

Composition Plans in Action: poetics of everyday possibilities

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ABSTRACT – Composition Plans in Action: poetics of everyday possibilities – This paper discusses the notion of performative action as compositional plans in action, shifting the idea of presence to relational processes in which the intensity of lived experience is refreshed in the game framed in each moment. To this end, we draw from a research experience developed by Núcleo Fuga! as a creative process that aims to engender framings that strain the bond between real and fictional. Hence, in a flow from the chosen procedures, artists and public articulate enticements and modes of relationship mediated by hybrid poetics of dance, theater and performance, intending, as consequence, to open the senses to the instant dramaturgies that habit offers. That process is fed by the underlying assumption that Real and Fiction are overlapping plans in a virtual space in which poetic action is refreshed by the artists at play, shooting cartographic compositions supported by the relations between body, environment and dramaturgy.

Keywords: **Composition-in-Action. Virtual. Presence. Fiction. Reality.**

RÉSUMÉ – Plans de Composition en Action: possibilités poétiques du quotidien – Cet article discute la notion d'action performative en tant que plans de composition en action, déplaçant l'idée de présence vers celle de processus relationnels, dans lesquels l'intensité de l'expérience vécue s'actualise dans le jeu construit à chaque instant. A cette fin, nous nous appuyons sur l'expérience d'une recherche développée par le *Núcleo Fuga!* comme processus créatif qui cherche à fabriquer des perspectives capables de déployer un lien entre le réel et le fictif. De cette forme, à partir des procédures choisies, les artistes et le public articulent des invitations et des formes de mise en relation à travers une poétique hybride entre la danse, le théâtre et la performance. Ils essaient, ainsi, d'ouvrir leur écoute aux dramaturgies instantanées que le quotidien propose. Partant du présupposé que le Réel et la Fiction sont des plans superposés, existants dans une zone virtuelle que, lorsqu'elle est actualisée par les artistes sur la scène par des actions poétiques, déclenche des compositions cartographiques basées sur les relations corps-environnement-dramaturgie.

Mots-clés: **Composition en Action. Virtuel. Présence. Fiction. Réalité.**

RESUMO – Planos de Composição em Ato: possibilidades poéticas do cotidiano – Este artigo discute a noção de ação performativa como planos de composição em ato, deslocando a ideia de presença para processos relacionais, nos quais a intensidade da experiência vivida se atualiza no jogo construído a cada instante. Para tanto, apoiamos-nos na experiência de uma pesquisa desenvolvida pelo Núcleo Fuga! como processo criativo que busca fabricar enquadres que tensionam o nexo entre real e ficcional. Desse modo, a partir dos procedimentos escolhidos, artistas e público articulam convites e modos de relação mediados por uma poética híbrida entre dança, teatro e performance, tentando, assim, abrir a escuta às dramaturgias instantâneas que o cotidiano oferece. Tal intento parte do pressuposto de que o Real e a Ficção são planos sobrepostos, existentes numa zona virtual que, ao ser atualizada em ações poéticas pelos artistas em cena, dispara composições cartográficas apoiadas nas relações corpo-ambiente-dramaturgia.

Palavras-chave: **Composição em Ato. Virtual. Presença. Ficção. Realidade.**

Beginnings are always provisional (Christine Greiner)¹.

This paper discusses the experience of the performative action *O que você está fazendo agora [?]*² (What are you doing now [?]) – Developed by *Núcleo Fuga*³ (Escape Nucleus!). Constructed between dance, performance and theater, this action has, as creation devices, some procedures used to mold poetic frameworks that explore tension in the relationship between the real and the fictional, trying to open up the senses to the instant dramaturgy that the quotidian offers and (re)create actions from what is already happening⁴.

Therefore, as will be questioned throughout the text, we start from the understanding that the real and the fictional are superimposed planes, completely intertwined and interdependent, existing in a virtual zone (Lévy, 1996) that is actualized by the artists in poetic action⁵. We also assume, in our scenic research proposal, that the performativity at stake is not necessarily linked and/or restricted to the artists who propose the action, but searches sometimes just to frame, mirror and echo what is already in the space and the bodies occupying that space, triggering cartographic compositions supported by the body-environment-drama relationship.

First of all, it is necessary to state that we rely on the conception of the scenic arts as a language as we develop this artistic research. This allows for a non-standardized, or not previously modeled, experimentation with human movement, promoting a complex aesthetic experience, both for those who execute the action as for those who watch the bodies in action. In this perspective, the scene can be an initial motive for derivations, dialogues and hybrid aesthetics, putting the experience of the body and the scenic event itself beyond a spectacularized notion of art and thus providing a relational poetics in which the spectator is invited to live the artistic experience.

