

# CIÊNCIA'22

## **CyPeT** — Um novo modelo pedagógico para o ensino de ciberperformance no ensino superior — Célia Vieira, Ana Carvalho, Inês Guerra

O Contexto das artes

— As artes performativas em tempos  
de pandemia



Samet Ozkan e Mert Akyol, em Aydin, Turquia / Notícia de Anadolu Agency, Abril 2020.



Bolero de Ravel. Videoconcerto. Interpretado pela Orquestra Nacional de França / Notícia do Inter france de 30 Março 2020.

O Contexto das artes  
— A crescente relevância da  
Ciberperformance

make-shift

http://192.168.1.100/make-shift/makeshift5.html

Paula: Remote Encounter, Cardiff, Wales

such as the phone ringing, playing, family members talking or cooking dinner, and so on.

Helen: APOZZ, Nantes, France

Click here for help

cooking dinner, and so on.  
 or VT playing, family members talking  
 happening around them.  
 <Paula> such as the phone ringing, radio  
 own domestic space, with things  
 <Paula> They are usually also in their  
 here.  
 <Paula> They do this via the text chat  
 Vienna, Helen?  
 <Paula> or nearly 30! remember  
 <Paula> usually me too  
 <Paula> very messy  
 <Paula> it's also messy  
 a party  
 Wonder what your horse looks like during  
 <Paula> looks fun though!  
 looks like my horse after a party  
 Really?  
 online audience person's horse }  
 <Paula> { this must be messy as that  
 in German sweating means to vom...  
 <Paula> { what's going on here? }  
 No sweating!  
 responsibility for the work.  
 communal space and outlines their co-  
 <Paula> welcoming them into the  
 warmed-up with an audio introduction,  
 houses, the online participants are  
 <Paula> While we're doing this in the  
 <Paula> then we can imagine it }  
 <Paula> You'll have to describe it }

Make Shift (2013). Helen Varley Jamieson (NZ) e Paula Crutchlow (UK) / Ciberperformance ocorrida no espaço performativo virtual

we

- verify if record is on
- put the timer on 15 min
- close your eyes
- try feeling the others presence, try provoking their presence, find out what is present, where we are ... we we
- when timer goes off we open our eyes and just watch for a minute, then, whatever ....

we

we

we

we is what?

*Distant Feeling(s)* is an online performance series where Daniel Pinheiro in Porto, Annie Abrahams in Montpellier and Lisa Parra in New York experiment "distanced feeling" in an interface that normally is used for videoconferencing. They join in an online séance trying to experience the others presence with their eyes closed and no talking.

Together they try to grasp if and how energy flows

*DistantFeeling(s)* creates online communality while resisting the speed of daily live and producing uninteresting data for AI robots.

*DistantFeeling(s)* - an ever-changing re-enactment of our intra-action with machines

## 2021 Yearly iteration Distant FeelingS #9

Sunday, Dec 26 18H CET, we invite all interested to take part in the recurring activation of Distant Feeling(s).

Duration 15 min.

5:55 pm Paris time / 4:55 pm Porto time / 11.55 am New York time.



Distant Feelings (2015 – em curso) de Annie Abrahamson (FR) / O número de participantes aumenta em confinamento

# O ENSINO À DISTÂNCIA





Telescola arrancou para 850 mil alunos até ao 9.º ano / RTP Notícias, Abril 2020

# PROJETO DE INVESTIGAÇÃO CyPeT

Tarefas	Subtarefas	Início	Fim
1 - Estado da Arte		01/01/22	31/07/22
	1.1 - Revisão bibliográfica		
	1.2 - Levantamento de Instituições e Ensino Superior		
	1.3 - Levantamento de plataformas tecnológicas usadas no ensino		
	1.4 - Levantamento de diferentes práticas artísticas ciberperformativas		
2 - Modelo Pedagógico		01/06/22	31/03/23
	2.1 - Definição de modelo construtivista, derivado de e-learning		
	2.2 - Refinamento do modelo através de abordagem genética/crítica		
	2.3 - Mapeamento de observação de práticas de ciberperformance com o modelo teórico		
3 - Validação e Sistematização		01/10/22	30/06/23
	3.1 - Identificação e reprodução de melhores práticas e realização de ciberperformance		
	3.2 - Validação das estratégias, métodos e procedimentos dentro do modelo pedagógico em contexto educacional		
	3.3 - Introdução de ajustes resultantes dos pontos anteriores no modelo pedagógico		
	3.4 - Criação de material didático		
	3.4 - Recomendações tecnológicas (plataformas) e critérios para a sua análise		

I watch it move. I watch it shake

私はこの場所に非常に簡単に来ます

私はそれが動くのを見ます。

揺れるのを見ます。

Watashi wa kono ba antan ni

kimasu watashi wa no o mimasu.

Yureru no o miru

They say the dead come again

And here they come to bring animals out of the Ice Age

彼らは死者が立ち上がると言います

そしてここに彼ら今やって来ます、

Watashi wa kono ba...  
私はこの場所に非常に簡単に来ます  
私はそれが動くのを見ます。  
揺れるのを見ます。  
Watashi wa kono ba...  
kimasu watashi wa...  
no o mimasu.  
Yureru no o miru  
They say the dead come again  
And here they come to bring animals out of the Ice Age  
彼らは死者が立ち上がると言います  
そしてここに彼ら今やって来ます、



Spending the War Without You: Virtual Backgrounds (2021) de Laurie Anderson. Norton Lectures 2021 / combina os contextos artísticos e acadêmicos

OBRIGADA