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## **Body and Performance in the Era of Virtual Communication: The space of the Body in space of the body<sup>1</sup>**

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### **Abstract**

"Seeing" is a much more complex than a purely physiological act. It involves, among other things, acquired and inherited knowledge that, as tools, will serve us for decoding what is seen, to understand it and to assimilate it. And when I make this distinction between acquired and inherited, I do it regarding the former as a result of subject's own existence which generates experience and therefore a personal way of "Seeing to the world", unlike the inherited knowledge ("Seeing the world") which is imposed by the culture that creates raises the subject (or should I say that co-raises it?). But "seeing the world" is not the same as "seeing to the world." To make this distinction, we must develop in this text the premise of "Seeing is Creating and Creating is Believing", which will then be useful to think that: *if what we see is not what it is but what we believe it is*, what happens then to the devices of visual representation of "reality" and to those with the power to disseminate those devices? But new technologies such as the Internet and cellular

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<sup>1</sup> We must differentiate the body, as a biological organism, from the "Body" with capital letter, understanding the latter as a construct even more complex than the organic. The Body, which houses the culture in which it is immersed. That hosts the expectations of others. That is shaped by the gaze of others which, introjected, become "Other." This body which, expanding itself toward the surrounding objects, becomes an even more complex Body. And as a Body, it can become virtualized, travel long distances without moving from place and, paradoxically, can lose its corporality without losing its presence.

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telephony have led to a break in this concept, traversing the notions of context and paratext, expanding the creative act of "seeing" and thus generating new realities from a same observed event. And the body in all this will not be left out. We will think on what happens in Performance as an artistic discipline, where the body, which was traditionally support for the work, now faces these new ways of seeing and creating it.

**Keywords:** Body; performance; display devices; representation devices, virtual communications; production of reality.

## **An approach to the Body**

If we are going to consider the body as a support for work, we should first define what is the "Body", find a common point, propose a base from which to think together. But what we call *body*, does it exist as such?

According to Gran Enciclopedia Rialp de Humanidades y Ciencia (1991):

The body is the set of structures harmoniously integrated into a morphological and functional unit that constitutes the physical support of our person during life, specifically differentiated in only two types, male and female, depending on the nature of our own sex.

206 bones (excluding teeth), ligaments, tendons, muscles and cartilage. Veins, arteries and capillaries. Organs such as kidneys, liver, lungs, pancreas and others. One head, one torso, two arms and two legs. Two eyes, one nose, one mouth. Hands (two), fingers (twenty). Skin. Nails, hair. Blond, dark-haired, brown, red headed? Urine? Fecal Matter? Blood. Menstruation? Semen, vaginal fluid? Penis or vagina according being male or female. A "man's body". A "woman's body". A woman "trapped" in a "man's body"? A man "trapped" in a "woman's body"?

A living body. A dead body. A body in Buenos Aires. A body in France. A body in India. A body in the street. A body on the floor, on a avenue. A body in a bed.

What is the "Body"? Which is its space? Which are its limits?

So when we talk about "Body"... what are we referring to?

Let us start with our own body. We are not aware of it if not through our senses and the reading or interpretation we make of the information captured by them.

Matlin and Foley (1996, p.554) state that:

The sensation refers to basic immediate experiences generated by single isolated stimuli; (instead) the perception includes the interpretation of those sensations, giving them meaning and organization.

Since the senses are ways of incorporating information, could we think of our body as a perception?

Interoceptors, proprioceptors and exteroceptors are responsible to capture the information needed for perceiving our bodies. In such a way that an injury to any of the sense receptors would be enough for our sensation, and therefore our bodily perception, to change, thereby changing our body schema.

The body schema is, then, the representation that the human being forms mentally of his body, through a sequence of perceptions and responses experienced in the relation one another (Fuentes-Martinez, 2006, p.2).

But our awareness of body, our body schema, is not always the same nor is present since our first moments of life. According to psychoanalytic theory proposed by Freud (1979), the constitution of the Self is a gradual process that leads from the Non-Self to the Self. A poor development of the Self would result in a distortion of Body Schema and, therefore, of the notion of body itself.

