



Audiovisual interactions and creative processes: a field of experimentation

*Interações do audiovisual
e processos de criação:
um campo de
experimentação*



Wagner Miranda Dias¹

Cecília Almeida Salles²

¹ Doctoral student in Communication and Semiotics at the Pontifícia Universidade Católica/SP, with a CNPq scholarship, advised by Prof. Cecília Almeida Salles. Specialist in Art History – Theory and Criticism and graduated in Visual Arts, both at the Paulista School of Arts. Actor trained by Casa das Artes de Laranjeiras/RJ. Visiting professor of Art History and Semiotics in the Postgraduate Program in Art History at the Paulista School of Arts. Theater director, set designer, costume designer and visual artist. E-mail: wagnerdemiranda@hotmail.com

² Cecília Almeida Salles is a full professor of the Graduate Program in Communication and Semiotics at the Pontifícia Universidade Católica/SP (PUC/SP). Coordinator of the Research Group on Processes of Creation at PUC/SP. Author of the books *Gesto inacabado: processo de criação artística* (1998), *Crítica genética* (2008), *Redes da criação: construção da obra de arte* (2006), *Arquivos de criação: arte e curadoria* (2010) and *Processos de criação em grupo: diálogos* (2017). E-mail: cecilia.salles@gmail.com

Abstract: This article proposes a discussion on contemporary audiovisual experimentation. The interactions between its creative processes and Performing Arts are discussed based on the artistic projects by documentarian Evaldo Mocarzel and body artist Roberto Alencar. This study is part of a broader research field, which proposes an approach to the great diversity of artistic manifestations from the perspective of their ways of production: criticism of creative processes. More specifically, theoretical reflections on some issues that involve contemporary production will be addressed, including exploring archives and the different relations between process and work of art.

Keywords: audiovisual; performing arts; creative process; criticism of creative processes; archives.

Resumo: Este artigo propõe uma discussão sobre a experimentação do audiovisual na contemporaneidade. Suas interações com os processos de criação e as artes cênicas são discutidas a partir dos projetos artísticos do documentarista Evaldo Mocarzel e do artista do corpo Roberto Alencar. Trata-se de estudo inserido em campo mais amplo de pesquisa, que propõe uma abordagem para a grande diversidade de manifestações artísticas sob a perspectiva de seus modos de produção: crítica de processos de criação. Apresentam-se, mais especificamente, reflexões teóricas sobre algumas questões que envolvem a produção contemporânea, incluindo a exploração de arquivos e as diferentes relações entre processo e obra.

Palavras-chave: audiovisual; artes cênicas; processos de criação; crítica de processos de criação; arquivos.

Introduction

This article aims to insert studies on artistic creative processes into the discussions of contemporary audiovisual experimentations, more specifically, into their interactions with theater. This is a critical study on the production paths developed from a phenomenological approach, that is, artistic projects by documentarian Evaldo Mocarzel and body artist Roberto Alencar were used as a controller guide for our interpretations, which are based on the criticism of creative processes.

When establishing relations between different process indexes, we approach the complexity of the network of creation of the studied artists. The methodology of these researches is based, from this point of view, on what Morin and Moigne (2000, p. 23, our translation), when discussing the reform of thoughts towards the development of a more general intelligence, describe as “the art of transforming details apparently insignificant into clues that allow to reconstruct an entire story.”

This is then understood as a theoretical proposal generated by the potential offered by creation archives such as rehearsals, different treatments of scripts, audiovisual records, different cuts etc., as well as by monitoring creative paths, such as the Performing Arts, which will be discussed in this article.

This removes a critical theory of processes that is implicit in artistic practice. A critical approach is offered to create, in its nature, complex networks under construction. Thus, it is a theorization, regarding the creative process, built from the intention of concepts of semiosis (Charles S. Peirce, 1992) and network (Pierre Musso, 2004), in dialogue with thinkers of culture and complexity (Edgar Morin, 1998). This critical theory of process will not be deepened here, as it is not our focus; however, it is important to highlight that these reflections seem to answer some questions of contemporary production, which involve, among other issues, the exploration of archives and different relations between process and work of art.

