

Fichamento do artigo FRIELING, Rudolf . **Reality/Mediality: Hybrid Processes Between Art and Life** disponível em

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Este artigo abrange um amplo leque de processos híbridos entre arte e vida. Esta examinação dos conceitos-base do Happenign, Action e Performance foca a questão do corpo com suas interconexões com a mídia como um campo de ações públicas e privadas. A influência da vanguarda no século vinte na relação entre Happening, Action art e performance e mídia se estende também na arte mídia e performances contemporâneas, com questões ainda pertinentes e autênticas.

“It is astonishing how artists' positions were polarized from the moment they began to work with electronic media: Whereas some worked with (or against) their chosen mediums in order to emphasize corporeal presence and materiality, others investigated aspects of immateriality and other possibilities opened up by the apparent disappearance of the physical body brought about by the media. As early as the 1960s, the conceptual and technological foundations for virtualizing the body had been laid, as yet undisturbed by any theoretical discourses about displacement and simulation. This essay deals with a broad spectrum of hybrid processes between art and life. Its examination of the concepts underlying happening, action and performance art focuses on the question about the body—about the body along with its media interconnections as a field of both private and public action—and moves back and forth between public, collective structures that were participatorial in a number of regards, and personalized body-related performances delivered in a dialogue with the audience. In view of contemporary art practices that are returning to, and under new premises investigating, precisely those radical beginnings of process-based art made with and in the media, the question of authenticity has lost nothing of its relevance in regard to performative media art. The borders with site-specific installations and interactive environments may be porous, yet it seems feasible to suggest that exactly this insistence on the reality of the body is a central motif in

more recent actions that make the body the arena of telematic and Net-based interventions. Although I initially scrutinize the influence of twentieth-century avant-garde currents on the relationship between happening, action art and performance^[1] and the media, Modernist critique of the imaging and representation of the body is not highlighted (interesting though the subject is). Instead, I concentrate on the question of the ambiguities and hybrid processes that «occur» in the media-based field of action.”

A Autora encontra duas posições distintas quando se começa a pesquisa acerca da mídia eletrônica: aqueles que procuram enfatizar a presença do corpo e sua materialidade, e outros que investigam aspectos da imaterialidade e outras possibilidades abertas pelo aparente desaparecimento do corpo físico.

O limite entre instalações *site-specific* e meios interativos pode ser poroso, mesmo assim parece fácil sugerir que exatamente que essa insistência na realidade do corpo é um motivo central nas ações mais recentes que fazem do corpo a arena da *telematic* e intervenções *net-based*

Private / Public

“Borderline experiences that tested artists and audience alike were tackled fundamentally in the 1960s and 1970s. Yet although these experiences now possess the special historical status elaborated below, their impact on the eyes, ears and senses is undiminished today. From the contemporary perspective, the act of crossing borders no longer needs to be top-heavy with utopian or ideological justifications such as the cause of sexual liberation: In the meantime, we have come to understand that since the body is simultaneously re-coded, such liberation is not to be had value-free, let alone free from power structures. Valie Export's «Tapp- und Tastkino,» a street action staged in collaboration with Peter Weibel as market-crier («Leap over the boundaries!») in 1968, illustrates the enduring power of such direct-action «cinema» even outside the historical context of politically and artistically avant-garde action art and expanded cinema.”

Art = Life

A common interest in producing «dynamic sensations» is evident in the anti-bourgeois, provocative and situative artistic happenings ranging from the Futurist's «Grande Serate» (1910 onward) to the Dadaist's Cabaret Voltaire and the events staged by neo-Dada and Fluxus artists («Neo-Dada in der Musik,» «International Festspiele Neuester Musik»). As Umberto Boccioni's caricature of 1911 shows, the Futurists produced what we would now call a multimedia happening. They wanted visuals, sound, and multiple and parallel actions without any plot to join together to constitute an occurrence taking place «here and now» and directly involving the spectator: «[T]he spectator [must] live at the center of the painted action.»[3] The Futurist's documented affinity with the technological dynamic of industrialized society preformulated an assertion made in constantly changing guises by later movements: That art and life are inseparable in an industrial or media-based society. Contemporary art must occupy the commensurate fields and forms of action, and seek production processes that do not isolate art from life but instead influence life.

Allan Kaprow, whose Environment «18 Happenings in 6 Parts» (1959) originated the term «happening,» spoke of the need to keep the line between art and life as fluid and indistinct as possible,[4] a statement that inspired the provocative equation «ART=BEN»[5] from showman and Fluxus artist Ben Vautier. Another artist who propagated the notion that «life and people can be art» was Wolf Vostell, who not without good reason wrote about the «event as a whole.»[6] This demand for a holistic linkage of art and life was intended to play a part in loosening the constraints of inflexibility and tradition in both the social and political spheres, yet in its essence always referring to the individual.

A autora aproxima os grupos Futuristas, Dadaístas e Fluxus pelos seus interesses comuns em produzir o que ela chama de sensações dinâmicas de forma provocadora.