Meanwhile, the psychiatrist René Spitz (1996) divided the first year of the baby into 3 stages, noting that during the first one, called "Pre-objectal or objectless" and that goes from 0 to 3 months of age, the newborn cannot distinguish an external thing from his own body. He cannot experience something separate from himself. Thus, the maternal breast that provides his food would be perceived as a part of him and not as another person that feeds him.

## **Body - Non-body**

I can define it more easily by what it is not than by what it is. It is not a turd; although I could also call Fecal Matter the substance in the toilet bowl that minutes before was lodged in my large intestine. However, I prefer the first term because Fecal Matter still retains a reminder of its origin.

What about urine? What about blood? Are they part of my body or just within it? What if it's something I can lose or remove; is it still my body?

And this hand that by (de)inition, (de)limitation, has five fingers; if I lose any of them in an accident, would it still be a hand?

And that finger, that little strip of flesh and bones lying severed on the ground or trapped inside a machine; is it also my body? Is it part of the whole?

And if the hand does not need fingers to be a hand, is the whole composed of its parts?

That hand without fingers, the knuckle at the end of my arm, it is body.

And those fingers without hands?

It would seem that we have a schizoid relationship with our own body. It would be enough separating a part of it from the rest to no longer consider that part as body. And however many of the objects that surround us, the external-non-body, are perceived as attachments to the body. Let us take, as a rough example, a person driving his car on a street. Imagine him parking next to the sidewalk. Getting out. Locking the door. Activating the alarm. Imagine he walks two meters and remembers he forgot taking his book. Let's watch him turn his body at the precise instant the car parked in front of him rams his own car, smashing the glass of the headlights. Imagine this man frowning, squinting, raising his arms and one hand to his head. Imagine him with a gesture of pain, yelling at the other driver, *You hit me!*

Let us now ask, of course, how it could have crashed into him if he was two meters away. If his car was hit and not his body? Or was his body hit? His face in pain and the shouted phrase make me suspicious of any claim. There is a continuum with some objects adjacent to us. It seems that the "Pre-Objectal or objectless" stage to which we referred, remains present even beyond 3 months of age. It seems that, even as adults, it is difficult for us distinguish an external thing from our own body. As if the car, in this example, was an analogy for the breast described by Spitz (1996). A breast that, as provider of food, is perceived by the child as a part of himself and not as part of another person who feeds him. As an attachment to the body. Strangely... a body of metal, plastic and rubber, that as well as our feces, whose contaminant gases do not belong to us.

What if the body was not a body but our perception of our own body?

Maurice Merleau-Ponty (1992, p.16), in his posthumous book *The Visible and the Invisible*, argued that "It is true that the world is what we see and that, however, we need to learn to see it".

The body is, according to this philosopher, a component of both the perceptual openness to the world and of the *creation* of that world. A permanent condition of

existence.

Without intension to deeper into his statement, let's use this phrase as a springboard to "jump" to other concepts which, "linked", allow us to support the initial premise of *Seeing is Creating and Creating is Believing*.

The body – the "body itself" – is not an object. The body as object is, at best, the result of insertion of the organism in the world of "in itself" (in the sense of Sartre) (Ferrater-Mora, 1965, p.389).

What if the world of "in itself", the world of things, was the resulting from perception of this organism?

## Space

Throughout Western history, the debate on the issue of Space has changed as paradigms have "fallen" and been replaced by the following ways of thinking about the world. In such a way, we could roughly argue that the issue of space was debated from two theoretical positions: those who studied space in relation to a subject or a consciousness, and those who considered the space itself. We should adhere in this text to the first of these positions.

However, not only thinking space but also representing it graphically in different ways has been sought throughout that history. Multiple representation systems have been used, including the Perspective.

