

ANEXO

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Creative industries and interfaces of contemporary art: dissemination and relational aesthetics

Indústrias criativas e interfaces da arte contemporânea: disseminação e estéticas relacionais

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ABSTRACT

Before the esthetic potential of communication and in the context of creative industries, we see the emergence of electronic communities which are mainly concerned with the configuration of urban spaces for the production of art and culture. This article aims to discuss how the images and artistic proposals are generated for the purposes of movement, communication and cultural encouragement in the virtual and urban ambiences of cultural projects. The communicational and artistic process expands its dimensions, questioning the linearity of the perception and knowledge processes. Methodologically, through

RESUMO

Frente ao potencial estético da comunicação, no contexto de indústrias criativas, surgem comunidades eletrônicas, que tem como principal preocupação a configuração de espaços urbanos para a produção de arte e de cultura. O presente artigo tem por objetivo discutir como se geram as imagens e as propostas artísticas com objetivos de circulação, comunicação e provocação cultural nas ambientes virtuais e urbanas de projetos culturais. O processo comunicacional e artístico amplia suas dimensões, questionando a linearidade dos processos de percepção e conhecimento. Metodologicamente, mediante conceitos

concepts such as interface and dissemination and relational aesthetics, the article discusses experiences that articulate artistic proposals with broad communicational, cultural and political concerns. The field of our research is located in two municipalities that receive little attention from the cultural policies: *Subte Café*, in Alvorada/RS, and the *Coletivo Consciência Coletiva*, in Novo Hamburgo/RS.

KEYWORDS: Electronic esthetic. Interfaces. Creative Industries.

como interface e estéticas de disseminação e relacionais, o presente artigo discute experiências que articulam propostas artísticas com amplas preocupações comunicacionais, culturais e políticas. Trata-se de duas iniciativas localizadas em municípios pouco favorecidos pelas políticas culturais: o *Subte Café*, em Alvorada, e o *Coletivo Consciência Coletiva*, em Novo Hamburgo.

PALAVRAS-CHAVE: Estéticas eletrônicas. Interfaces. Indústrias Criativas.

Before the technological potential of the media, in the context of the creative industries, artistic electronic communities emerge, mainly concerned with the configuration of urban spaces for the production of art and culture. Such communities use information technologies as the Internet and the social networks, which causes, as a result, changes in the way of production, communication and circulation of the artistic practices.

Thesaesthetics generated by the concomitant actions of production, disclosure and interaction of the artistic proposal modifies the operational ambiences of the networks and the social subjects. The communicational, artistic and electronic interfaces of those artistic proposals are the aim of this work. How are the images and the artistic proposals which are generated aiming at cultural circulation, communication and provocation in the virtual and urban ambiences of cultural and authorial projects? What are the imagetic and esthetic realities that potentialize the relationship between artists, activists and citizens in the emergent contemporaneity?

The limits between the private and the public spaces are diluted, giving room to a single space: of human relationship. We watch a fusion of art works, images, visual medias and cultural and collective space. In the context of creative industries, the status of the image is given according to its use. The pragmatics of the image constitutes the most demanded esthetic glow in the creative industries. The absence of

a meaning in itself produces new interactions between the context of the arts and their intermediators, interfering in the modes of interaction and creative propositions. We are all subjects of the artistic and mediatic action. It is suggested that the communicational and artistic process increase its dimension, questioning the linearity of the processes of disciplinary perception and knowledge.

The artistic creativity and its development have as a consequence the innovation in the working mode both inside and outside of the institution. The categories of analysis and approach of the artistic production process are modified. In the crossing of an economy and a culture, the cultural practices in the contemporaneity interfere in the conception and definition of communication, art and culture.

Before concepts as interface and dissemination and relationalsaesthetics, as well as their consequent unfolding, this research discusses experiences which aim to articulate artistic proposals with broad cultural, anthropologic and political concerns, in the context of the creative industries. The two experiences and initiatives are located in municipalities that receive little attention from the cultural public policies: *SuBte Café*, in Alvorada, and the *Coletivo Consciência Coletiva*, in Novo Hamburgo, both in RS, Brazil.

In this article we propose, as methodology to the interface, the dissemination and relationalsaesthetics as operational categories for the research and analysis of experiences in artistic and mediatic and collectives spaces such as the *SuBte Café* and the *Coletivo Consciência Coletiva*. Those categories enable the multidisciplinary traffic between the different areas of knowledge, contributing for the development of the research in contemporary art, communication and cultural industries.