In general, the performance *O que você está fazendo agora [?]* researches territories for an experimentation that creates tension in the dialogue between art and everyday life. In this sense, we explore two research fields that are paradoxically linked: the first is the home in its intimate movements; the second are the public spaces in their random movements. The transversal link across these two areas is daily life itself, in its most insignificant details, regarded as poetic material of inspiration and expression.

The process of research/creation thus moves from the tensions that arise between the overlap of these two territories. In these paths, on the one hand, the environment of the house, its subtleties, traces and echoes create impressions as sensitive and transient scenarios to trigger the movements researched. On the other hand, if the house reveals its movements of intimacy and belonging to the artists involved, the artists are challenged to actualize them in the middle of public space – through the urban terminals (Figure 1), passage ways and/or spaces where people briefly wait: impersonal, unpredictable spaces. These have been the triggering tensions in the process, assumed from the beginning as a manifesto to the dynamics and mobility of the everyday.



Figure 1 – Presentation, January 30 2015, in the Central Bus Terminal, Campinas/SP, as part of the *Invasão Urbana/Urban Invasions* of FEVERESTIVAL 2015 (Festival Internacional de Teatro de Campinas). Photo: Maycon Soldan.

The performative action has three main procedures as its program: 1) bodily cartography – the appropriation of everyday movement and behavior patterns that are mirrored, framed and echoed by artists who transform them into dance moves; 2) composition of small installations with everyday objects previously selected by the artists, which are established in the space as traveling *Assemblages*; 3) narratives *em deriva*⁶, shifting narratives that are recounted in the third person of present. The narrative flow is triggered both by the *Assemblages* created as well as by the body cartographies, as if one

were moving about in this space here and now, while at the same time investigating and reliving memories – the recreation of a narrative universe and personal testimony. The three procedures are used, in varying measures and intensities, as approach and permeation strategies into the scenic space (Figure 2).

Assumed by the artists as a game, the action has a durational character, varying in stages of greater and lesser visibility and interfering and recomposing the quotidian from its dynamics. It has been performed in enclosed spaces (lobbies, corridors and spaces where people congregate)⁷ and in open spaces, privileging terminals and bus stops, subway stations, bus stations, and airports⁸. Research in dance relies on awareness and exploration of movement, as explored in the Klauss Vianna Technique of dance and somatic education, joined with some principles of bodily mimesis developed by the LUME Theatre and the Cambar Collective, procedures such as bodily cartography and narratives in drifts, or free-fall.



Figure 2 – Presentation, January 30 2015, in the Central Bus Terminal, Campinas/SP, as part of the *Invasão Urbana/Urban Invasions* of FEVERESTIVAL 2015 (Festival Internacional de Teatro de Campinas). Photo: Maycon Soldan.

So, being on scene is seen as an invitation to experience oneself in action. In this sense, what is created is also what we live, what pulsates in every body as life force and expression. We believe in this perspective, considering it capable to open up precedents for what is also our desire regarding this work: the investigation of the

invisible dimensions of bodies, expressed in the dramas of affective mirroring. This activates virtual shifts that cause us to experience the act of composition as an opportunity to generate and intensify relational differences.

Perhaps we should discuss here what we call the experience of composition in action. We work on forces that exist in the relationship between two or more bodies that are not mediated by significant protocols in advance; force – by its definition in classical physics – is something that is realized in the relationship between two or more bodies and can only be measured in the effect it has on them. Ultimately, we research ways to invent relationships, ways to invite qualitatively powerful relationships. Invitations and relational modes mediated by the poetic hybrid between dance, theater and performance. This field of forces must emerge from the materiality of the bodies involved, and only from them. There is no specific and coded form, a priori, for a dance or an actuation. It matters little whether the actuator has one leg or two, if he's fat or thin, if he has previous experience in the performing arts or not. Practical issues arise, such as: Can the actuator *forcefully invite* – i.e. promote and effectuate a qualitatively broadened relationship – with this specific body? Or, can we work to materialize an invitation for a poetic and inventive encounter with these specific bodies, with the other, without a significant a priori expressive-aesthetic protocol? Or, if such a protocol exists, can it act to build a qualitatively powerful encounter? In this context, we can think of presential performative action beyond the usual idea of a collective art and define it, more precisely, as a territory for compositional plans in action coming from a collective that shares the same space-time (territory). Moreover, that what is effectively generated in the encounter between bodies might intensify, in a qualitatively more powerful way, all the bodies involved in the composition. We think of the encounter as a presential effects generator. Gumbrecht (2010) reminds us that the concept of presence is defined by the relationship generated between materialities that generate, in a composition, effects of presence. He presumes to think of presence-experiences, or even the effects of presence in any kind of affective relationship in which its material elements “touch” the bodies in relation to specific and varied ways, i.e., this inter-corporal material interrelatedness is always subject to effects, to a greater or lesser degree (Gumbrecht, 2010).