This word, of Latin origin, which etymologically arises from the verb *perspicere*, means *to see through* (**to see** -*spicere*- **through**, or **carefully** -*per*-). It is interesting to note that one of its derivations is the word *Perspicacity* (*Perspicacia*) which, according to the Royal Spanish Academy (2001) means:

1. Acuity and penetration of the sight.
2. Penetration of wit or knowledge.

Let us be, then, perspicacious, and try not only to see "through" perspective but also beyond it.

Let us first make a distinction over seeing and looking. To see is an electromagnetic function where – according to the capacity of each visual organ to capture and react to the incidence of light waves on the retina – information will be projected through the optic nerve to the brain, which will decode the stimulus to build a

mental picture of thereof. The humans, like other animals, possess the ability to focus both eyes on the same object allowing what is called stereoscopic vision. This type of vision allows, among other things, to grasp the depth of visual field. But not all the sense organs are the same in each person nor does each person see the same thing twice. The incidence of light on an object will cause variation in the perception thereof. A can of tomatoes observed in the early hours of the morning on a sunny day will not look the same at noon. The light in the second situation will be clearer than in the first, and if we take into account that the sun in zenith position will not cast shadows of the can, we can more easily grasp it. And much more than if we tried to see it in the dark of night. But in the act of "Seeing"<sup>3</sup> come into play not only the physiological but also psychological and emotional, two factors which will strongly modify what is perceived.

To this psycho-physiological duo we must add the symbolic interpretation of what is observed to thereby form the complex triad that will enable "Seeing", namely, the understanding of what we are seeing, giving it meaning. And this meaning will be given by "accumulated knowledge"<sup>4</sup>, both acquired and inherited.

And if "Seeing" is not only conditioned by this "accumulated knowledge" but also influenced by the moment's circumstantial emotional and by the psycho-physiological characteristic of each organism, to paraphrase Heraclitus of Ephesus when he is credited with saying "We step and do not step in the same rivers as we are and are not (the same)" (Diels and Kranz, 1952), we could be encouraged to propose the idea that *one cannot see the same thing twice*. And therefore, if every time we have seen were as "Seeing" for the first time, this first time could be considered creative, as a foundational origin, a starting point for what until that moment did not exist. Existence does not precede experience. As present, we forget in the act of "Seeing" what could have been past, resignifying it from on a actualizing glance and making useless any projection into the future of what is seen. Almost like Winston Smith, the famous character from the book 1984 by George Orwell (2006), those who had – within the Ministry of Truth – the function of rewriting over and over past newspaper articles, as the "new presents" demanded "new pasts" that supported them.

Having this question raised, and since from "Seeing" space is resignified – as the

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<sup>3</sup> Since "Seeing" is a much more complex act than "to see", from now on, whenever we refer to the term "to See", we will be using this meaning and write it with a capital letter and quotation marks to distinguish it from *to see*, understood as a physiological process.

<sup>4</sup> Let us understand this Accumulated Knowledge as a set of constructs and knowledge, both those inherited from the context and those acquired, product from one's own experiences and the new meanings endowed to them, in a continuous coming and going from the social-collective to the individual-particular and vice versa.

objects in it – let us incorporate in this text two concepts that will allow us to follow venturing into the idea of "Seeing the world"<sup>5</sup> and not "to the world". These concepts are *assimilation* and *accommodation* developed by Jean Piaget<sup>6</sup> (1991).

*Assimilation* refers to how an organism faces an environmental stimulus, modifying it to suit its current organization.

In its turn, *accommodation* implies in a modification to the current organization in response to the environmental demands. It is the process by which the subject adapts to external conditions, to environmental demands.

If in order to assimilate the environment we modify it, while for adapting to this environment we modify ourselves, how much of the initial surroundings will survive after this contact? And how much of the environment we will have assimilated to the point of wondering how much of our initial perception of space remains after that experience?

Let us take a text by Juan Muñoz Rengel (1999) that may be useful for thinking on how much of the innate and how much of the acquired comes into play at the time of perceiving space.