The interface, in its different logic, as well as the new dissemination and relationalsaesthetics which emerge from the experiences of the *SuBte Café* and the *Coletivo Consciência Coletiva*, is discussed below.

Finally, in the final considerations, we question the dimension of the multidisciplinary research. We also point at the possible limitations and accomplishments of experiences such as the one with the *Subte Café* and the *Coletivo Consciência Coletiva*, in the realm of an autonomous art, dissident from the institutionalization of the contemporary art, of the culture and of the public policies.

The logic of the interfaces and the newsaesthetics in the contemporaneity

There is not just one creative industry, nor a single contemporary art. We argue that there are different creative industries, that emerge as a consequence of the cyber-spatial, communicational and artistic realities (Venturelli, 2004), within a context of globalization in a system of medias. The social relationships are intensified in virtual realities, giving rise to situated events, because actually there emerges the need for a collective relationship from specific problematizations of the culture. By generating perceptive experiments and electronic knowledges, the transformation of the culture is made possible through a device that triggers the ambiences, located in the interstices of the multiple interfaces.

The concept of interface emerges in several areas of knowledge.

In literature, the *avant-la-lettre* idea of interface can be found in *Rayuela – Amarelinha –*, by Julio Cortázar (1963). Divided in 150 chapters, the novel can be read either in the traditional way, or without a linear sequence. By choosing the traditional way, the reader will have a conventional or linear reading. Following the second option, the reader constructs an active reading, choosing an alternative form, therefore becoming an author. Through this invention, Cortázar suggests chapters written as modules. Placing the idea of language as technology to the fore, the chapters or modules work as interfaces in a process of a multidirectional relationship, without hierarchies, where

the book, the modules, the language, the author and the reader/author are structural elements of the same proposition.

The digital novel *Afternoon, a story – Uma Tarde, a história* – written by Michael Joyce in 1987 and published in 1990 by Eastgate Systems, is considered the first electronic novel. The time factor is widely explored through the hyperlinks suggested by the novel, causing an expansion in the narrative structures. The fragmentation is also another resource, similar to the *Rayuela*, by Cortázar (1963), for the generation of non-linear sequences. The uncertainty of the end is proposed as virtual ambience, in the several readings in constant availability and meaning-making becoming.

In the context of the art, the concept of interface proposed by Charlotte Davies in her installation *Osmose* (1995) can be analyzed. *Osmose* is a virtual ambience which uses the paradigm of the interface to cause immersion structured in simulations. The interface shapes the dimensions of the interaction (Grau, 2007). The visual field acquires organic dimensions, expanding the spaces suggested by the different interfaces of the installation mediated by the supports. In Davies' proposal, the idea of installation is manifest as a device that triggers a relational aesthetics.

The cognitive sciences use the concept of interface to explain the articulation that exists between a linguistic and a conceptual system, in such a way that it becomes impossible to think the category language/thought in an indissociable manner. The use of the concept of interface enables, on the other hand, to assume the variability of meanings, thoughts and linguistic constructions in an infinite ways in function of the context (Hady Ba, 2012).

In the information field, the interface is part of the constitutive process of the relationship between the user and the machine. The concept of interface mediates the interaction between the subject and the device. It is a place, an operation, a border that triggers

gestures, perceptions, attitudes, behaviors and (im)probablesaesthetics in (im)possible universes too. The potential of the interface is rooted on its expansions and conceptual spatializations, and also intervenes in the immediate reality of the subjects involved.

The body of the interfaces is crossed by the supports; however, its specificity is totally signalal.

Today, concepts such as interfacing are used to refer to interconnections between several sites or apps that mediate the interactions between lap-tops, cell phones, tablets, iPhones, iPads etc. The interfacing produces instability in the behavior of the interface, due to the continuing attempts of integration of the functionalities of the apps, and also of its own functionality.

The agency character of the interface can be perceived in its effect when it causes dynamics between the individuals, who interact through that interface, that is, in the culture itself. The interfacing widens the ambience that structures the artistic project. It demands a visual organization in the electronic surfaces, emanating interfacialsaesthetics.