In 2000, Daniel Ferrer explained the “transartistic vocation” of genetic criticism when stating that the development of these studies relies on the efforts that some researchers make when “encouraging a reflection of genetic criticism that crosses the boundaries of genres and arts,” and this is how genetics survive in the 21st century (FERRER, 2000, p. 49, our translation), with an emphasis on the work of researchers from the Pontifícia Universidade Católica de São Paulo, which had already taken that direction.

Subsequently, it was stated that the fields of study of these critics, by exposing themselves to the diversity of contemporary experimentation, place themselves in

permanent expansion, and therefore do not stagnate when interpreting the history of specific works of art. The creative process, in many of these proposals, goes beyond the behind the scenes; it begins to integrate the mesh of objects in creation in different ways and requires new critical looks.

We started from this theoretical-critical challenge, also observed by Jean-Claude Bernardet (2003) when he shows in his article *O processo como obra* the instalation *A respeito de situações reais*, by Portuguese filmmaker Pedro Costa, who takes the rushes of one of his films to the exhibition space of a visual arts institution (Paço das Artes/São Paulo, 2003).

This study will discuss the cases that bluntly explore the expansion of creation archives regarding the spaces that they begin to occupy and the consequent dilution of the boundaries between process and work of art, requiring, in our view, the theoretical look of process criticism. At the same time, this justifies our choices regarding our study objects.

The artistic projects by Evaldo Mocarzel and Roberto Alencar, therefore, triggered our discussion on audiovisual experimentations in interaction with Performing Arts and its creative processes.

Regarding the creation archives, from a great diversity of artistic procedures, the audiovisual records of theatrical rehearsals made by Mocarzel, as well as Alencar's drawings, leave the privacy of creative processes and reach public spaces — everything happens in the middle of an intense relation between languages. These are creative networks with a complex nature, as they establish a great diversity of interactions, and the density of these networks is closely linked to the multiplicity of the relations that maintain them.

These complex networks of creation will be discussed through a deeper look at the specificities of some artistic projects in interaction with certain studies with a more general nature concerning group creative processes. Let us start with Mocarzel.

Evaldo Mocarzel

Evaldo Mocarzel (Niterói, 1960) directed, among many other documentaries, the award-winning trilogy *On the Fringes of São Paulo: Homeless* (2002), *On the Fringes of São Paulo: Squatting* (2006), and *On the Fringes of São Paulo: Scavengers* (2008). The project to be discussed here was developed over a little more than ten years and followed the creative processes of a great diversity of theatrical groups in the effervescent scene of São Paulo, thus preserving, in the cinema, the arts of the present, and he himself calls it. This desire to film the search for theatrical groups

gave origin to a series of documentaries on the processes followed, establishing an exciting space of experimentation in the interaction between theater, audiovisual and creative development.

A priori, it is possible to state that the theatrical processes analyzed here may be studied from Mocarzel's archives. The many hours of filming theatrical processes made by the documentarian in close dialogue with the groups generated a raw material that answers some inquiries from art researchers interested in records of creative processes. These questions were made explicit in one of the objectives of the international conference on creative processes in body arts, *Tracing creation: genetics, genes, genealogies of performance* (Bélgica, 2014), which was to discuss the challenges of documentation and of the archive of creative processes in theater, dance and performance.

Our interest in this project started from observing the desire of the documentarian to follow the processes of the groups, and not to film performances, making clear the importance given to the documentation of creative processes.

At the same time, we were very attracted to the overlapping of studies on creative processes. Mocarzel's documentaries on theatrical creation and our verbal reflections on these processes in different artistic manifestations had a similar purpose and methodology.

In conversation with the filmmaker, we learned that, after the long periods of filming, he wrote letters (sent by e-mail) for the future editors of his documentaries, and these seemed to be interesting documents of the film production processes, since they would certainly bring relevant data to the discussion on group creation.