Another enlightening experiment in this regard is the already classic by Blakemore and Cooper. The researchers bred kittens from 3 to 13 weeks of age in a visual environment that restricted their experience to vertical lines in some cases, or horizontal in others. When they returned to a normal environment the cats' behavior showed they were insensitive to objects oriented in the direction they had suffered privation: those who had been subjected to privation of vertical lines, for example, collided with the chair legs, but had no problems in using boards as a seat. [...]

In conclusion, sensorial privation experiences lead us to believe that these lacks in the early stages of development translate into large perceptive deficits, therefore: it is not quite true that the perception of space is a pure form of sensibility fully independent of experience. (Muñoz-Rengel, 1999, p.152)

Meanwhile, Erwin Panofsky (1985, pp.8-14) argued that:

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<sup>5</sup> Let us understand this "Seeing the world" in the sense we have given the term "Seeing". That is, creating the world through the very act of seeing. Unlike the concept "seeing to the world", which would be related to observing what we are taught to see.

<sup>6</sup> Jean Piaget (1896-1980), epistemologist, Swiss psychologist and biologist, creator of the Constructivist Learning Theory and famous for his contributions in the field of genetic psychology and his theory of cognitive development. According to this psychologist, cognitive ability and intelligence are closely linked to the social and physical environment of the person, with *assimilation* and *accommodation* being the two processes that characterize the evolution and adaptation of the human psyche.

'The central perspective presupposes two fundamental assumptions: first, that we see with a single and immobile eye, and second, that the planar cross section of the visual pyramid should be considered an adequate reproduction of our visual image. [...] These two assumptions truly imply in a bold abstraction of reality.

[...] The flat perspective construction [...] only becomes comprehensible, indeed, from a conception (very particular and specifically contemporary) of space, or if preferred, of world.'

From a particular and specifically contemporary conception of world... Let us pause a while with this statement. If we join this with what has been said in relation to *Seeing is Creating*, and if we believe what we see, then we could say that *Seeing is Creating and Creating is Believing*. And from this standpoint, would it be possible thinking – in reverse – that we believe in what we create since we create what we see? What if the dominant discourse of a time created what we have to "See" and the ways for seeing it, so we would then believe it, and since we believe it we validate it, that is, we re-believe it? Would the reproduced images – such as painting, photography, and cinema – be the responsible for teaching us to "See"?

Let us analyze some of the different representation systems used throughout the Western art history and see if we can deepen in this idea.

The *Cavalier Perspective* was a way of representing objects in a plane as if seeing them from above, that is, considering the observer located above them. The term *Cavalier* dates from the sixteenth century and its origin is military. A *cavalier tower* is a defensive structure of a castle and is considerably higher than other towers having a large field of vision. But this possibility of seeing from above is something that cavaliers also had. Mounted on their horses, they had a field of vision larger than foot soldiers. And if we think that those living in the heights of castles also had daily access to this kind of vision, would it be malicious thinking that those who financed the pictorial production of that time ultimately financed the representation of their own viewpoint of "reality"? Or did most people have access to that point of view?

Let us now focus on another kind of perspective: the *Reverse*. This kind of perspective, also called *Inverted*, was used in Gothic or pre-Renaissance paintings, and consisted in representing objects or people in smaller way in the foreground, and the largest in the background. Or said in another way, objects become larger as they "move away" from the viewer. Consider that from a theological conception of world, where the mediate, the earthly, is considered a step towards life after



death as real purpose, paradise becomes a grandiose idea compared to worldly pleasures. And being "God" and life in "the beyond" what had greater importance at the time, it would not be illogical thinking that a visual representation which follows the dominant paradigm show, precisely, with larger size in pictorial-composition plan the figures placed more "way" from the viewer. And hence, the "closest", in analogy to the earthly, the *sensible*, are represented on a smaller scale than the former ones.

Following this hypothetical logic, the Renaissance, product of Humanism dissemination, marked a shift in the conception of the Man and the World. *Anthropocentrism* replaces *Theocentrism*, the Man is now the measure of all things and the human reason acquires a supreme value. In painting, a representation system develops according to that time: the *Central Perspective* and the concept of painting as a "window to the world." A new way to "Seeing". From "inside" and "through" (*Perspicere*), obviously.