It is perceptible that the questioning of the definitions and uses of the concept of interface in several fields shows its methodological functionality to understand its characteristic in the physical and virtual intermediations. However, epistemologically, the concept of interface means simultaneously its non-existence, that is, the interface is an assumption, an explanation of what the categories are. The interface obeys a need for knowledge to abstract modes of operation dimensions of several orders and, tautologically, corresponds to the way in which the present technological paradigm operates. It is a latent need in the shape of the contemporary thought.

In the context of the creative industries, the interface of the social networks acts as a mediator of several realities, namely, of disclosure, circulation and exposition of

the communicational and artistic practices. The interface derives from an ambience of interlocution between different subjects. It is a facultative relational ambience of the interface for the exchange of experiences and the configuration of the artistic proposal in the urban realm and of the electronicsaesthetics. The interface is configured as a multiplying agency of meanings and attitudes for the subjects involved in the interlocution.

In the next section, we will study the newsaesthetics resulting from the artistic and electronic interfacings, their meanings and conceptual implications as characteristic of the experiences of the *Subte Café* and the *Coletivo Consciência Coletiva*.

New dissemination and relationalsaesthetics

As from the visualities interfacing, the artistic practices expand newsaesthetics. The Internet, the blogs and the social networks increase the ambiences that structure the artistic project. Visual organization coexists in the electronic surfaces, emanating interfacial and relationalsaesthetics. The dissemination is a category to understand that interfacial and relationalsaesthetics.

The dissemination of the meaning-making process crossing the virtual, human and social space producessaesthetics. Thesaesthetics of the dissemination can be translated also in dissolution of the artificial and organic reality. According to Oliver Grau, the dissolution of the interface between the natural and the mediatic produces the privilege of the immersion, giving place to an expansion of the space, which enables the constitution of an “estética livre das leis físicas”¹ (2007, p. 233).

Nevertheless, this dissemination cannot be equated with the immaterialsaesthetics of the conceptual art. The dissemination of the artistic practices in the context of the creative industries causes a type ofsaesthetics embodied in the intersubjective

experiences. In the case of the *Subte Café* and the *Coletivo Consciência Coletiva*, the experiences are developing creative ambiences where they articulate interface of disclosure of their actions.

The interaction and the intersubjective experiences must be seen as concepts ofsaesthetics in the electronic ambiences which originate other actions and attitudes in their interlocutors. The research by Évelyne Rogue focuses on artists who exchange the traditional artistic process to turn to the processes of computational production, such as the electronic and numerical art (Rogue, 2003). Her studies are based on the proposals from artists such as Maurice Benayoun, Edmond Couchot and Eduardo Kac. For Rogue, the interaction irradiates the idea that art seems to be closer to life, from the spectator's life (Rogue, 2003). The criteria of the newsaesthetics that converge between the electronic technologies and the artistic practices must be thought regarding categories such as ubiquity and immersion. We can assume that the dissemination charges the shape of the ubiquity and of immersion. Considering artists who work with interactive proposals, Rogue and other scholars invite to think the relationships with the spectator, when the technological and social networks are concerned, as well as in other criteria such as the mass interconnectivity, through devices such as the Internet (Rogue, 2003). More than attitude, action is demanded. Rogue even uses categories such as creation and recreation (Rogue, 2003).

Priscila Arantes (2005) utilizes the category of artmedia to study the artistic practices that find its form in the media. She defines artmedia as "[...] aquelas investigações poéticas que se apropriam de recursos tecnológicos das mídias e da indústria cultural [...] para propor alternativas estéticas"² (Arantes, 2005, p. 53). She also shares with Évelyne Rogue (Rogue, 2003) the attribute of ubiquity on the digitalsaesthetics. Arantes's goal is to visualize esthetic concepts in the digital context (Arantes, 2005).

Arantes (Arantes, 2005) realizes, as Rogue (Rogue, 2003), changes in the ways in which the producer and the receptor relate with the artistic production. However, Arantes goes further (Arantes, 2005). She observes an intesaesthetics. To her, the intesaesthetics is ansaesthetics that is inter-related with the other areas of knowledge (Arantes, 2005). She breaks with the idea of borders between close and far, artificial and natural, real and virtual. We can observe how this intesaesthetics is an intrinsic concept in the category of interface or interfacial.