How to conduct this research? Taking as example a performative body, we have various parts involved here: the actors, the time, the space, the public, the costumes, the scenery, the light, creative procedures, techniques (acting, vocals, relational etc.). Thus, in the composition of a performative production, there are many parties, or bodies, involved, each one being quite complex, in itself. We have to think of these creative procedures and this set of techniques as expressive protocols. The problematic issue: how, given all these presences – the audience, the actors, the staging of space, time, and expressive protocols – can we generate presence effects in the composition plan of an action of a performative body that seeks a posture to intensify its potency? How to take an ethical-political stance capable of composing a performance in which all parties extend their capacity to act in the world? This is our problematic field of research and there are some positive consequences in this stance. One consequence has been to check that the significant protocols act only as body-points of departure to enter into the composition of the performance, that is, the goal is not *sine qua non* application of any protocol type, just as the actor, the spectator, space, light or even the dramaturgy are not the objective of the scenic event; but rather that the composition of a poetic scenic event, in action, impels these bodies to seek to magnify their own potential force. This problematic – how to imagine composition, how to compose inventively – is at the base of our field of research. How to launch the protocols in this composition zone? Since Deleuze and Guattari (1997) define art and creation as a complex composition of expressive materials, another similar, but more exciting question is presented: how to activate the protocols into the zone of inventiveness?

When we speak of inventiveness, we do not refer to the new – “the search for the new is very old”, as our friend Fernando Villar, professor of performing arts at UnB would say in a personal communication in 2005 – but rather about the desire and openness to invent other compositional ways. To invent in this case would be a compositional ability whose ethical-political stance proposes expansion of the potentials of all parties involved. The act of invention is not linked to the pursuit of new, but is related to how to compose. It is in this area that the presential arts face the same problems as arts in other areas. It is an absolutely romantic view of presential art to

think that the artist and the arts have already solved the problem of composition, abolishing all significant conventional procedures by opting for a supposed creative freedom. We can say that the presential arts are, like all other artistic areas, a field in which the protocols, or procedural principals, manifest in a very forceful way as they function to determine the operating modalities of the creative processes, even if they are temporary. We can even say that these protocolar procedures mediate most scenic modes of production today – in this sense they function like conventions – in that there is a way of scenic creation in which the roles of actors, directors, space, text, light, sound, staging and even ways of organized reception, act to *get the spectator to feel* and where even a protocolar way to *get him to think* are determined. There is a mediated construction, mainstreamed and prioritized by the protocols. It is a composition? Yes, it is a composition. Does it have the effect of presence? Yes, it has. However, it is a presence effect and a composition that is recognized, normatized, organized, captured and one that seeks to affirm the same. It is worth stating that the issue is not to deny the protocols: They signify bodies needed in the composition. Think of it this way: It is impossible to carry out a Rachmaninoff concerto with only two piano lessons. If we do not practice, reconstruct the process of placement for the hands and body as a whole – in effect, compose with the piano – we will not play Rachmaninoff. The protocols, understood here as technique, are absolutely necessary. The problem is how to put these protocols into inventive composition? It would be a serious mistake to seek a definitive answer to this question, because this approach would lead to a kind of meta-protocol. Rather than taking into account possible answers, at the moment, this issue inserts us directly into an ethical-political field (or even ethical micro-political) that might lead to invent other possible modes of composition; and, in turn, investigating these other compositional modes would orient our focus on procedural elements. Maybe it's the very compositional processes that will give us clues about its other operational modes. In other words: it is the very process of creating a scenic event that engenders the body-performance. To make it even more complex: the final work is itself a process.