This new world view, taking man and especially reason as center warranted a radical change in the compositional system used in the Middle Ages. And this radical change reverts the proportions of figures within the composition plan. Now, what is closer becomes more important. What if it was because figures located "closer" in the composition plan are represented as larger, and in contrast the "more way" is represented on a smaller scale? Figure and background continue competing, only with reversed roles.

And if every time generated a system to represent its "reality", we might think that such system not only exposed such "reality" but also taught how to see it. And if *Seeing is Creating and Creating is Believing* we could, by following with this reasoning, infer that those who controlled the means of visual production ultimately controlled the means of " Reality Production".

But what happens when, nowadays, these images are reproduced and disseminated – via the Internet – beyond their original containing contexts? Do they teach "Seeing" or are they (re)read?

In the punctual case of Performance as an artistic discipline, where the body is presence and what spreads afterward are records of what happened in such action, can we think such images would charge presence in themselves, displacing the body that served them as a source? And what happens when the image that replaced the body is now replaced by a new image that, in turn, is *imago* of another and another etc.?

New technologies, new virtual spaces as the Internet, made it possible. They imposed it. And without a body – or at least without the body as it was considered until recent years – a new matter without matter, a new Body, virtual, began making itself present on the scene. A virtual space ruled by laws different of those for the space in which we are. Where objects do not depend on physical laws for their composition or perception, nor the paratexts that "contain" them. Where their characteristics are given by the concept of "Ubiquity" and "Remote Presence". Where the speaking uses terms as "access", "enter", "connect", "being Online". Terms that refer to the feeling of entering this virtual space each time one is in front of a computer connected to the Internet. Now without Gods or bodies, because everybody is God. Because the term *Ubiquitous*, which comes from the Latin *ubique*, means "everywhere". The same term used as an adjective attributable to the Judeo-Christian God, pointing to its ability to be present everywhere at the same time. The omnipresence of this past God, who without body, competes daily with thousands of people that leave their corporeality, or in any case, expand it in a new and broader concept of Body and Space.

'Although cyberspace is usually represented spatially, it is not a place or a thing. It consists of a set of electronic synapses exchanging millions of bits of information over telephone lines or optical fibers connected by computer networks. It is not within the machines or in the fabric or network formed by their interconnections: it is an intangible territory accessed through tangible means.' (BONDER, 2002, p.29)

What if Space was not what we see, but what we see is Space? ...

## **Performance**

'All communication has a content aspect and a relational aspect such that the second classifies the former and is therefore a metacommunication.'  
(Watzlawick, Beavin y Jackson, 1981, p.56)

'It is not possible not to communicate.'  
(Watzlawick, Beavin y Jackson, 1981, p.52)

Is it possible not to represent?

## **The Body in Performance**

In Performance, the artist as subject becomes object, and his body – territory of

meanings – on a deployable map that will transcend it, "touching" people who observe it and integrating them to the action. The individual body becomes Body, that is, transcends the limits of its history by embracing the personal history of each one of those present, thus becoming a collective Body. From a beginning, the body we are born with will be in contact with Others and, from the experiences arising from these meetings, it will form Body. That is, it will involve the sum of the organs plus the sum of all the experiences arising from contact with other Bodies. It will be, first of all, *relation*, and in *Performance* is the opportunity to activate this potential of *relation* through empathy, which is nothing but an update of the organism-turned-into-Body's memory.

## **Space in Performance**

### **Body that affects a space that affects a body**

#### **Space ≠ Place**

A space is known. A place is recognized.

A place is a space previously explored and experienced. Loaded with emotions, a place is closer to being a "conceptual space" than a physical one. Nothing will ever be the same since subjectivity crosses it.

The places are crossed by the actions that take place on it. And at this point a question arises. Is the place crossed by action or the action crossed by place?

