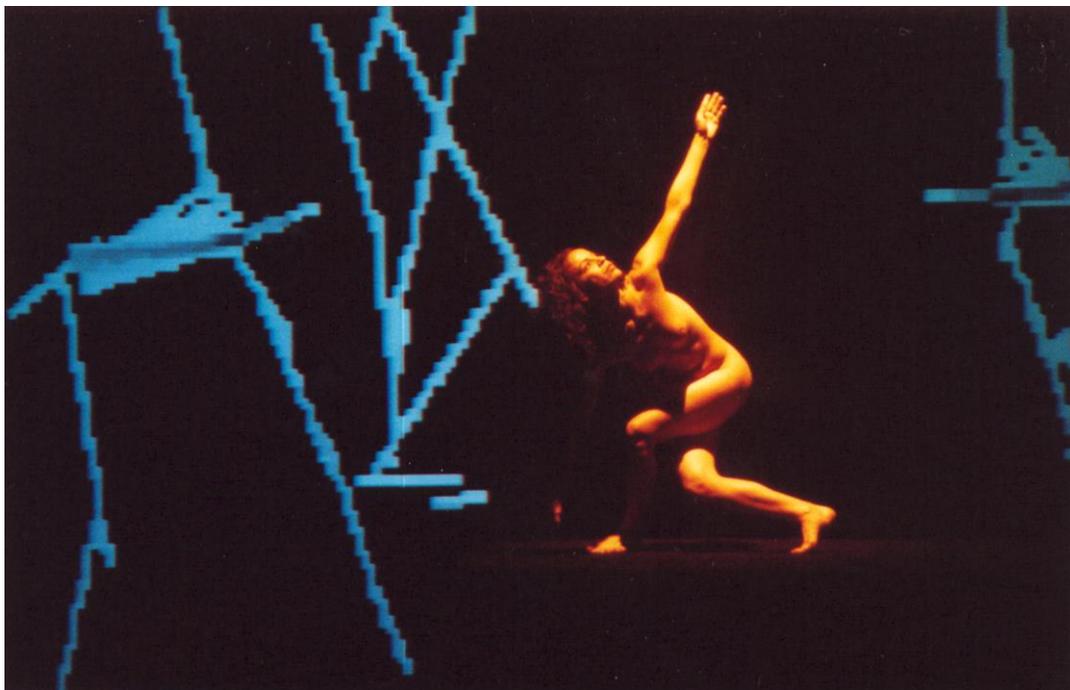


Figura 2 - *Corpo Aberto* (Open Body) (2001). Dancer performing with the software *Life Forms* created avatar images.

As in *entremeios* (1998), the avatar image was used on the scene, a way both to bring the case to the performative act, but also to confront the two existences of the body: the biological and synthetic (Figures 3 and 3.1).