Conforme Umberto Boccioni os futuristas produziam o que se pode chamar hoje de happening multimídia, já que suas performances agrupavam variedades de visuais, sons e ações paralelas que tomassem conta do espaço por certo momento, envolvendo o espectador. A arte e a vida deveriam ser inseparáveis em uma sociedade industrial e tecnológica.

The Society of the Spectacle

“One of the most influential forerunners of the happening movement was probably the Situationist International, which existed from around 1957 to 1972, but built on the radical film experiments and written theses on the «Society of the Spectacle» that Guy Debord had been producing since the early 1950s:

«The construction of situations begins on the ruins of the modern spectacle. It is easy to see to what extent the very principle of the spectacle—nonintervention—is linked to the alienation of the old world. Conversely, the most pertinent revolutionary experiments in culture have sought to break the spectators psychological identification with the hero so as to draw him into activity by provoking his capacities to revolutionize his own life. The situation is thus made to be lived by its constructors.[7] According to Roberto Ohrt, it was above all the practice of using (art) objects for purposes other than originally intended, along with the category of the context, that constituted the revolutionary Situationist approach. The provocative and poetical practice[8] also included the aimless drifting («dérive») in urban space, the provocative construction of situations intended to have a direct political effect—as indeed they did during the period of student unrest in Paris. The impetus that is interesting for our context lies in the actionism targeted at media impact. The scandal that was taken up by the media became an integral component of artistic actions and later of directly political activist concepts. Mediatedness, it might be pointedly concluded, is based on the skilled handling of media conditions, but not per se on the direct deployment of technological or electronic means.[9]

Artists preoccupied with crossovers between the most disparate art forms and with using a range of different media moved in circles associated with anti-bourgeois practices such as those of the Viennese Actionists («an activist gesture pertaining to the body»),[10] with scandals and art as anti-art,[11] all the way up to Yves Klein's art-immanent experiments and «Anthropometries» consisting of painting processes with naked female «living brushes» staged for a bourgeois audience between 1958–1960. At the same time, these artists displayed a decided interest in the technological conditions of society. Artists like Allan Kaprow, John Cage and later the Fluxus artists did not just want to concede chance and indeterminacy a primary role in art, but were particularly concerned with the participation of active spectators.”

Pode-se notar uma influencia do grupo Internacional Situacionista no que se diz respeito da participação do sujeito, a crítica que se faz à chamada sociedade do espetáculo, que se aproxima á idéia de não-intervenção – e o choque assim como acontece com o advento da mídia como parte integrante das artes e também dos ativismos políticos. Diz ainda que artistas como Allan Kaprow, John Cage e os mesmos do grupo Fluxus estavam especialmente interessados com as possibilidades ativas dos espectadores.

John Cage—The aesthetic of heterogeneity

“Working partly in close proximity to, and with great sympathy for, these experimental forms, John Cage was exploring an alternative to circumnavigating the twin perils of the Gesamtkunstwerk and «art = life» practice. At Black Mountain College in North Carolina, Robert Rauschenberg, Merce Cunningham and John Cage tried out an enduringly productive collaboration. They saw collaboration by no means as a holistic «fusion» of the various arts but instead, in Lawrence Alloway's words, as an «aesthetic of heterogeneity.» According to the hypothesis, the implicit belief in the possibility that something unable to be achieved with intentional action will be revealed through the combination of chance occurrences liberated unconscious levels of meaning. The key notions of situation, multiplicity, parallelism or contingency, which have remained pertinent up to the present day, were the guiding lines in an

open system of operations that, for instance in regard to music, liberated the musicians from the constraints of predefined timing and harmony. According to John Cage, this was acknowledgement of a notion of time «which has already been recognized on the part of broadcast communications, radio, television, not to mention magnetic tape, not to mention travel by air, departures and arrivals... [and] not to mention telephony.»[13]

John Cage, Merce Cunningham and Robert Rauschenberg—and as a result many productions by the Judson Dance Theater, where Yvonne Rainer and Carolee Schneemann «directed»—placed their stakes not on holistic aspirations but on artistic autonomy and difference. In doing so, they followed on from the argument that Bertolt Brecht used against the Wagnerian Gesamtkunstwerk in his «Notes on the Opera» (1930): «So long as the expression «Gesamtkunstwerk» (or «integrated work of art») means that the integration is a muddle, so long as the arts are supposed to be «fused» together, the various elements will all be equally degraded, and each will act as a mere «feed» to the rest.... Words, music, and setting must become more independent of one another.»[14] John Cage, as already cited, applied this view to the most diverse technical and electronic recording and broadcasting mediums. The interactive dance project «Variations V» put on stage by Cunningham together with Cage, Billy Klüver, Nam June Paik and Stan VanDerBeek in 1965 was a representative example of many structurally open performances that included the usage of media technologies: It generated its own soundtrack to accompany the music by means of photo-electrical sensors and microphones that responded to the dancer's movements.[15]

However, in Cage's performances (here in the more narrow sense of a theatrical or musical delivery) the experience of one's own body in a real time and place also became a performance, became the performative act of an open structure: «The purest example is probably the famous «4'33",» first performed by David Tudor in Woodstock, New York, in August 1952. Inspired by his experience in an anechoic chamber—where instead of experiencing total silence as he had anticipated, Cage heard both the pitched impulses of his nervous system and the low-pitched drone of

his blood circulating—he decided to demonstrate that «silence» in music is actually composed of any number of «incidental» sounds originating from sources other than the musicians and their instruments.»[16] Thus, an artistic act situates itself always in the not purely metaphorical area of tension between interior and exterior.”