Let us think of a house. Any house. Its physical space is delimited, obviously, but not only by walls. It is also delimited by the functions of by each space, or by the actions performed in them. And each space in turn determines what is or not allowed to do there. For example, I can go to a friend's house and urinate at the kitchen but I will surely receive a complaint about it. There is a saying "A place for everything and everything in its place." Is it as sure as it is said? Or can some actions enable certain places to change of space?

The patio of a house could be the place of recreation for its residents, but if I decide roasting some vegetables there, this patio will turn – temporarily – into the place of kitchen.

Can we conclude then that one of the characteristics of places is their ability to change of space?

Performance as articulator of subjectivities and producer of realities, has the ability to create<sup>7</sup> places. An action defines or originates a place, temporarily transforming what was before a space. And in the case of Performance, such space can become a place of art, place of privacy or place of reflection among many other possibilities.

And what happens when in Performance, the body which is support for work, is mediated and distanced from other bodies, becoming Body and renouncing its materiality? What happens to the body when technology enables the step from presence to Telepresence?

Let us mention, as example, an Performática Installation I carried out in September 2010 in the city of Recife, Brazil, in the context of visual arts festival "SPA das Artes" and that I titled "[In] Secure Spaces". At that time, and working with Rayr Dos Santos Silva as "informatics and technology support", and Luis Cavalcanti as a mason, I reflected on the insecurity expressed by the mass media. Insecurity converted by such media into "sensation of insecurity" against which society responds by isolating and enclosing the "menacing" in prisons and asylums, while distancing itself by building closed and exclusive spaces where only few can enter. The cement cage and the gold cage. Two variants of enclosure, two sides of a same coin.

In that work I reflected that, in an increasingly frequent way, we are losing our interpersonal relations. The situation itself is disturbing. We are distancing ourselves and the "Other" is a stranger with whom it is better not having "contact".

Similarly, telecommunications have helped displacing personal communication. Phones, text messages, e-mails. Less and less people speak "face to face". Bodily is displaced by virtual. An invisible wall separates us. In "[In] Secure Spaces" this wall becomes visible and the metaphor results an effective enclosure.

Within the "House of Culture" in Recife, a former prison turned into shopping center for tourists, Cavalcanti built with bricks and cement four walls, locking me in a space of 1.30 x 1.80 meters. I stayed inside that small space for a period of three days.

No windows or doors, the only possible communication was through a computer connected the whole time to the Internet. Three days broadcasting live through streaming<sup>8</sup>, using a webcam and communicating with people through chat. Three

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<sup>7</sup> I choose the word "create" instead of others such as "generate" or "produce" following the argument made in relation to "Seeing is Creating and Creating is Believing."

<sup>8</sup> Streaming is a data flow in real time. It means that whoever transmits via the Internet will be able to do it "live" and to a large number of spectators who in turn will watch such transmission without being

days interacting virtually until being released, paradoxically, by the same person who locked me up; by the "Other" from which I was distancing myself.

On the outside, on one side of the construction, a second computer was installed and configured to connect only to the Streaming. Thus people who passed by could choose to see the "[In] Secure Space" from the outside or sit at the computer and, through the transmission, look inside and interact with me via chat.

During the three days I did not use spoken word, communicating only by chat. Most of the large number of people who interacted with me there just wanted to know why I was doing that. They also questioned me on basic needs such as food and where to urinate or defecate. Really few kept conversing, between them and with me, about the proposed theme of virtual communications and distance of bodies. But the remarkable thing was the big difference between those who interacted from the computer located next to the "[In] Secure Space" and who did it by distance, that is, from other cities or countries. While the these latter ones patiently waited to be answered, given the large number of people asking and my inability to answer them all at the same time, the former ones, those whose bodies were present at the same location as the installation, mostly complained about not being answered, in some cases arguing "answer us, we came all the way here to see you and you ignore us." It even happened that sometimes, when I could not handle the tiredness and fatigue of being in front of the computer for so many hours in multiple simultaneous conversations, and I wanted to lie down on the ground to get some rest, some of these people started beating violently the walls. And one of them even wrote in the chat "Get up you lazy, we came here to see you and you are lying down". In those moments I had no choice but rejoining and returning to the computer to answer their questions. It seemed that behind the computer screen, what was observed was not a person but entertainment software.