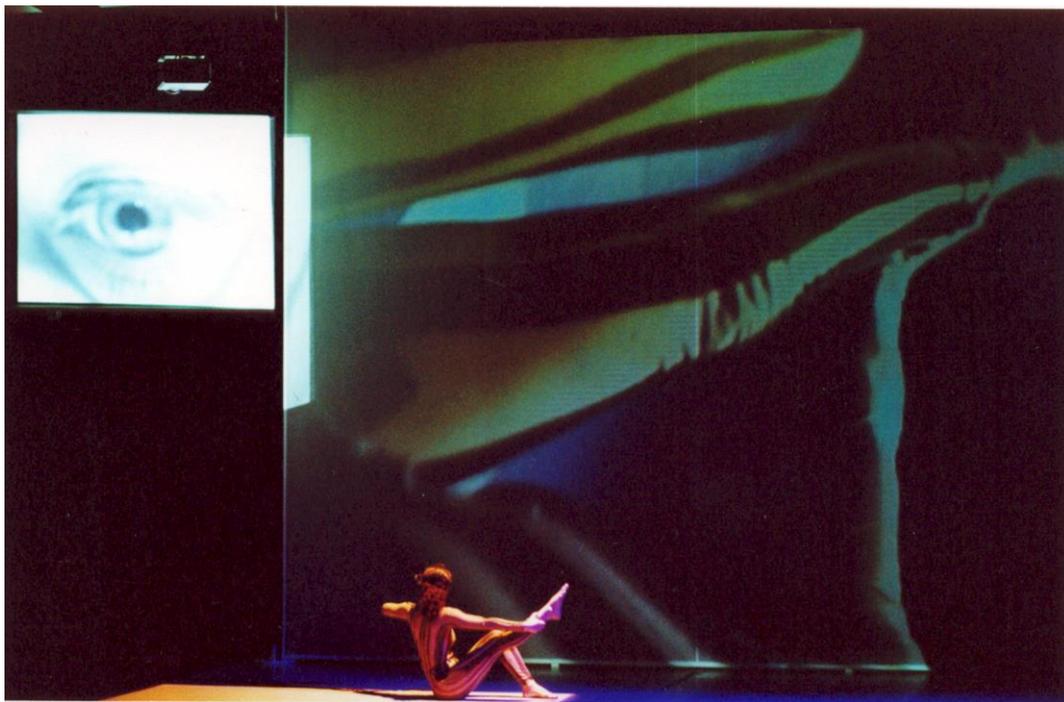
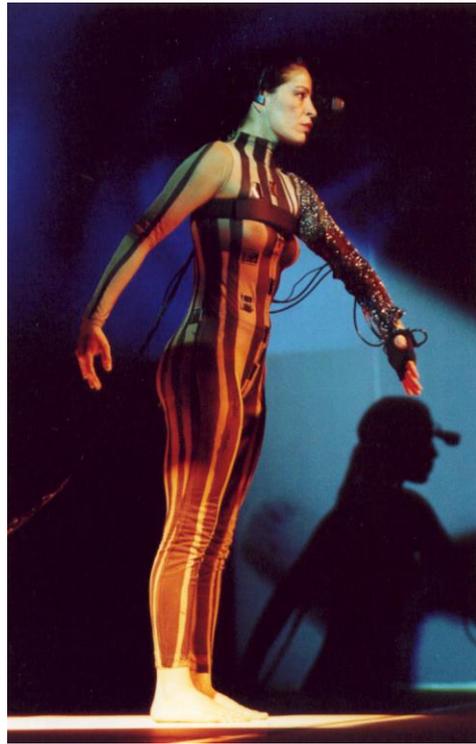


Figure 3 and 3.1 - *Corpo Aberto* (2001). Micro-cameras were used in the second stage to enable the range of vision in imperceptible points to the audience, such as the very action of my eyeball captured and projected during the entire scene and pictures of parts of my body or even the point of view from space. At one point in the scene, the image captured and projected onto the screen in the background is the very audience captured by the hand of the dancer.

The presentation of *Corpo Aberto* began with the confrontation between the motionless body of the photograph (a pre-set time) and the moving image of the body acting in real time, questioning the notion of temporality (see Figure 4). The space is distorted since the horizontal body was assessed in the verticality.



Figura 4 - *Corpo Aberto* (2001), first scene: dialogue between immobility and mobility, confrontation between horizontality and verticality.

These technological devices used in the works cited in this article are considered as cognitive artifacts that contributed to building my knowledge in the field of dance with technological mediation, which allowed an effective development of my research on Telematics Dance. Understanding the formation of our concepts and decision making are involved in how we perceive and act in the world, for it occurs one *embodiment* in this process, the constant use of these cognitive artefacts collaborates with how I came to understand and create dance. Andy Clark says in his book *Natural-Born Cyborgs*, we exist only "as thinking things that we are, thanks to a complex dance of brains, bodies, and cultural and technological crutches" (2003, p. 11).

In 2002, contemplated in the public call for proposals of the Brazilian Choreographers Atelier, I performed the work *Pele* (Skin)⁹, which started in the United States with the studies *Drywet*, *Study n.1 - Skyn*, and already in Brazil, "*Study n.2 - bodies*, presented at *FILE* festival (Electronic Language International Festival). *Pele* had the body as a focus of discussion and raised questions about what might be called the real body and what the virtual body was.

At the opening of the work, two dancers stood in the foyer of the *Castro Alves* Theatre and opposite the *Campo Grande* Square after the entry of the public, while their images were projected on stage where another duo occurred simultaneously. The audience was then confronted with these two spaces: the stage and foyer. The metaphor "inside and outside" and "interior and exterior" were heavily exploited since the entry of the public who had to cross a projection screen constructed of elastic broadcasting prerecorded images of the dancers. The first scene featured a dancer on the short wall of the orchestra pit, part of her body was visible to the public and the other, the hidden part was projected on the big screen in the proscenium. Another way to discuss the limits of the systems (inside / outside, interior / exterior) was to fill the huge audience of two thousand seats with fourteen monitors that broadcast live images of the *Campo Grande* Square, provoking discussion about ecosystems that overlap in the same period of time.