The study led us, at first, to establishing relations between the filmmaker's letters destined to the editors of the documentary on the following groups: Teatro da Vertigem, Grupo XIX, Os Satyros, Os Fofos Encenam, Companhia Livre and Cia de Dança. In these documents, the guiding principles that governed the future edition of the films were explained and shown as a space to build his cinematographic project. It is interesting to highlight that process documents, in general, as well as the filmmaker's letters, are indexes of communicative practices in the context of processes in group; on the other hand, records like these bring up the filmmakers' theories that movies carry.

Throughout the research, from the expansion of the network of team processes, we were able to reflect on the relation between the letters and different cuts of the documentaries as a project in process since the documentaries had not yet been made.

Without deepening the analysis of these archives of Mocarzel's creation, since it has already been object of other publications, this proposal to follow processes, in which nobody knew were it would go — a “search documentary” —, allowed writing letters that verbalize the sketches of edition, showing themselves as scripts a posteriori, that is, after having gone through the experience of monitoring the paths.

In many letters, he suggests to the editors that digital folders should be created as a way to store more comprehensive situations regarding the specificities of each show; in other words, general aspects of the process network of that group. It this moment, we felt like partners since we adopted the same methodological posture when searching for some of the “knots” of creation networks in each performance. We started from establishing links between the different information observed, as previously mentioned, searching for recurrences that, in this case, showed the specificities of the recorded processes. Still from the methodological point of view, Mocarzel's documentaries were developed from monitoring theatrical processes.

In addition, although they offer a critical reflection on creative processes by mapping what would be some of the guiding principles of each group, they are not filmings of performances or narrative records of the processes. These are, therefore, critical studies on theatrical creative processes with the same purposes as the verbal texts from researches on creative development. They may be seen as audiovisual critical essays, in dialogue with the discussion of Arlindo Machado on cinematographic studies, which in turn highlights the documentary in this field (MACHADO, 2003). Soon, we observed the potential of experimentation of the documentary as a space of theoretical elaboration on creative processes.

If Mocarzel's documentaries, seen as critical studies of process, expand in this field restrict to verbal language, it is interesting to remember another experimental dismemberment, when documentaries go to the cinema: the displacement of the theatrical creative process to the “exhibition” space of the audiovisual — the cinema room.

We may observe, therefore, that the creative process also becomes work of art, regarding what is publicly shown, in a similar way to what was discussed by Bernardet (2003) concerning Pedro Costa's installation mentioned before. In this context, we recall the documentary *Moscou* (2009), by Eduardo Coutinho, which takes rehearsal records to the cinema room, a proposal for theatrical experimentation with the Grupo Galpão.

The next project by Mocarzel to be discussed here has even more complex contours in the dilution of these boundaries between audiovisual project records and Performing Arts.

The work *A festa de separação: um documentário cênico* (2009) is a proposal by the ex-couple Janaina Leite (actress) and Felipe Teixeira Pinto (musician and philosopher), directed by Luis Fernando Marques, also director of Grupo XIX³, of which the actress is part.

This is how Mocarzel presents the project for editor Fernando Severo in his digital letters: “I was invited to interact with them in a unique artistic adventure, completely unusual: the transformation of the ‘real’ separation of a couple (Janaína and Felipe themselves) in an act of artistic creation whose motto was the separation of the couple, which had happened recently.”⁴

Festa de separação is a multimedia project that includes a scenic documentary and was on display for a few months at the Teatro Imprensa, in São Paulo, in the second half of 2009, a film documentary — the movie that would be edited —, a CD with compositions by Felipe, which has some lyrics by Janaína, in addition to several meetings with relatives and friends of the ex-couple that served as “sketches of what the staging was becoming” in the Teatro Imprensa.

We can observe that there is a dense field of dramaturgical experimentation in the form of overlapped audiovisual layers, as is demonstrated by the filmmaker in his letter: “I was called to interact with them in the process, mainly as a documentarian.” In this occasion, he had already started to participate in *A festa da separação*, in the filming of these sketches, since the beginning of the project pointed to the impossibility of defining what is a work of art and what is process.