The moments corresponding to the opening hours of the House of Culture were precisely the most tense and stressful of the experience. Thus, as if it were a job, from 9 am to 19 pm my life turned into a spectacle sometimes sadistic in which I had to meet the visitors demands, while after closure and at night the communication level became pleasant, and along with those Others the physical distances seemed crossed, sharing the solitude of so many cages.

Moments before the release, I changed the camera in the corner of the construction for that in my computer. The first, with a larger field of vision, allowed grasping the

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seen. That is, the image and audio transmission occurs unidirectionally, in a way similar to traditional TV, with the innovation and added feature of a chat that allows such viewers to interact (both among themselves and with who is transmitting) through written comments.

space from a wider upper angle, creating the feel of surveillance camera showing a person, of whom one could only see the head. A quasi-anonymous image... an almost blurry face. But for the release, the camera from the computer (which captured a frontal plane of the wall) allowed not only viewing "up close" the moment when the mason's chisel and hammer broke the bricks opening a gap to free me through. By the same gap, it would transmit live the outside... to those who, from outside, through their monitors, were seeing that "inside".

A friend, physically present at that moment, would tell me later he was struck when realized that many people there chose to watch the whole releasing process observing from the computer located next to the wall instead of seeing the mason in real life breaking the bricks with chisel and hammer. Only when my body was shown on the outside they stopped paying attention to the transmission.

Already released, the camera followed transmitting for one day, so that when someone curious peered through the hole, he or she was in turn relayed by the webcam and seen, among other monitors, through the one connected to the second computer, just half a meter away from the construction. Thus while people stuck their heads and partially entered "[In] Secure Space" they were been "virtualized", creating the paradox of a third place or space. The actual (the person and the building of bricks and cement), the virtual (transmission via webcam) and the crossing of both, where the viewer or spectator present at the scene could simultaneously see "a body without a head" and "a head without a body" depending on observing the present body or through the monitor.

The day after of been released, when I came to start disassembling the installation, I found two little girls playing with it, which let me understanding an issue I had not even imagined. The temporality and its possible ramifications. Their game was to peek through the hole in the wall, dance in front of the camera and then run to the second computer, 2 meters distant from them, and as a result of the delay, watch themselves, while others, sticking their heads in the hole, dancing, and then disappearing from the screen. In a single act they were engines of action and spectators of themselves. "They" and "Others" at the same time. The delay in transmission thus created a temporal-spatial paradox. They, who 5 seconds before were jumping in front the camera in a present time and space, were now duplicated in a virtual space and time. And I prefer designating it with the name of "virtual" and not "represented", since in the case of the transmitted image – while reproduction was not previously recorded, re-presented, but "live and direct" transmission – it was the delay that allowed the coexistence, in the same present time, of these two times and spaces. And if what characterizes and differentiates

the present-actual from the represented-updated is just the character of transitory, ephemeral, then it was facing a third time and space: the Virtual.

### **The space of body in the space of Body?**

The "Body", released from the matter to which it was referred as a body, was again trapped in the ways of "Seeing" it, conditioned by those controlling the image reproduction devices; that is, those who – based on the premise that Seeing is Creating and Creating is Believing – were able to "produce Reality". With the arrival of new technologies this "Body" is once again released, but now from the unambiguous construction of a time and space proper to a same context and paratext. Now, with the use, among other tools, of Streaming, different observers in different contexts have the potential to (re)create what is seen according to their own ways of "Seeing".