The creative processes that have followed were already contaminated by these ideas, a transit of concepts that interchanged between the stage works and those made in the field of telematics, such as the performative installation *Casa de Nina* (2004), who used the cell phone to create a network of relationships during the performance, or even the performance *e fez o homem a sua diferença* (2005) (Figure 5) which prioritized the particularity of the point of view, the individuality of the spectator both by the spatial organization of space as it was by the way the bodies acted on stage. The immersive and individualized aspect

⁹ A more detailed analysis is in the book *Dança na Cultura Digital* of my authorship (Salvador: EDUFBA, 2006).

Videoclips from this and other art mentioned in the text can be accessed through the Poéticas Tecnológicas page: <http://www.poeticatecnologica.ufba.br/site/>. See also suplementar file to this article.

of these works showed that knowledge gained maturity and body in the reasearch of the dance articulated with the digital culture.

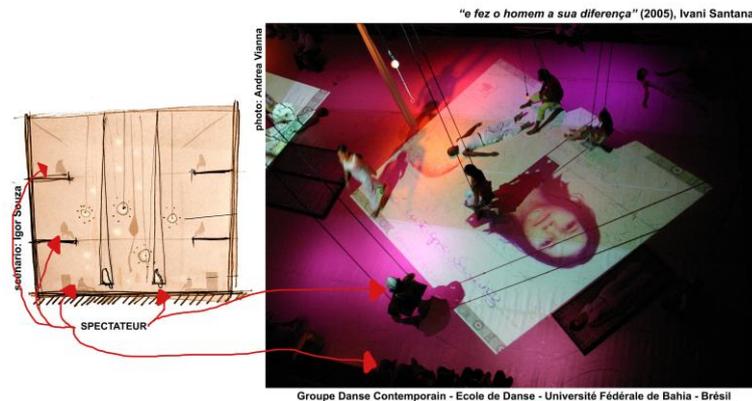


Figure 5 - *e fez o homem a sua diferença* (2005) and the public's disposition: the "interior" of the work and around in 3 different levels. Each location enabled a different relationship with the work.

The work *Le Moi, le Cristal et L'Eau* (2007) created during the artistic residency¹⁰ at the *Centre Chorégraphique National* (France) was structured as a distributed work (Figure 6). The Italian stage at the *Pavillon Noir* was deconstructed and the whole space (backstage, stage and audience) were used to acclimatise various niches of activity of both dancers and musicians, technicians, illuminator and even of the public.

¹⁰ The residency at the Centre Chorégraphique National directed by Angelina Prejlocaj, was received as a prize at the Monaco Dance Forum 2006.



Figure 6 - *Le Moi, le Cristal et L'Eau* (2007). Telematic's principle used in the scenic environment in order to connect all acting spaces.

The public had access to the various events of each micro-context of the work, and through the imaging devices, we created connection points. The production of knowledge in the telematics dance started to create new demands for scenic productions and vice versa.

By observing and analyzing the route built since the 1990s, you can see that my research has always questioned the notions of presence, space, time and human perception. Neither the Internet nor any other technological device was used as an effects generator, but as a cognitive artifact that has expanded the ways we have produced and reflected on Art.

Versus (2005) was my first creation in telematics dance and received technical support from CPD / UFBA, from LAVID / UFPB, and RNP. The work was performed in real time between three Brazilian cities: Salvador and Brasilia with dancers, and João Pessoa. This was the first work of telematics in Brazil dance performed by advanced networks. The images were captured and projected in very high resolution and with minimal latency. The images of the remote partners often

were transmitted after being processed by *Isadora* software.¹¹ The scanned, resized and changed aspect of the body image was one of the highlights of the discussion. As Hansen points out:

The reality encoded in a digital database can easily be presented as a sound file, a still image, a video clip, or an immersive and interactive world, not to mention other forms that are not as adapted to our sensory capacities. Seen this way, the digital age and the very phenomenon of digitization can be understood as marking a change in the correlation of the two crucial terms: media and body. Simply put, as the media loses material characteristics, the body takes a prominent role as a selective processor information. (...) it is the body - the scope of perceptual and affective possibilities of the body - that informs the media interfaces (Hansen, 2006, p. 22).