Philippe Quéau (1987) develops an intermediatesaesthetics, explaining the idea that the metamorphosis and the becoming would be dimensions of the electronic art. Quéau concludes this, establishing similarities between the virtual models and the way the living beings function (Quéau, 1987). The organicity in becoming of the electronicsaesthetics can imply a type of living art. Obviously, Quéau refers to the bodies simulated in the cyberspace (Quéau, 1987). However, it is possible to suggest that the simulations, the networks and the appropriations of the electronic technologies coexist in an organic ambience, causing a continuous immersion. Those ambiences are given through thesaesthetics of identification with which the models of functioning and simulation operate. The interconnectivity and the electronic intersubjetivity is an expansion of the artificial language.

The dissemination is used as an esthetic dimension that produces different overlapped mechanisms of creation, circulation, appropriation, meaning and communication from an image of an electronic artistic practice (Demétrio, 2011). The realization of the image, its preservation, knowledge and distribution acquire meaning in its dissemination (2011).

As from that dialogue between the interfaciality and the newsaesthetics of dissemination, we may agree with Arantes that the artistic proposals are:

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[...] obras em processo, construídas coletivamente, que conseguem, muitas vezes, a árdua tarefa de conciliar o circuito da arte ao ambiente das mídias e das tecnologias informacionais. São criações que se manifestam no embate direto com o tempo ubíquo do ciberespaço, gerando estratégias que subvertêm, recriam, ampliam e desconstroem o sentido muitas vezes previsto pelo contexto digital.”³ (Arantes, 2005, p. 53)

However, considering its triggering character, we can conclude that such dimension of the dissemination, of ubiquity, must consider the relational aesthetics. The arts made available in the electronic technologies expand their definition unfolding, beyond the object, on its proposition that open the human relationships and the communications, aiming at an open end. Its ongoing character is an attribute of the interfacial, of the hybridization between the machine and the subject (Couchot, 2003). The art becomes an event operated by the locus, by the *Subte Café* and the *Coletivo Consciência Coletiva*, but which is also becoming, through its eternal unfinished electronic configuration in dissemination, as the analysis in the next section will present.

The Subte Café and the Coletivo Consciência Coletiva

The interfaces of the *Subte Café* and the *Coletivo Consciência Coletiva* work as ansaesthetics of dissemination and relational whose goal is the production of human relationships that modify the culture of its surroundings.

Both at the *Subte Café* and the *Coletivo Consciência Coletiva* an experience of citizenship is projected, offering a possibility of the individuals to constitute themselves as subjects within a project that triggers possibilities of creative participation. We assume that both the *Subte Café* and the *Coletivo Consciência Coletiva* are constituted as a creative

industry that favors the identity expansion, producing new ways of relationship to transform the culture as from micropolitical actions. To the extent that, in the artistic, mediatic and organization context of the proposal there are no hierarchies or subaltern cultures (Giardelli, 2012), there is a search for relationships linked by the need for an intersubjective space, in the case of the *SuBte Café*, and by the desire to preserve the historical heritage, in the case of the *Coletivo Consciência Coletiva*.

In the *SuBte Café*, the intercultural actions try to develop perspectives that broaden the ways to perceive and look, aiming at constructing a cultural citizenship. In the case of the *Coletivo Consciência Coletiva*, it develops cultural strategies that converge to rescue the urban heritage abandoned by the municipality of Novo Hamburgo.

The *SuBte Café* intends to create a space of expression for the plastic arts, as well as for the scenic, musical and audiovisual arts. It offers shows, book sale and vegan culinary. In the beginning, it offered lan-house services. Today, it is dedicated to cultural actions. Its first activities were in 2011.

The *SuBte Café* agenda programs first and foremost exhibitions with regional art, such as *Atemporais*, a collective exhibition composed of plastic arts such as Ivone Junqueira, Jamaica Santarém, Josemar Albino, Lidia Brancher, Marcelo Chardosim, Raphael Jacques, Trampo and Vera Junqueira (21 February to 21 March 2014). Other artists that gather at the *SuBte Café* sare Cristiano Guimarães, Erick Feijó, Jorque Aguiar, Josemar Albino, Karla Nyland, Márcia Antunes, Rogério Amaral Ribeiro and Suzana Beatriz, who participated in collective exhibitions, such as *Depois do Sol*. The space is also interested in constructing a market of arts, advertising cyclically the commerce of works by local artists such as the sale of Luis Flávio Trampo's illustrations.

Jazz, acid-jazz, hip-hop or rap shows are held at the *SuBte Café*, a space that promotes musicians of Alvorada and neighboring municipalities. It has already been platform for the pouncing of the CD *Primeira Missão*, by Fiapo Soldado, during one of

the High Sessions (14 February 2014). Other Afro-urban musicians, like Charles Busker, Verde Black and Paulo Dionísio, have already played and sang there.