An example that can help clarify what we are calling process or composition in action, outside of the presential arts context, and

that can afford us that so dreamed about and impossible objective distance: we bought a book on how to surf and read it from beginning to end. Besides what we learned from the book, we also have a very deep understanding of the friction of the board with water and the body with the wind; and after many exact calculations, we know the size of the waves and the wind speed at the time and conducted a detailed study of the balance of the bodies. Armed with all this information, did we take our board and surf? No! Why? Because there is a kind of presential *knowledge* of the process of the action of surfing that takes place in the act of composition of the board, wave, wind, body, balance, friction and all the technical training, errors and prior successes necessary to surf. There exists an inventiveness in the act of a body-board-wind-wave-surfing technique that makes it possible to surf and that occurs in the composition between the materiality of its parts, as complex as the composition itself: before being able to invest in the body-act-of-surfing, we would need to have trained, constructed this other body as technique (or protocol) of surfing; we would need the board, wave and wind, because without these elements, we cannot surf. So, in effect, we need to construct and compose one body from all these artifacts. Composition is the ontogenetic act of action, an ontogenesis of the act in action. In this sense, the composition is a process that we call knowledge and that emerges from experimentation, generating presence effects. What matters, however, are not the effects of presence per se, but those that carry the *ethos* of an intense relationship that qualitatively extends the potential force of all the parties involved.



Figure 3 – Presentation, January 30 2015, in the Central Bus Terminal, Campinas/SP, as part of the *Invasão Urbana/Urban Invasions* of FEVERESTIVAL 2015 (Festival Internacional de Teatro de Campinas). Photo: Maycon Soldan.

Given the characteristics and difficulties that this approach implies, compromising our certainties regarding the boundaries between the public and the private, the notion of intimacy, and regarding the personal space of others and the relational field (Figure 3), it was inevitable that we should develop a more intensified approach in terms of reflections and practices related to the field of performance art. Principally with regard to the articulation of creative procedures, with the life of the artist himself, assuming that often preparations for performative actions take place on a daily basis outside the workroom, in daily living. There is no need to fear or reject the notion of a certain *preparation for something* in favor of a constant (im)possibility that the everyday be ‘elevated’⁹ in performative power, or the notion that the body establishes itself as a territory for experiences of territory, since art and life mix thoroughly. Or in other words, it is a matter, in this imprecise and risky field, of increasingly understanding the practice of the performer/creator as a set of practices (BwO/Body without Organs – Deleuze, Guattari, 1997), engaged in a certain way of being, which defines or prepares the performer’s actions, expanding the concept of art itself and its creative devices. Thus, for example, the trinomial training-rehearsing-presenting could be reconfigured by the notion of happening, of intensified action

and experience triggered by the creation, exchange and implementation of Performative Programs. To perform therefore becomes to act in these modes of existence in the ways in which life itself and its creative experiences (or experiments) are conceived. What interests us here is to think to create experiences beyond artistic genres, retracing a journey between art and everyday life, as a creative power of memory, imagination and poetic action.

Thus, we used some of these issues to provoke the following questions: what are the conditions necessary to be on the scene? What are the necessary conditions to dance/act/perform? Going from these questions, we propose to create everyday situations to dance, to take advantage of these everyday situations to dance and also cause the eye to perceive such situations as dance: how does your house dance? What kind and how many dances does your daily routine reveal and produce?

These were the questions that led to the writing and execution of the first Performative Programs conducted as a group, but also individually in the homes of the artists involved. These first experiential materials were reorganized into new Programs collectively executed in live events. What we had, in essence, was a burgeoning network of Performative Programs, formed gradually from the experiences, pointing to research directions and future challenges for the artists involved¹⁰. In regards to Performative Programs, we wish to affirm, based on Eleonora Fabião (2013, p. 4), that “[...] very objectively, the program is the enunciation of the performance: a previously stipulated set of actions, clearly articulated and conceptually polished to be made by the artist, the public or both without previous rehearsal”.

Thus, we can think of Programs as previously elaborated structures of what will be executed, encompassing both the idea of which directions to attend to as well as movement and experience. There is a basic outline, then, but one that provides for the empty space of the ‘here and now’ and the risk of movement inherent to it. Fabião (2013, p. 4) also highlights the importance of objectivity in the elaboration of the Programs; in her words, “[...] I propose that the more clear and concise the enunciation – without adjectives and with verbs in the infinitive – the more fluid experimentation will be. Rocambolesque enunciations muddy and restrict, whereas clear and succinct enunciations ensure accuracy and flexibility”.

We cannot forget, however, that when dealing with the domain of artistic creation, all objectivity needs to be bathed in the ‘singularities at play’ in order to ensure what Fabião (2013, p. 4) refers to as “precision and flexibility.” So we are focusing on the need for a certain amount of ambiguity in the wording of the Programs: to enable the other – who will execute the program – to express something.¹¹ Or: we consider that no matter how objective the enunciations of the Programs might be, that they will always leave some gaps that will only be revealed in the act. This always brings doubts into question, asking the performer to express him, or herself through decisions made as the performance progresses.