A estética da heterogeneidade, termo usado para falar sobre o trabalho de John Cage, consiste na possibilidade de que algo que não poderia ser ligado a uma ação intencional pode ser revelada através de combinações de ocorrências inconscientes de diferentes camadas e significado. Noções como situação, multiplicidade, paralelismo, eventualidade era as guias em um sistema aberto de operações, que no caso da música, liberava os artistas de harmonias e ritmos pré-estabelecidos.

Happenings: Technical apparatuses for participation

“While the happening—defined, by Allan Kaprow, with the simple words «something happens»—had no predefined outcome, it still relied on the event character in a way wholly different from Cage's compositions.[17] The happening was not the singular manifestation of a specific historical constellation, but in some aspects characteristic of twentieth-century avant-garde movements. See, for instance, James Joyce's notion of the epiphany, Walter Benjamin's references to shock as a poetic principle and the lightningfast recognition of that which is «irrevocably losing itself,»[18] or the often cited example of Jackson Pollock's action painting, which pointed out the process-based character of painting, or Yves Klein's method of staged body-painting. However, the happening added a crucial component to the avant-garde currents of the twentieth century that Jean-Jacques Lebel expressed as follows: «What we have been doing with happenings is not just giving people something to look at, we have been giving them something to do, something to participate in and create with. We are giving them a language for their hallucinations, desires and myths.»[19] That made it clear that it was no longer a question merely of altered, process-based

production methods, but of dialogical or participatorial processes between production and reception in art, in the media, on the street.

In the essay «Concepts for an Operative Art» (1969), Jeffrey Shaw wrote: «The event we look for is when a particular structuring of art/architecture/spectacle/technology makes operational an expanded arena of will and action open to everyone.»[20] Associated with this notion of the operative was a multifarious range of parallel, interfering activities («intermedia,» to use the term coined by Dick Higgins). Contingency and continuity, the fluid and the amorphous, the open and the process-based—these concepts aimed at dismantling the patterns and codes of traditional cultural production. The same aim inspired Wolf Vostell to coin the famous term «dé-coll/age,» (variously adapted in titles including «Television Décollage,» «TV-Décollage no.1,» and «TV-dé-collage für Millionen»). The intention was to transfer art, as a disruptive factor, into life, and vice versa. In London in 1966, for instance, Gustav Metzger organized the noted «Destruction in Art Symposion,» in which devastation was staged as a creative process. An essential element of this attitude was the constructive creation of environments and, to use the current term, open platforms. Art was what spectators and participants made it. In Peter Weibel's «Action Lecture» (1968), the audience interactively—over its own volume frequency—regulated the screening of a film. Some projects even dispensed entirely with the usage of preproduced content or technical media. There was a wealth of multimedia and immersive environments in the context of expanded cinema and experimental architecture that enabled the participants to move, so to speak, entirely within the medium.

While the happening was capable of taking on totalitarian character, as Al Hansen commented in reference to Wolf Vostell's happening «YOU» (1964), it was less the totalitarian aspect than the pluralism and parallelism of occurrences or non-occurrences that characterized happenings in general (see the «24-Hour Happenings» staged by Rolf Jährlings at the Galerie Parnass in 1965). The gallery was venue to Europe's first public presentation of, among other things, Paik's Robot K-456, «the first

non-human action artist.» Yet, according to Paik's illuminative and biting critique, the happening had to choose between «real experience» as a non-public individual or group process and the staged/media-conveyed concert variant.[21] Paik's soiling of his own nest was something that many artists associated with Fluxus could not forgive (see the postcard «Traitor, you left Fluxus»). As is obvious from Allan Kaprow's own equivocal attitude to the term «happening,»[22] the experience of equating art with life led to the increasingly calculated staging of actionist or performative processes that simultaneously paved the way for a return to the traditions of the theater and museum, although the intention had been a merging with «life» itself.[23] One way of sidestepping the alternative of either art context or real life was to use spaces outside the scope of the traditional art world.[24] Television offered one such possibility.”

O happening deve ser entendido não como uma manifestação singular de um momento histórico, mas em alguns aspectos característicos do movimento vanguardista do século vinte. Assim como Jean-Jacques Lebel, happening não é somente algo dado para as pessoas olharem, mas sim algo para se fazer, para participar e criar com ela.