Within an international context, Krudas Cubensi is part of the repertoire of the *SuBte Café*. They are a Caribbean musical group that aims at sharingsaesthetics that escape from the traditional mediatic culture. Krudas Cubensi's lyrics question the hegemonic systems of the westernsaesthetics. They suggest ways of life that work in as identification. The visualities emerge as an option for the Afro-Brazilian culture that lacks screens and medias that could enable the constitution of an identitarysaesthetics that dialogues with its history, issues and challenges, in a sexual diversity.

The artistic proposals are disseminated in the network of the *SuBte Café* and the actors-users, disclosed in images of the artistic works, of the exhibitions, videos, banners, shows, and meetings, producing relationships and local identifications. The artistic proposals are, in an unfinished way, restructured on the Internet, the blogs, the social networks and the cultural space of Alvorada itself. The several interfaces develop technologically and in coexistence with the users – citizens – of the networks. The experience is disseminated in the electronic and the urban ambience. The work is not the object, but the optional space of the several interfaces of the *SuBte Café*. Specifically, the space operates through Facebook, the blog and the list of services offered by Haggah, on the Internet.

The proposals are in continuous formation. The images of the exhibitions producesaesthetics in dissemination and relationalsaesthetics, dialoguing with the collectives of the municipality. The climax takes place in the middle of the exhibition at the *SuBte Café*, when the sociability meets the existence of the other(s). Much beyond the consumption in the private space is celebrated. The artistic proposal, the exhibition, the music, the coffee and the drinks will be extended on the Web, by the indexation of

images in continuous circulation, disclosing and sharing, preventing a hangover that will never happen. The intersubjectivity makes the micropolitics possible.

"Não vou descansar, até conseguir fazer ver aos habitantes de Alvorada, que qualquer um pode pintar, fazer arte ou ver arte, que existem outras opções diferentes ao consumo de drogas"⁴, affirms Vera Junqueira⁵, one of the main artists, who makes unpaid exhibitions at the *SuBte Café*. Tired of seeing commuters packed in buses to and from Porto Alegre to work, Junqueira seeks, through an intersubjective and communicational experience, to construct a cultural and political identity of citizenship. The neoliberal order centralizes the political, economic and cultural system in the metropolitan region. Vera Junqueira and the artists organize and produce art to establish intersubjective and politically collective ties.

Both Vera Junqueira and Paulo In, the owner of the *SuBte Café*, know that they do not count on the traditional means of information, such as the newspapers of Porto Alegre, to support their events. However, the electronic time and the virtual interfaces of SuBte Café on the Web produce esthetic agencies and intersubjectivities that reterritorialize the rhythms of the social subjects from Alvorada, from a minority that constructs and opens their own space.

SuBte Café works in the interstice(s), in those places that resist to a massification and people-centrifuging of the cultural industry. It proposes intersubjective experiences from exhibitions in creative spaces, in dialogue with the system of electronic globalization. In the interstices, the rhythms opposes to the systems of a hegemonic time. The interstice opens a free space for the human relationships within an event as an exhibition of contemporary art (Bourriaud, 2008).

As the *SuBte Café*, the context of the *Coletivo Consciência Coletiva* (CCC) comprises the universe of the Web: Internet, blogs and social networks and the streets. The CCC, which started in 2013, is a group that is independent from the civil society for

the community development. The access to the contemporary art is one of the CCC's demands.

The CCC organizes meetings on the weekends for people's interaction on the streets of the borough of Hamburgo Velho, in Novo Hamburgo. Along the sidewalks, the group offers ancient objects, art work, clothes, books etc. The business is a vector of communication. The goal of the CCC is to focus on the inhabitants of Novo Hamburgo towards citizenship. During the transactions, the artists talk to the passers-by about the – abandoned - historical heritage of the city.

The CCC project is developed on the streets and on the Web. On its Facebook page there are registers of abandoned or shabby historical buildings, as it is the case of the SMEC II. Formerly, this building belonged to the *Tiro de Guerra* (formation for the reserve of the army), and it was donated in 1958 to shelter artistic functions. Later it became the *Instituto de Belas Artes* (art school). Soon afterwards it worked as the *Secretaria da Educação e Cultura*. In 2011, the construction was considered historical heritage within the recuperation projects by the law of incentive to the culture. For the CCC, it is necessary a dialogue with the population to build this discussion. The participation of the citizens of Novo Hamburgo is crucial for a project that involves the cultural heritage.