Under the bias of interactions between life and artistic process, a relevant aspect of Janaína Leite’s project⁵ — without addressing the complexity of its discussion —, we highlight here, from the point of view of audiovisual experimentation, the filmings by Mocarzel that densify the layers on how the separation story was lived and told.

³ A collective born in the Centro de Artes Cênicas at the Universidade de São Paulo from academic research. Their shows narrate social and political dramas, shown in old buildings, invariably abandoned, taking advantage of architecture as scenography and natural light as lighting. The Grupo XIX de Teatro has a continuous work since 2001, creating a symbolic heritage with the performances: *Hysteria*, *Hygiene*, *Arrufos*, *Marcha para Zenturo* (in partnership with the Grupo Espanca! – Belo Horizonte), *Nada aconteceu, tudo acontece, tudo está acontecendo* and *Estrada do Sul* (in partnership with the Dell’Argine theater – Italy).

⁴ The citations are part of the documents on unpublished processes provided by the filmmaker.

⁵ See Salles (2014).

At the same time, the filming of their gatherings is observed on the stage, which the filmmaker calls “meetings.”

The choice of theatrical experiments that act in the non-segmentation between creative process and staging is understood as the “party of separation” takes to the stage, in the form of videos, the parties that were part of the texture of their process.

Thus, we can weave the idea that audiovisual experimentation expands the notion of theatrical dramaturgy from the lived processes, experiences exchanged, as well as mutual contagions. In addition, it points out that these questions gain complexity because they are documentaries generated based on following the processes that integrate and make explicit the potential of the critic/filmmaker.

From this perspective, we resorted to studies on the team creative processes mentioned above to discuss the specificities of this experience lived by Mocarzel regarding different ways to work, which generate new artistic possibilities.

Let us now move to the other artistic projects that encourage our reflection on audiovisual experimentation in interaction with Performing Arts and their creative processes.

Roberto Alencar

Roberto Alencar (São Paulo, 1973) is a dancer, actor and performer — body artist. In his creative process, he goes through several artistic languages and procedures, such as the creation of texts, improvisation exercises, games etc. He conceived and directed the shows *Um porco sentado* (14^o Cultura Inglesa Festival), *Zoopraxiscópio* (18^o Cultura Inglesa Festival) and *Alfaiataria de gestos*⁶.

We will discuss here the spectacles *Alfaiataria de gestos* (2012) and *Zoopraxiscópio* (2014) from the creation archive we had in hand, consisting of 13 notebooks of creation and other documents of these processes: drawings, essays, projects for notices, notes and videos.

We will follow the creative path from the point of view of his drawings. To Alencar, drawing the body is the bridge for observing and studying both the body and its stages. This means that drawing and body are raw materials that form a double of creation and research. Limits and adaptations to the poetic construction

⁶ Among the professionals with whom he worked in the field of dance/theater, these stand out: José Possi Neto, Ana Teixeira, Renata Melo, Luciana Brites, Vanessa Macedo, Angela Nolf, Denise Namura, Elisa Ohtake and Lúcia Romano. As an actor, he worked with important directors in the area of cinema and theater: José Celso Martinez Corrêa, Débora Dubois, Marco Antônio Rodrigues, Zeca Bittencourt, Maurício Paroni de Castro, Hector Babenco, Sergio Rezende and Helena Ignez, among others.

of Alencar's work, regarding his intentions with photography and audiovisual, originate from here.

The relations between drawing the body and the body itself that goes on scene compose the creative universe of the artist. In this discussion, it is interesting that many studies were found (Figures 1 and 2) exploring the movement of the body, which are visual reflections for the future performance, *Alfaiataria de gestos*.