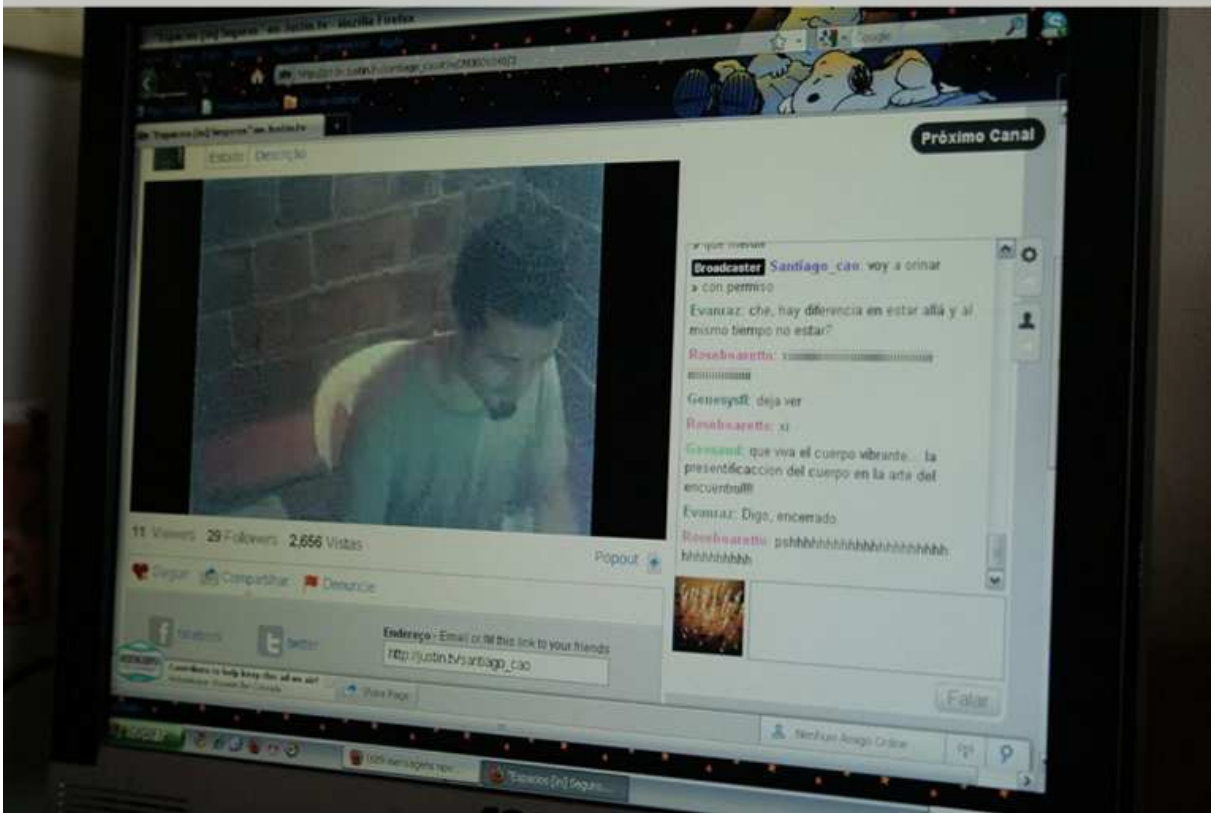


**“Espacios (in) Seguros”  
Santiago Cao**

**15, 16 y 17 de septiembre de 2010.  
SPA das Artes  
Casa de la Cultura, Recife, Brasil**









**Figure 1, 2, 3** – Event Espacios [in] Seguros. Source: Personal Archive, 2010. (authors: Enaile Lima, Zmário Peixoto, Juan Montelpare, Santiago Cao)

And if who makes the cuts, editions (the representations) is considered author of what is represented, what happens when new technologies put those other

observers as co-creators of what is seen? We might think here that these new technologies favor the invention of authorship dilution, even without the intention or attempt to avoid it.

Not expecting to address a judgment on the uses of new technologies applied to art and on the new place the "Body" occupies in this "Production of Reality", I wonder what would happen if one day the physiological materiality of the body was finally displaced in favor of other materialities which, as support for image, adapt better to the new ways of "Seeing".

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