braveneWWWorld

- A Collective

Introduction

The medium Contemporary Arts, specifically live performances, is evolving right before our very eyes. As physical performance spaces are being shut down worldwide, it has quickly become clear that the conception of performance must creatively evolve to include technology. Performance must adapt to, and reflect on, the available tools and possible spaces to include creation in digital formats. The intention must be to create new spaces, braver worlds.

"braveneWWWorld" is an artistic in(ter) disciplinary group founded by Contemporary Arts Performer, storyteller and community organizer Brandy Butler (US/CH) , together with artist, programmer and filmmaker Juan Ferrari (UY/CH/FR) . Both artists met online through a collaborative project at Theater Neumarkt in the first quarantine of 2020, and connected on their joint interest in technology. They immediately shared a desire to explore the meaning that human subjectivity gives to technology and the relationship it creates between them.

Our work is to research and develop creative content and tools, from and for the digital stage. This process always begins by exposing the biases and systematic forms of oppression that are integrated into the technology we aim to use. Only then can we ask ourselves the question of how to create

new forms in these pre-existing media, without directly reproducing exclusionary hegemonic structures.

Our creative work is to engage diverse physical audiences through digital formats. We question what a digital stage is, and how we can think digitally about theater and performance.

We look at the current situation of oscillating distances between bodies, and we propose projects that bring us closer -through digital means- as a direct response to an increasing feeling of isolation. What does it mean to create new spaces? Who are safe spaces developed for? Who is excluded in this idea of safety and its intrinsic relationship to fear and exclusion? Who will be the first among ourselves to dream up spaces that feel more intrepid?

In this re-imagining of possibilities and in order to create the safety that encourages us to feel free in our creative process, we choose to move outside the concept of time. We don´t allow the coercion of capitalism to pressure us into meaningless modes of production. We create purely because we are driven to do so. In making this conscious decision we are already conceiving a first, more daring module of artistic freedom.

We do not aim to recreate in-person-contemporary-arts-experiences through conventional methods. We will not simply place the traditional formats of live performance onto digital supports. We research existing technologies, mediums, spaces, and look for ways to glitch them.
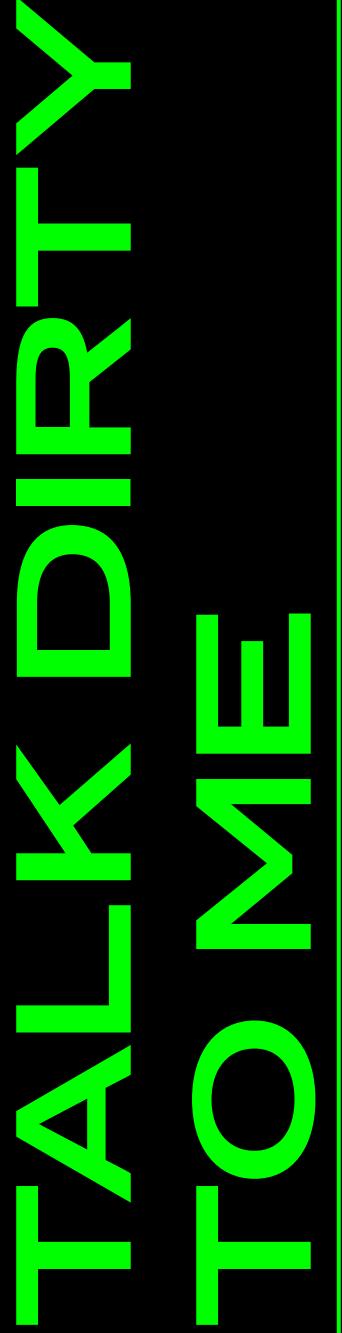
"A glitch is an error, a mistake, a failure to function. (…) Glitch is thus an active word, one that implies movement and change from the outset; this movement triggers error. (…) Glitch as a mode of non-performance : the "failure to perform", an outright refusal, a "nope" in its own right, expertly executed by a machine."

Glitch Feminism, Legacy Russell.

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TALK DIRTY TO ME

Definition of intimate

1 a : marked by a warm friendship developing
through long association intimate friends

b : suggesting informal warmth or privacy

c : engaged in, involving, or marked by sex or sexual relations

2 : of a very personal or private nature intimate secrets

3 : marked by very close association, contact, or familiarity intimate knowledge of the law

4 a : intrinsic, essential

b : belonging to or characterizing one's deepest nature

We begin by acknowledging that the definition of intimacy has many nuances that deserve individual exploration. However, this project starts by recognising that intimacy, as a fundamental part of performance within traditional spaces, thrives on the axises between observer and subject, provider and receiver. Without the development of intimacy, performance is impersonal and irrelevant in any space.

"All the world is a stage. And all the men and women merely players." William Shakespeare

"There's only two types of people in the world: The ones that entertain, and the ones that observe" Britney Spears

There is a general bias against digital performance (online concert, streaming of live events, etc). This bias is mainly based upon the perception that the digital space does not have the capacity to create the intimacy required for a meaningful performative interaction.
We strongly disagree with this.
We think that the problem lays in the general denial of the intimacy that already exists online

Chatrooms, Social Media platforms create possible voyeuristic experiences. Search engines capture our most intimate questions. Cookies track our personality, revealing our hidden desires and habits. Pornography allows us to explore our deepest and most private/unspoken fantasies. Of all these possibilities to choose from, we are most interested in how people develop intimate physical interactions with their digital devices while online. In this space one is both observer and subject, provider and receiver.

Of all these options we look specifically at porn from a linguistic anthroplogic perspective.

Linguistic anthropology does not look at language alone. It is viewed as interdependent with cultural and social structures.

statistics of porn > larger consumption in the internet. Porn represent various modalities and vocabularies used to express various forms of intimacy > therefore we choose to work with certain film(maker)s which we feel seek an inclusive research in their representation of desire (post porn, feminist porn, queer porn, etc.).

Like with any other language, to recreate an exact translation is not only shortsighted, it is in itself an impossibility. Every language is individual and nuanced, and a translation will always be an act of estimation.

Therefore we are not translating, we are cataloguing and then creating a new written and spoken language. The language of intimacy already exists online, and we want to become deeply familiar with its vocabulary. How does the digital realm speak intimacy?

we remove the language of intimacy from its context. we substract this language and through machine learning and artificial intelligence we create this language substracted from its context.

what happens when you extract the language from the act?

what happens when you superimpose new images to this language?

what new intimacy gets created then?

In validating the language of intimacy that gets created through porn, we create a new lexicon through that forges new

we allow ourselves to be inspired through this new lexicon.