It is also worth noting that sometimes prior elaboration of what will be done may only happen seconds before the event itself, since dealing with Performance Art opens up a lot of space for impulses, accidents and spontaneous expression. Because of these aspects, the Programs, generally, are actualized and adjusted from what has already been experienced, and their enunciations can even be written after the execution of the action. In general, as Fabião puts it (2013, p. 4):

[The] Program is an experimental engine because the practice of the program creates body and relations between bodies; it triggers negotiations of belonging; activates unthinkable affective circulations before the formulation and execution of the program. [The] Program is an engine of psychophysical and political experimentation. Or, to quote words dear to the political and theoretical project of Hanna Arendt, *programs are initiatives*.

During our research meetings, we seek to generate our initiatives from Spinoza’s notion of the body (2011).¹² For Spinoza, the concept of the body was not restricted to the human: a word, an affect or a thought can be termed a body. The body would then be an individualized form in space. However, this individualized form is structured as a dynamic system of extreme complexity, “original and essentially relational” (Chauí, 2011, p. 73), with internal and external movements governed by two things: it is made up of other smaller bodies; and it coexists with other external bodies. In respect to the Body in Spinoza Deleuze tells us (2002, p. 1):

How does Spinoza define a body? Any body, Spinoza defines it in two simultaneous ways. On the one hand, a body, no matter how small, always involves infinite particles: it

is the relations of rest and movement, speed and slowness between particles that define a body, the individuality of a body. On the other hand, a body affects other bodies, or is affected by other bodies: and this power to affect and be affected also defines a body in its individuality. In appearance, they are two very simple propositions: one is kinetic, and the other is dynamic. However, if we truly settle ourselves in the middle of these propositions, as we the living them, it is much more complicated and it then becomes Spinozist before even perceiving why.

In this manner of approach, because of being this a dynamic and relational uniqueness, the body and the idea of body are strengthened within the density of their connections, becoming “[...] stronger, more powerful, more apt to conservation, regeneration and transformation, the richer and more complex are its relations with other bodies, that is, the larger and more complex the system of affective bodily conditions” (Chauí, 2011, p. 73).

The choice to superimpose paradoxical research spaces (the intimacy of the home and the anonymity of public spaces) results from our option for the idea in which the power of the territory for the body art would be the expansion of the degree of complexity of the relational system to which it belongs (Figure 4).



Figure 4 – Presentation, January 30 2015, in the Central Bus Terminal, Campinas/SP, as part of the *Invasão Urbana/Urban Invasions* of FEVERESTIVAL 2015 (Festival Internacional de Teatro de Campinas). Photo: Maycon Soldan.

From a conceptual point of view, one of the impulses behind the creative process is based on Pierre Lévy's (1996) reflections about the layers of visibility and invisibility that constitute beings. In his text on the subject, *Becoming Virtual: Reality in the Digital Age*, Lévy (1996/Portuguese edition)¹³ articulates another notion about the human, in which the bodies are seen as temporary high densities in a flow of virtualizations and actualizations. For Lévy, the notion of the subject comes into existence beyond the limits of the flesh or of the psyche, diluting itself in a multiplicity through which the body's limits are no longer their exclusive abode. We are, from what the author suggests, this eternal and constant flow between virtualization and updates.

There is one aspect of Lévy's approach (1996) that particularly interests us: the author puts us in the midst of a constantly changing movement, revealing the dynamics that place the idea of subject linked to a processual condition that recreates itself in the clash between intermediations as they are effectuated.

On the one hand, the entity carries and produces its virtualities: an event, for example, reorganizes a previous problematic and is susceptible of receiving multiple interpretations. On the other hand, the virtual constitutes the entity: the virtualities inherent to a being, its problematic, the knot of tensions, coercions and projects that animate it, the questions that move it, are an essential part of its determination (Lévy, 1996, p. 15-16).

Thus we live, daily, between the creation of the actual (the passage from the virtual to the actual – that is, actualization) and the problematization of the virtual (the passage of the actual to a virtual – its virtualization). It would be the same as saying that our body expresses itself from the intimate friction with what moves it and paralyzes it, wrapped up in a tangle of different materialities. Our expression takes shape from the degrees of composition – openings, fissures, links, superimpositions – that every body is able (or not) to deal with.