For Hansen, the image is embodied as it depends on us to give enjoyment to see. It is through our perceptual apparatus that the encoded image is transformed by the process, and that is why we are a "selective processor of information". It is precisely the displacement and the prominence of the body in this process that makes new media to be "new", according to Hansen.

One of the goals in the creative processes that I have performed in telematics is precisely exploiting these encoding possibilities by the media that digitalizes it and of decoding by the subject who enjoys it, him being the dancer who interacts with his resized and digitally processed partner, or the audience that absorbs the relationship between imagery and physical bodies. By the year 2012, more than ten works with national and international partners investigating several ways to connect to different approaches and technological and cognitive artifacts were made.

Internationally, we can mention the invitation to participate in *Proyecto Paso*, by the Spanish choreographer Salud Lopes, director of the group *En Lugar de Criación*. In the 2006 version, this work was carried out between Seville (Spain), Arizona (United States) and Salvador (Brazil) and presented at the International Biennial of Arts of Seville. Unlike my concern in connecting distant bodies, to Lopes the interest was only in the simultaneity of actions, there was no interest in the effective coordination between the bodies.

¹¹ The *Isadora* software was created by Marc Coniglio, founder of the American group, Troika Ranch.

Another international highlight is the partnership established with *Fundación i2Cat* and *Konic Thtr*, from Barcelona, with which three versions of the show *e_Pormundos Afeto* (*e_Pormundos Affection*) were created. This telematics work is the fruit of the Group of Digital Media and Arts - GTMDA - (2009/2010), funded by the RNP, and conducted in partnership with the LAVID / UFPB. The GTMDA was responsible for developing the Arthron tool that manages the flow of information between the participant remote points. The main functions and architecture of Arthron were based on the experience with *Versus* (2005), which was created from the knowledge gained from my previous creative processes in dance with technological mediation. Fruit of an interdisciplinary project, Arthron was not simply an execution of engineers who wrote lines of programming codes to develop another application for image transmission. Rather, precisely because of Arthron they carried knowledge gained in the artistic trajectory discussed in this article, has won a differential between the other applications of this kind, since most of them have focused on the audio and not the image. The competence of LAVID in video transmission in high resolution has found in the artistic knowledge that I have developed during all these decades the key to the construction of this device. It is noteworthy that, in 2011, the researcher Tatiana Aires took the tool to the tele-medicine and another version began to be developed for these purposes. This is an example that underscores the importance of interdisciplinary work and the value of the knowledge produced by the Arts. My creative processes in Telematics Dance have used the Arthron since the implementation of the first version of the application. This attitude has enabled a broad and deep exploration of the tool that was tested in different artistic settings, thus contributing to its development in the field of the Arts.

Other international experiments were performed like the Ecotelemedia¹² project (2011) and the consortium with Asia on the performance at the *Dancing Across Oceans* (2012). The latter used the Arthron as a tool for linking Thailand, Korea, Spain and Brazil. Our participation is due to the invitation I received from APAN - *The Asia Pacific Advanced Network* - to collaborate with the group of engineers and artists of these countries. This experience was very important to discuss the

¹² The Ecotelemedia project was coordinated by the Danish Professor Kjell Yngve Petersen, conducted between Copenhagen (Denmark), Beijing (China), Washington (USA), Salvador (Brazil) - with my research group - and Rio de Janeiro (Brazil) with the artist Guto Nobrega, and used basically the Facetime and PureData as connecting tools.

issue of time, since we have a huge time difference between participating countries. It was interesting to share local time with international peers, since we clearly realized the sense of convergence of the several times. The dawn (Brazil), morning (Spain), late afternoon (Korea) and night (Thailand) were intertwined by the work. The worlds of such different cultures redoubled themselves, becoming involved in a single instant with several times.

Por onde Cruzam Alamedas (2006) had its character in a more study fashion than a spectacle's, despite being presented in a major event at the Federal University of Bahia. The performance was held in two locations in Salvador, with dancers and musicians at every point. Through this performance it was possible to verify the importance of the use of image layers to build the drama, which became one of the bases for the development of composition and narrative of my telematics dance processes.

