

Aisthesis and the Common: Reconfiguring the Public Sphere | March 2016

Creative Appropriations

Mobile Interfaces in Art and Games in Brazil




Claudio Bueno, Redes Vestíveis, 2010

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Hybrid Spaces

- Mobile spaces
- Social use of location-aware technology
- Connected to the Internet



(de Souza e Silva, 2006)

Mobile Tech in the developing world

Research foci

- How low income and resource constrained populations appropriate and adopt technology for economic development (Donner, 2009).

M4D (ICTD)



(Furuholt & Matolay, 2011) (Jensen, 2007)

Mobile Tech in the developing world

Research foci

- How low-income communities creatively appropriate mobile technologies intended uses (Souza e Silva et. al., 2011).

Exs.: multiple sim cards, sharing, selling minutes...

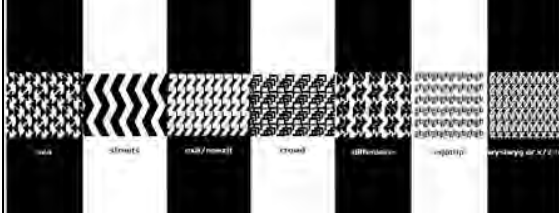


(telam et. al., 2012)

Creative Appropriations in Brazil

Mobile Media Art

Giselle Beiguelman, Claudio Bueno, Gilberto Prado, Fabio Fon, etc.



Giselle Beiguelman, WopArt, 2001

Creative Appropriations in Brazil

Mobile Media Art

- Lucas Bambozzi (Arte.Mov festival)
- Claudio Bueno
- Andrei Thomaz
- Cicero Silva (UNIFESP, São Paulo)
- Diana Domingues (UnB)
- Fabio Fon (UFRN)
- Giselle Beiguelman (USP)
- Gilberto Prado (USP)
- Marcelo Godoy (MobileFest)
- Marcus Bastos (PUC-SP)
- Martha Gabriel
- Paulo Hartmann (MobileFest)
- Lucia Santaella (PUC-SP)
- Silvia Laurentiz (USP-ECA)

Interviews by Adriana de Souza e Silva and Fernanda Duarte

Mobile Media Art Scene

Topics

- #1: Motivations
- #2: Creative Processes
- #3: Sponsorship
- #4: Promotion

Data analysis by Cristiane S. Damasceno and Adriana de Souza e Silva (Glaser & Strauss, 1967)

#1 Motivations

Themes artists are exploring

I N V I S Í V E I S

- Urban and cosmopolitan
- Critical making (many artists = scholars)



Bruno Vianna, Invisíveis 2.0, 2009

#1 Motivations

Themes artists are exploring

"The technology of mobile media for me, today, is way to go out on the streets, (...) to discuss urban spaces, the presence of the body in public spaces." (Claudio Bueno)

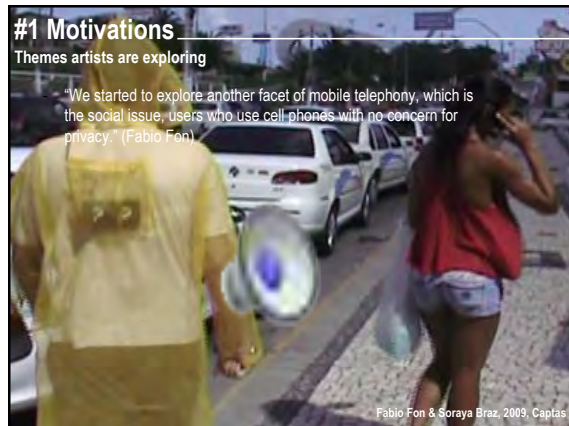


Claudio Bueno, 2011, Campo Minado

#1 Motivations

Themes artists are exploring

"We started to explore another facet of mobile telephony, which is the social issue, users who use cell phones with no concern for privacy." (Fabio Fon)

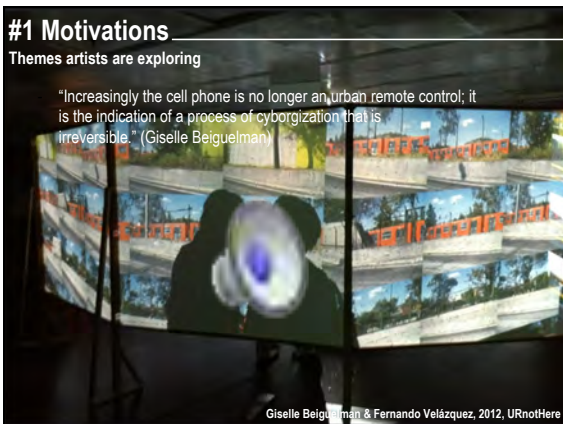


Fabio Fon & Soraya Braz, 2009, Captas

#1 Motivations

Themes artists are exploring

"Increasingly the cell phone is no longer an urban remote control; it is the indication of a process of cyborgization that is irreversible." (Giselle Beigelman)



Giselle Beigelman & Fernando Velázquez, 2012, URnoHere

#2 Creative Processes

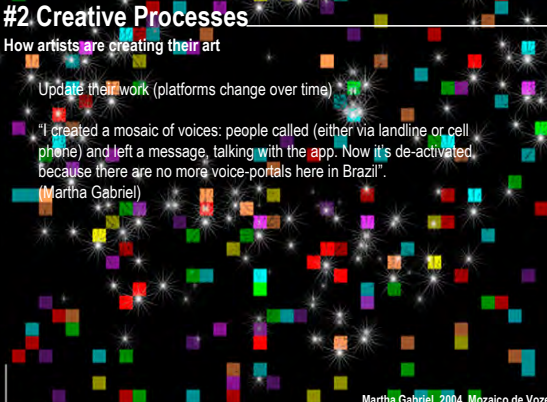
How artists are creating their art

- Update their work
- Collaboration, outsourcing, individual
- International collaborations
- Difficulties