Actualization goes from a problem to a solution. Virtualization departs from a given solution to a (another) problem. It transforms the initial actuality in a particular case into a more general problematic that then gains ontological emphasis. Thus, virtualization loosens established distinctions, increases the degrees of freedom, creating an empty engine. If virtualization were only the passage from one

reality to a set of possibles, it would serve to take away the real. But it involves the same amount of irreversibility in its effects, of indeterminacy in its process and invention in its effort as actualization. Virtualization is one of the main vectors of the creation of reality (Lévy, 1996, p. 18).

As the problematizing movement, virtualization may be associated with our dynamics of deterritorialization. We may also associate virtualization with passages from the interior to the outside and vice versa (Moebius effect): the instants of passage – not the inside, nor the outside, but what happens between them.

Thinking about the structure of our Performative Program, we find in Lévy's reflections the design of the territory where reality and fiction intertwine. As we consider the dynamics between virtuality and actuality, we have to accept that the body that enters into performative action – and thereby recreates itself – would be wrapped in an even more intense and complex series of movements in which the real and the fictional mingle, given that they are part of a dual process of virtualization.

If in our daily life, we already are an eternal territory of passage, the body-in-art would be the one that intensifies these flows. "Art is difficult to define because it is almost always on the border of simple expressive language, of ordinary technique (handicrafts) or very clearly assignable social functions. [Art] fascinates because it puts into practice the most virtualizing activities" (Lévy, 1996, p. 78).

The territory of art is born, according to the author, from the confluence of three major human virtualization currents – languages, techniques and ethics – thus igniting relational processes that then trigger virtualizations of virtualizations. Based on this understanding, an actor on scene, for example, would then be actualizing a complex interplay between forces and the power of his presence would be tied to how he can articulate them: both the level of perceived meanings, conscious and visible – the level of awareness of the work of art – and those of micro-perceptions, unconscious and invisible sensation – the feeling level of the artwork. Each of these levels is articulated according to its own complexity and the relationship brokered between them is complex to infinity, as Lévy tells us (1996, p 78-79):

Virtualization in general is a war against weakness, pain, wear. In search of security and control, we pursue the virtual because it leads us to ontological regions that ordinary

dangers no longer reach. Art questions this tendency, and so virtualizes virtualization, because it seeks in the same movement a way out of the here and now and its sensual exaltation. It resumes its own attempt of evasion in its twists and turns. In its games, it contains and liberates the emotional energy that allows us to overcome chaos. In a last spiral, thus exposing the engine of virtualization, it problematizes the tireless effort, sometimes fruitful but always doomed to failure, we undertake to escape death.

When we think of the case of the presential arts, to actualize this complex play of virtualizations would be the same as to dilute each action to the point that everything that happens now would be the fruit of the constructed collective body.

A scene thus comes to be seen as an agency that includes the actor's body inside it, but, as an entity in itself, forms a greater body in which the actor is just one part. So the actor, even though he may be who proposes or performs the action, should actively dilute his own presence to become one among the other constituent elements of the body to create, in the act, an organic whole. When this occurs, the scenic action becomes an event with the quality of a collective body. And a collective body, if it is truly collective, just as all other bodies will, will struggle to preserve its existence (Espinosa, 2011)¹⁴. This not only means that this collective body will struggle not to disband; it also means this encounter or arrangement will be experienced and perceived by its parts as a moment of intensification and expansion of life.

In those moments when the presence of the actor can open up and maintain a collective sensation of a present that could be eternal, of an agency with enough force to realize itself, together, as a single organism, what we perceive is exactly the expressive intensity of life forces in expansion.

The artistic event is thus always double the square: it is actual or present, but keeps affectation (or inventive flow) in the micro-perceptive force zone of virtuality: it can be transformed to actualize itself in the course of the happening, in the process of flow and transformation. As long as the event is effective, it can be transformed. The power inherent in the events is what makes them not repeatable, even within the same structure – virtualization of virtualization.

There will always be space in the potential power of transformation, full of accidents and imponderable surprises. Thus, the next

event, even though apparently the same as the previous one, will not be. There will only be repetition in the micro-perceptions. The closer we place ourselves to the force zone and in contact with the micro-perceptions, the more we will be in the specific present moment (the famous here and now). Each event, as we have said, will generate and be generated by the proximity of differences and singularities.