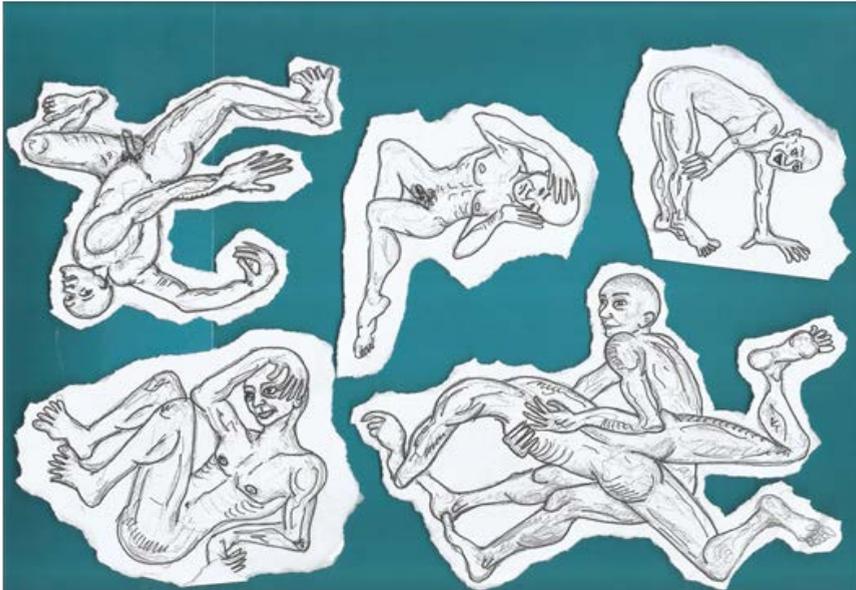


Figure 1: Studies/drawings for *Alfaiataria de gestos*.
Source: artist's collection.



Figure 2: Studies/cutouts for *Alfaiataria de gestos*.
Source: artist's collection.

These images and experimentations resulted in creative drawings that went on scene printed on fabric as a plastic procedure, “wearing” the movement and interacting with bodies and space (Figure 3). This resource results in diluted boundaries between process and work of art — and, here, we consider as work of art the performance shown publicly.



Figure 3: Ana Seelaender and Renata Aspesi in a scene from *Alfaiataria de gestos*.
Source: artist's collection; Photo by Gal Oppido.

This procedure, as we will see, is resumed in the performance *Zoopraxiscópio* (2014), which is built from a vast research on Eadweard Muybridge's work⁷, one of the most important British photographers and considered a milestone in the history of cinema, besides being responsible for pioneering studies on image in motion. He was also known by his technique of capturing images, which uses several cameras in different positions to photograph human and animal movement. He invented the zoopraxiscope, a revolutionary optical device capable of creating the illusion of animated motion, which attracted Roberto Alencar, to the point of giving the name of the object to his performance.

The project proposed by Alencar was based specifically on the collection *The human figure in motion*, a composition that shows Muybridge's works, which gathers 4789 sequential motion photographs of people and animals that, according to the project proposed by Alencar, would trigger the ideas of scenic dramaturgy.

In the project *Zoopraxiscópio*, sent to the Cultura Inglesa Festival-Dança notice (2013), Alencar explains that his interest in the machine is in the possibility of capturing the movement of the body frame to frame: "the images were printed on the margins of a circular base, a kind of disk in which, when rotated fast by a crank, through optical illusion, figures could be observed in movement, such as in a movie."⁸

Due to the exposition *The photographer who proved horses could fly*, the artist intended to use the app The Muybridgizer, launched by Tate Britain in 2010, which allowed a scene to be recorded by a mobile camera, then converted into sequential images, according to the aesthetics of the honored photographer. This app would be used to "photograph small choreographic cells created during rehearsals. With the intervention of the app, each choreographic cell will be cut into a sequence of frames" (Figures 4 and 5). This shows that Alencar appropriated Muybridge's research in the horizon of his scenic project.

⁷ Eadweard J. Muybridge (1830-1904) was an English photographer. He developed most of his work as a photographer in the United States. He is considered one of the precursors of cinema.

⁸ The citations are part of the documents on unpublished processes provided by the artist.