During the days of the events, also called Collective Action, the public comment and reinforce the need to restore and conserve the historical heritage. On the sidewalks, they exhibit the works of art that appeared as way of divulgation of the Collective Action, before the event, but that are also to sale. The artists expand their artistic project. Soon afterwards, they index some of the image of the events of the Collective Action to the social networks. We can observe the intensification of the CCC's micropolitical objectives when it proposes more than an action at the same day and time. In this way, CCC promotes the Collective Action, the Flea Market and the Contemporary Art

Action. It fights for the recuperation and restauration of the heritage, art market and experimental actions of contemporary art; they are interfaces of a relationalsaesthetics. The interfacialsaesthetics is intensified with the concomitant activities organized at the same event by the collective. The democratic discussion multiplied in more than one concomitant activity contributes for the dissemination of the knowledge about the heritage. The Collective idealizes and realizes its own management of the creative industry project. A will to get hold of the public space, denied today, lean over the series of actions disseminated by the CCC through a systemic insistence.

They use the interfaces of the contemporary art to establish positions and functions among the subjects that interact in its surroundings. That is another way of building citizenship. The contemporary art event provoked by the CCC is a *meeting*, a date, a game, a party where its esthetic objects are relational devices (Bourriaud, 2008). The socialization by sharing concerns and through the actual presence and virtual interaction constitutes a way of disseminating knowledge (Gaspar, Donaire, Silva, Maia, Boas e Santos, 2009).

Both the *Subte Café* and the CCC build micro-utopias, models of ruptures from the institutional and official structures. The exercise of the citizenship is disseminated in the communicational and the contemporary art interfaces. They propose different ways to operate through the agency of the desire of a more interactional and subjective city.

Final considerations

Along the research we observed that the artistic proposal can only develop through the encounter or dynamics relationships that are established in the convocation and circulation of an exhibition. It is a question of new ways of interactions between the subjects; of the invention of their relationships (Bourriaud, 2008). The concept of communication and art work or artistic work expands, taking into consideration

their production processes, their micropolitics of planning and strategy, circulation and divulgation. The artistic proposal is manifested through its uses and collective appropriations. The interface generates the different flows and forms of the proposal, instituting situations.

Nevertheless, the results of the *SuBte Café* cannot yet be seen. They are in the initial phase. The locus still depends much on the attendance and constancy of the inhabitants of Alvorada. Some artists and bands require a higher recognition than the place can generate, given its experimental character. At the CCC, some of its artists must also carry out other works within other organizational and commercial structures.

It is too early for final conclusions. We call attention for the persistence of more than three years both of the *SuBte Café* and the CCC. Their actors, organizers and artists feel they are in continuous artistic, cultural and political transformation in the realm of the human relationships and their local and global identifications. The emergence of the creative industries facilitates changes in the models of thinking. It is a fact that such micropolitics are generating new ways of social organization and structures in interaction with the paradigm of the new technologies today (Castells, 2005).

Those experiences and those – still at an early stage – discussions generate possibilities of the real, the immaterial, of the electronic and the physical of the event, proposing new categories as interfaces, that contribute for the advances of the sciences, technologies and arts.

From those intersubjective experiences it is possible to affirm that the interfacialsaesthetics fall upon the culture. The epistemologic status of the communication and of the contemporary art is modified as from interdisciplinary approaches, in the spaces that provide the interfaces and the newsaesthetics of the electronic technology in the creative industries. ●

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NOTES

- ¹ "Aesthetics free from physical laws". All translations are ours.
- ² "[...] those poetical investigations that take possession of the technologic resources from the medias and cultural industry [...] to propose esthetic alternatives".
- ³ "[...] works in process, collectively constructed, that can, many times, the difficult task of conciliating the art circuit to the environment of the media as of the informational technologies. They are creations that manifest themselves when in direct confront with the ubiquitous time of the cyberspace, generating strategies that subvert, recreate, expand and deconstruct the meaning many times anticipated by the digital context."
- ⁴ "I'll get no rest until I convince the inhabitants of Alvorada that anybody can paint, make art or see art, that there are other choices different from consuming drugs".
- ⁵ Interview held on March 8, at the Atelier of artist Vera Junqueira.

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