It is important to emphasize, however, that there is no symmetrical parallelism between the pairs actual and virtual, and visible and invisible. They overlap, but since an actualization does not necessarily involve intention, being effectuated by what needs to happen, we actualize both visible and invisible things. The virtual does not exclusively account for the invisible, since there are many invisibilities of the actualization order. An affect, for example, as a condition of a corporal state, is an actualization that produces a force field that is visible and invisible, although it is the so-called actualized things that charge the virtual.

These limits, tensions and overlaps are expressed in the relationship body-space-time: between the self, the others and the world that goes through us. An outside of the body that is not transcendental and an inside that is not essential – a relationship in an immanent field. Immanence as becoming and a process of subjectivization, as if, instead of trying to fixate ourselves into something that we are, we would try to think of all that we are not, but could be.

Becoming as connected to force, to the process of seeking power and expression, to escape from the cause/effect relationship. We assume this to be the paradox of presence of the body-in-art: not only the affirmation of my body, or of my self, but also the opposite direction, in the creation of other possibilities of presence. Perhaps the ability of presentification that a performer has corresponds, in degree, to the capacity he has to disappear into the performance, to become invisible. In this process, notions of the subject and identity are diluted, as well as the real and the fictional merge. Singularity would be precisely the power apex of the zone of immanence. An event.



Figure 5 – Presentation, January 30 2015, in the Central Bus Terminal, Campinas/SP, as part of the *Invasão Urbana/Urban Invasions* of FEVERESTIVAL 2015 (Festival Internacional de Teatro de Campinas). Photo: Maycon Soldan.

From the concept of the body-in-art as a singularity with potential force to produce events, it is possible to speak of creation in art as a deceleration process, a lapidary process of polishing images and virtual organization. Such processes are activated by memories that construct the same body as experience/event, memories that do not bring up the past but rather respond to the present – a present that is already the past recreated, virtualized. Memories that are triggering from life states that create temporality from threads of experience in time and space. Temporalities are created and, with this, one can invent other worlds and other life spaces. Other planes of reality are created. In this context, art leaves the territory of fabulization or fantasy to take its place in the realm of reality. The real is the experience of defining actualizations, in a movement that returns to memory, recreating it; always actualizations on actualizations. The experiential body always operates in transitional compositions, singular in composition. To perceive oneself in this compositional plan is to choose: to choose according to the needs of a singular present that, in every experience, actualizes new plans of recreated memory (Figure 5). In this sense, we are interested in thinking about choices as frictions with the real, or what is put into action and that qualifies the experience to, in turn, qualify the creative memory. The present, thus, pressures memory. All that we live puts pressure on memory. The present singularizes

memory, where memory dances with choices according to the needs of what is experienced, so that one might think of the creation of artistic experiences processes of subjectivization, as modes of self-constitution, ways of inhabiting the real – always from the perspective of artistic openings – to create places of altered flows, deceleration and access to the virtualities present in each body.

In this performative action, we seek to articulate a plan of experience that ignites and opens up the creative memory stream, producing discourses also in flux, transient. In order to do this, the choice of materials that are the basis for this experiencing of oneself act from a plunge into some devices that allow one to enter into the memory stream to produce a plan of experience and, perhaps, plans for life. The question that arises now is: what life plans are produced in the flow of time while experiencing a performative action? Is it possible to think of this transit in different plans, different flows? They are singularities in temporal flux. Memories creating and recreating bodies/experiences/transits. Compositional plans, in which the real and the fictional overlap, the play of immanence. The necessary confrontation with what is happening here and now. The real is everything and is nothing, points of actualization that reverberate in other and yet other actualizations. Inventions. The real is the *between*, which is actualized among relations, in the transit between actualizations and virtualizations. The real is that which produces another logic, another velocity, they are constructed planes, or plans, of reality superimposed on fictional plans. There is, here, the attempt to activate an unnamed force field, one that flees beyond symbols or the symbolic level, a real invisibility, concrete and lived that makes the body part of an experience of opening up new spaces, new dimensions for the body and life. The real becomes envisioned as multiple potential, a field of empowerment and sharing that can be invented in the between, in relationships and what is lived. Experiential. To experiment in homes and in public places, this action seeks to enhance, to heighten the potential of bodies in their relationship with space and with the other; and from the exploration of movement, to invent and freely associate mnemonic and actual/quotidian information, promoting other arrangements and logics in the dynamic behavior/occupation/relationship between body and space. In this research, we set out to look at these elements in their everyday manifestations, at what can ignite ways to create dances that reveal and fire this everyday as poetic and creative power.

Notes

¹ From a talk held in the Itaú Cultural Center, São Paulo, August 9 2015.