Figure 4: Project of the performance *Zoopraxiscópio*, Alencar's photos of a sequence of movements intermediated by the app The Muybridgizer.

Source: artist's collection.

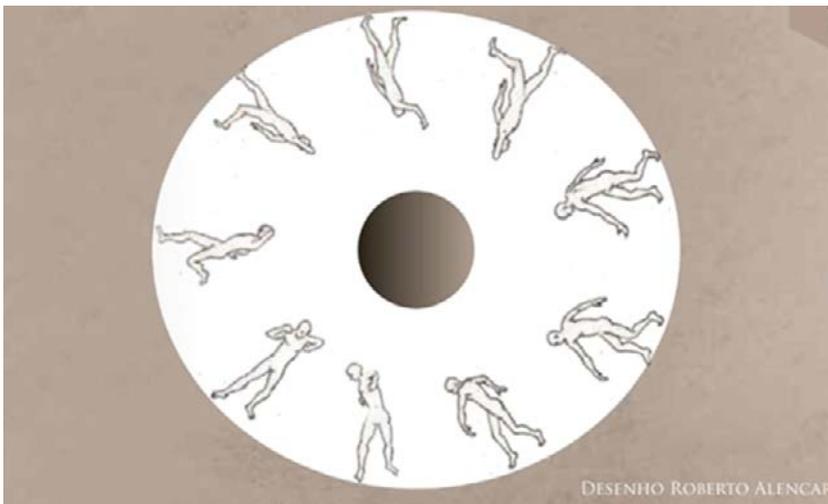


Figure 5: Alencar's drawings made from the decoupage of photos, which were placed on a disk similar to the one used in the zoopraxiscope device.

Source: artist's collection.

The interest of the artist is clear in the relation between body with his drawings, when exploring the photography and movement with the idea of

transforming the photographic image generated by the app into drawings, which would later be uniformed in “texture and size and arranged in order on the margins of a disk, using the device invented by Muybridge as model — the zoopraxiscope.”

The following documents show, from the appropriation of Muybridge’s project by Alencar, the continuity of transformation from the hybridization procedure between man and animal, with special emphasis on the desired movement, on the way to the audiovisual (Figures 6 and 7).



Figure 6: Sequence reproduction of Muybridge’s photos of a horse running.
Source: Muybridge (1989).

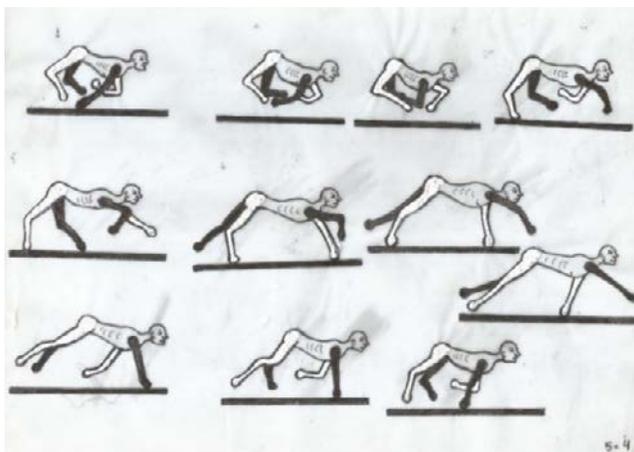


Figure 7: Drawings by Roberto Alencar about a horseman in movement in the *Zoopraxiscope* rehearsal notebooks.
Source: artist’s collection.

The initial propositions of the artist gained new directions throughout the process, since relations were established with photography and the video on the way to the scene, which becomes very relevant in the structuring of this work of art. It is in the outline of these choices by Alencar that Gal Oppido emerges, one of his artistic partners, who has been part of his network of creation for many years in the exploration of movement.

About Oppido, Alencar states that “the central question of his work is the body and its affections. A scholar of the human body, Gal builds very powerful images and gestures with a lot of movement, whether with the fast and sinuous gesture of his drawings, or with his lenses lined with human skin and light.”