#2 Creative Processes
 How artists are creating their art

Update their work (platforms change over time)

"I created a mosaic of voices: people called (either via landline or cell phone) and left a message, talking with the app. Now it's de-activated, because there are no more voice-portals here in Brazil".
 (Martha Gabriel)



Martha Gabriel, 2004, Mozaico de Vozes

#2 Creative Processes
 How artists are creating their art

Collaboration, outsourcing, individual

"I'm used to work collaboratively. Even when I develop individual works, the exhibitions are collective. I have a partner in my studio. In the mobile media art scene, often artists develop collaborations to search for someone with a skill they do not have, 'Ah, I need a programmer!' There are two different scenarios: one in which you look for someone who helps you develop your idea, and the other in which the actual co-authorship happens: My works are mostly always co-authored." (Andrei Thomaz)

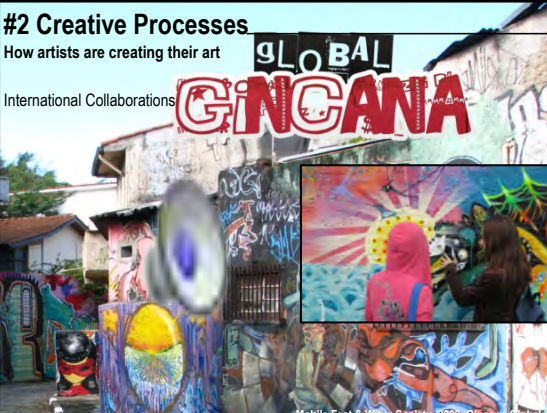


Andrei Thomaz & Marina Camargo, 2011 GPS São Paulo

#2 Creative Processes
 How artists are creating their art

International Collaborations

GLOBAL GINGANA



Mobile Fest & Wang Society, 2009, Gingana Global

#2 Creative Processes
 How artists are creating their art

Difficulties

"We do not have the same access to production and financial resources as you have abroad. (...) But this lack of resources needs to be incorporated into your creative process. (...) In Brazil we do not have mechanisms to finance mobile media art as the film industry does." (Bruno Vianna)

"We [MobileFest] have a lot of sponsorship from abroad and very little from Brazil." (Paulo Hartman)


#3 Sponsorship
 Financial sponsors of this type of production

- National government / grants
- International funding
- Private incentives

#3 Sponsorship
 Financial sponsors of this type of production

National government / grants

- Master and PhD scholarships (Andrei Thomaz)
- Post docs to study abroad (Bruno Vianna)
- Scholarship from CAPES to multidisciplinary projects (Diana Dominguez)



Andrei Thomaz, 2012, Invisible Mazes

#3 Sponsorship

Financial sponsors of this type of production

International funding

"Last year we got a grant from the Canadian government to promote exchange between Brazilian and Canadian artists. A group of Brazilian artists went to OCADE, and a group of Canadians came to Brazil to the MobileFest (...)" (Marcelo Godoy).

Rede Jovem, 2010. Wikipédia

#3 Sponsorship

Financial sponsors of this type of production

Suite 4 Mobile Tags

Fundacion Telefonica
Buenos Aires, 2009

Private Incentives

"I created a few works sponsored by Nokia. The first one I developed with QR code, called Suite 4 Mobile Tags. It was completely sponsored by Nokia because it used 16 cell phones that had to be exactly the same." (Giselle Beigelman)

Giselle Beigelman & Mauricio Fleury, 2009, Suite 4 Mobile Tags

#4 Promotion

How the artistic production circulate among a broader audience

- Accessibility
- Festivals

#4 Promotion

How the artistic production circulate among a broader audience

Accessibility

"I'm not worried if someone will have a cell phone. If this were a few years ago, you would have to give the user a cell phone, but now I know everybody has one." (Gilberto Prado)

Gilberto Prado: 2009, Desluz

#4 Promotion

How the artistic production circulate among a broader audience

Festivals (Art.Mov, MobileFest, Nokia Trends)

"Arte.Mov has something that I find interesting. They are able to bring pieces developed in other parts of Brazil (Belém, Belo Horizonte, etc.) to Rio and São Paulo." (Andrei Thomaz)

#Conclusion

Brazilian Art?

"I think that working with sensorial issues is very Brazilian." (Diana Domingues)

Bruno Vianna: Nuvem (Laboratory of Rural Art and Technology)

#Conclusion

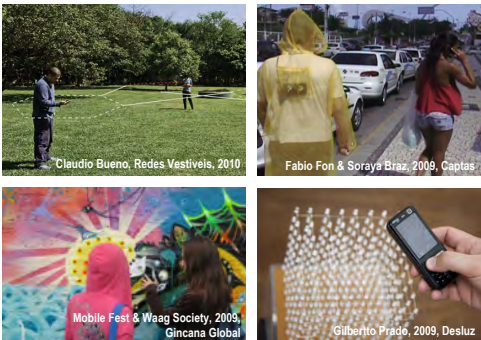
Brazilian Art?

Mobile art scene in Brazil:

- Access (to resources, to technology)
- International connections
- Rooted in academia

#Conclusion

Hybrid Spaces + Public Spaces = Net Locality (Gordon & de Souza e Silva, 2011)



Claudio Bueno, Redes Vestíveis, 2010

Fabio Fon & Soraya Braz, 2009, Captas

Mobile Fest & Waag Society, 2009, Gincana Global

Gilberto Prado, 2009, Desluz

#Conclusion

Mobile Communication literature in developing countries:
Also focus on creative processes vs. M4D and resource constrained communities

Questions?

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