² Functions specific to research/creation – concept and development: *Núcleo Fuga!* General Direction: Flávio Rabelo; Coordinator for movement research: Ana Clara Amaral; Assistant for movement research: Dora de Andrade. Participating in the action: Ana Clara Amaral, Bruna Reis, Camila Fersi, Dora de Andrade, Flávio Rabelo, Gabriela Giannetti and Roberto Rezende.

³ *Núcleo Fuga!* is one of the groups linked to *Laboratório Fuga*, a space of transdisciplinary experimentation that explores poetic contaminations between the languages of theater, dance and performance, under the general coordination of Renato Ferracini of LUME Theater. Among the works already realized in this laboratory, the following stand out: 1) *Fuga!* (2007 - Myriam Muniz Prize from the FUNARTE/National Arts Foundation); 2) *Después* (2013 - Klauss Vianna Prize/FUNARTE). Currently the researcher-artists of *Núcleo Fuga!* are dedicated to the *Project cAsa* in which the intervention *O que você está fazendo agora?* figures as one of the on-going actions.

⁴ A large part of the presentation realized in the FEVERESTIVAL 2015 (Festival Internacional de Teatro de Campinas) can be accessed at: <<https://youtu.be/P2Ck9c-tlnA>>. The action occurred on Janeiro 30, 2015, in the Cental Terminal in Campinas, São Paulo. Photographer: Leonardo Lee.

⁵ We are mainly considering poetic actions performed by scene/body artists, those who execute a shared creative act as they dance, act and perform.

⁶ Translator's note: The Portuguese text uses *em deriva* here. There are several polyvalent key words in the Portuguese text that function as important concepts in the essay's arguments, and are thus often repeated, but that do not offer equally polyvalent connotations in English translation. I wish to single them out in this note, and say that I have used them in the English version in the way that seems most adequate to the text at the moment.

- *Deriva, à deriva*: (commonly used in French and the other romance languages as a theoretical concept), *à deriva* means 'adrift, rudderless,' while *deriva* is 'drift,' 'flow' or 'shift.' In both cases, the important thing is not just the condition of contingency, but also the fact that although a lack of control is implied, there are identifiable forces (currents etc.) that will impel or determine the drift or flow.

- *Experiência*: in Portuguese, it can mean either 'experiment' or 'experience,' often giving a sense of the elision between the two meanings.

- *Potência*: it can be translated as 'force,' 'potential,' 'power' or even 'energy' with the same kind of elision between connotations described above.

⁷ Participating in the Session *Art* in the VI ENELIM (Encontro Internacional de Estudos da Linguagem/International Encounter of Language Studies, Pouso Alegre/Minas Gerais; October, 2015), of Lume 30 years, 30 hours (Center of Lume Teatro. Campinas/SP; April, 2015) and in the Operation in the gallery of of the Coreographic Center of Rio de Janeiro (Centro Coreográfico do Rio de Janeiro; Rio de Janeiro/RJ; November, 2014).

⁸ Participating in FEIA 16 (Festival do Instituto de Artes da Unicamp. Campinas/SP; September, 2015) and in the XI Festival Internacional de Teatro de Campinas – Feverestival (Invasão Urbana/Urban Invasion. Central Terminal. Campinas/SP; January, 2015).

⁹ It is common to think of the state of artistic creation as being something ‘elevated,’ above the quotidian. What interests us, also, is to research other approaches that view creation as fissure, abyss, excavation, archeology, cartography.

¹⁰ Vídeo-dance performed since the first shared Performative Programs. Access at: <<https://youtu.be/gNU2VsBiIOY>>.

¹¹ Generally, the Programs are created by the artists who will execute them, but there is also the possibility of collaborative creations, in which, in a network, artists exchange Programs as part of poetic research development. Such a practice has been researched and spread by diverse artists and collectives in Brazil in recent years. Among these groups, the *Cambar Coletivo* has been the most influential in terms of the reflections presented here in this article. To see more regarding this group, access their web page at: <www.cambarcoletivo.com>.

¹² In turn, Espinoza’s notion of body exercised a strong influence on the form in which Deleuze (2002) conceptualized his Territories. For Deleuze, Territories foresee, in their assemblages, the constant movements of deterritorialization and reterritorialization – always between the fluctuations of molecular lines of escape.

¹³ Translator’s note: All translation from Lévy’s text comes from the Portuguese edition, with pagination cited accordingly.

¹⁴ According to Espinoza (2005), all body is charged by its *Conatus* that defines its effort to continue existing.

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