By exploring the relation photography, video and scene, Alencar goes back to the drawings from *Alfaiataria de Gestos*, densed by his visual reflection in the clash with Muybridge’s research. We will emphasize three audiovisual interventions that are part of the performance *Zoopraxiscópio* in order to understand the complexity of the relations between these languages in the context of the scenic experimentation proposed by Alencar and Oppido. The first concerns the exploration of masks, and the others are re-encounters with his sketches. To discuss the mask, let us see the following photographic record of the staging (Figure 8):



Figure 8: Scene from *Zoopraxiscópio*. Paper mask.
Source: artist’s collection; photo by Rogério Marcondes.

Source: artist's collection.

It is interesting to observe that a note was found in Alencar's rehearsal notebooks that scripts the entry of the mask in the video:

*6763 Scratch face/tear mask
Up to 1:02 → tear the mask/repeat a few times
Start from 12 seconds/increase the pace of the scratch faster/
use repetition*

*Cut from 1:02 to 1:24
1:24 → use hand face gestures/until the end*

Then he predicts how the video goes to the stage:

*Use the whole scene going back pretty fast
Splice with face stop motion*

It was observed that the script prepares the scene in which the performer explores the use of the mask unfolded, that is, both in scene and in the video, simultaneously.

The mask, when used as artistic procedure, becomes part of the body and causes a strangeness, thus demonstrating its strength. When promoting the erasure and/or creation of a new identity, it acts as a potentiating element of the body of the performer, establishing another body and proposing new contexts for the scene and for the spectator.

Thus, the mask acquires more dramatic contours in the big screen with which it counteracts and is intensified from the multiplication of faces, which is generated by the interpreter's relation with the video.

In a first moment, the mask is shown as neutral, that is, a mass of white paper put on the face, which, from the action of the performer, becomes unequivocally a character. This happens from the transit between the audiovisual projection, the act of drawing and the body of the artist.

The pre-recorded video reproduces the same action of masking and drawing on the mask that the artist will perform on scene, but there is no intended synchrony between these actions. The video is not used as a simple image magnification so that the public may see the action of the body more clearly; this means that it acts as another performer in a proposition of scene play when enacting with Alencar. It is necessary to create non-rigid margins, so that the interaction between audiovisual and body takes place as the artist wishes, since the act of performing supposes a game, and the game is alive.

Therefore, in the script that the artist created for this scene, instead of defining how many times the gesture will be repeated, he vaguely predicts “a few times.” This instruction to himself is the margin that the artist proposes, so that the languages may interact without the fixity of a previous choreography, offering space for the choices made at the moment of the performing action, promoting the maintenance of a continuous flow.

In this intervention specifically, the audiovisual adds an unusual and radial unfolding in the uses and meanings of the presence of the mask on scene, since, in addition to putting the body into focus, it amplifies and expands it. These are new bodies that interact, new meanings that emerge from the relations between the presence of the performer and the projected image. The artist architects a variety of forms and meanings in the experimentation, as well as the clash between these contaminations and mediations. By acting as multiplier and amplifier of the body, the video also acts as an oversized mask.

The two other audiovisual interventions to be discussed here involve returning to the studies on the body in motion, initiated in the creative process of *Alfaiataria de Gestos*, as mentioned above.

It is interesting to observe that the creative processes are driven by concerns that move artistic projects over time and are often preserved in documents, such as Alencar’s notebooks. His creation archives act as permanent spaces of storage and experimentation, as they are resumed in new perspectives and re-signified over time.

Regarding the second intervention, let us observe the following scene of *Zoopraxiscópio* (Figure 9):



Figure 9: Scene from *Zoopraxiscópio*.
Source: artist’s collection; photo by Rogério Marcondes.

In these moments of the performance, the drawings, now explored by Oppido, come out of the notebooks and go to the scene, and Alencar continues his proposal to dialogue with the video. Body and motion studies are translated from the potential of the audiovisual. Therefore, on scene, the artist adapts time, body, motion and actions to the proposals by imposing new times and attitudes to the forms and states of the body. The artist's body, interacting with the audiovisual, reacts to this new place and performs with the images projected in the construction of the scene, both during rehearsals and public performances.