The drama was one of the investigation points of the project Laboratorium MAPA D2, which was sponsored by VivoLab and joined seven research groups from four Brazilian cities, of which four acting as technological support and three using different artistic languages, namely: Ceará, with theater and audiovisual by the Laboratory of Scenic Poetics and Audiovisual (UFC); Rio de Janeiro, with the group Art and New Organisms (UFRJ); and Salvador, with my research group focused on dance, music and interactivity. The result of this project was the work *Frágil* (Fragile) (2011) presented at the Museum of Modern Arts in Rio de Janeiro.

Besides the importance of being a project between different artistic languages, *Fragile* took care to also create the work to the Internet audience. Thus, I envisioned a platform that allowed users to build their own work narrative in real time. All cameras of the three arts groups were available on that platform allowing the user to choose what and how to watch, since the picture windows could be changed (extended, overlapping, lateralized on the screen, etc.). Thus, the work *Frágil* had a very strong focus of attention both in the construction of the various narratives that intersected, as in the form of enjoyment, whether it be in one of the presentation spaces or on the internet. As all the cameras could be selected at any time by the users of the network, we needed to build the narrative of each device to the nearly 40-minute performance.

The narrative of the work for the user of the network has been one of the research points. In the spectacle *e-Pormundos Afeto* (2009), the audience on the Internet could enter a virtual world as an avatar and this environment was projected on stage in Barcelona. The principle of layers, we received the image of the dancer from Spain in front of the projection of the virtual world with the users and we created the final composition of the work. The narrative therefore included virtual dancers and audience.

The experiences lived during this journey of creating the *Dance in Network* achieved some results on the issues related to "how to" and about "for whom, or even 'by whom it is done.'" It is noteworthy that the competence, size and accessibility of telecommunication technologies have been transformed dramatically during this period of experimentation, altering and thereby fostering artistic experiences each new invention. Thus, below are just a few considerations acquired in the creative processes performed. Although not conclusive, they still signify a substantial production of knowledge that I have been developing in the field of dance with technological mediation and, since 2005, specifically on searches focused on investigating the telematic body.

The "how" of these dance performances, i.e, their configurations, means building a multiple environment or perhaps in a more precise form: it is a work that shows its many faces, its various sides. The idea of building a unique space for remote bodies is a simplistic, romantic and reductive understanding of the art network. What makes this configuration an interesting "means" is to approximate different points - just taking advantage of their singularities to effect them and carry them mutually. Engine them in a supposed "same space" (desired by many who harbor a homogeneous "cyberspace") is to discard the otherness, the presence of the other "coming" far away and from another time (eg, latency, time zone). Space is an amalgam by simulacrum, as time is an inexorable convergence of telematics reality. The composition of the *Dance in Network* presents at each remote point the different views of that amalgamated space as in the inverted worlds of *Versus* (2005), and that occurs in the same instant of time that can override morning, afternoon and evening like the case of *Dancing Across Oceans* (2012).

These works are carried out in cooperation of distant bodies, remote "of who makes" interested in causing and receiving new sensory stimuli, with a desire to provide other perceptual possibilities, like acting with the various layers of imagery of *Por onde Cruzam Alamedas* (2006) or even interact with a remote body designed in their own skin as in (In)Toque (2008). It is about the comprehension of the dancer as a "selective information processor body" (Hansen, 2006) that allows interaction in a latent system with its presence and his remote partner from the embodied digital image of the body. Such dialogue promotes a bodily action adapted to the information lag (*delay*), either by changing the body dynamics to contemplate it, ie, leaving it invisible to the one who watches it (hence denying it), or the opposite way, taking advantage of the delay using the lag time as the aesthetic goal itself (thus, accepting latency).

My experiences in the field of Dance in Network are the fruit of a knowledge production that has been fostered since the 90s when I started my creative process in dance with technological mediation. It is also important to think that this artistic research could only occur through my link on the cultural market as well as in the academic institution.

The Art in Network exposes the perceptual possibilities to understand other notions (perhaps new) of presence, distance, space and time. The Telematics Dance as a cognitive artifact must be matured in our cultural niche in order to apprehend their potential, and then we can process this new information. It is a matter of time!

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