In this sense, the artist's encounter with the drawings and videos in this interaction is a fundamental element since it acts in order to amalgamate the creative process of the performance (drawings/studies) through the audiovisual.

The third intervention, also interesting for the reflections proposed here, is another dialogue with the sketches that have been explored by Alencar over time in different supports. In this case, in a notebook with transparent sheets, as shown in Figures 10 and 11:



Figures 10 and 11: Notebook with transparent sheets.
Source: artist's collection.

As observed, the drawings of bodies in the notebook with transparent sheets are testings of hypotheses in the plane of the artist's concerns. It is a notebook made to be manipulated, since the transparency and overlapping of forms are activated in the movement, as they are a potent tool of his poetic research that, in the case of *Zoopraxiscópio*, causes interactions with the audiovisual from this exploration of the image in motion.

This notebook, therefore, is made of clashes, from the overlapping of the drawings, between two-dimensional forms, proposing three-dimensionality, and the static, with potential for movement.

These experimentations brought to the fabric are used to compose the audiovisual projection of this other intervention by Oppido. The light and translucent fabric offers another materiality for the procedures experienced in the notebooks, also transparent, exploring a new overlapping.



Figure 13 and 14: Drawings on the overlapped fabric in motion.
Source: artist's collection; Photo by Gal Oppido.

In an interview with the researchers, Alencar explained the drawings on the lining of a wedding dress — bought by him in a thrift store — was made by hand, placing what he calls “dolls” one by one under the fabric and (re)drawing them with a fabric pen.

Thus, new layers of the process densify this exploration of bodies in movement. The projection of the videos in the course of the performance creates new overlappings with the scene, Alencar's body and with new times. It seems to be a zoopraxiscope that aligns itself with a kaleidoscope, bringing out other possibilities of relations between process and work of art in the exploration of his sketches — always in motion.

Final remarks

Immersed in the experiences caused by the artistic projects discussed here, we came to some conclusions.

In the audiovisual context, Evaldo Mocarzel takes his critical audiovisual rehearsals and creative processes to cinema rooms, which usually house movies in their final cut, that is, movies considered finished.

As for *Festa de separação*, the filmmaker, in his multiple interactions in the production of the scene documentary by Janaína Leite and Felipe Teixeira Pinto,

causes the densification of dramaturgical experimentation in the form of overlapping audiovisual layers. At the same time, he dilutes the boundaries between process and the performance that goes to the stage.

All of Mocarzel's projects discussed here make clear the potential of the documentary as a field of experimentation.

Roberto Alencar, in turn, embodies the concerns of the artists of our time, incited to answer multiple and fragmented contemporary contradictions. Alencar is an artist that acts in the interaction of artistic languages and establish in these transits the uniqueness of his work, which seems to be something alive and forged in the needs that the elaboration of the work demands.

His research on the body in motion is not exhausted, but expands the field of possibilities with each work, engendering networks constantly expanding. In his processes, investigating the relations between image and movement triggers paths and produces layers of meaning to develop new artistic proposals and their materialities. His archives bring up a dense relation between languages, which goes through multiple translations: drawings that turn into videos or photographs; photographs that become drawings and videos; and drawings that are transferred to fabrics, which are designed and dressed. The artist also experiments with some audiovisual resources, such as the multiplication and amplification of the body, as well as the over-dimensioning of the mask.

The displacements of these creation archives — rehearsal notebooks, photos, journals — to the stage explain the layers of his creative process, dilute boundaries of the private universe and show the non-segmentation between process and work of art.

The projects here discussed show, therefore, how interactions with the audiovisual generate a vast field of experimentation, since they involve exploring archives, as well as erasing boundaries between creative process and the object shown publicly. These questions are linked to processes of production, not to the works of art. We argue, thus, that they are artistic proposals that need the perspective of process criticism in order to shed light on their complex singularities.

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