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Dança, NFT e inovações coreográficas 3D:
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ABSTRACT

Dances and technologies are inseparable in the facets and flows of cyberculture (LÉVY, 2010), and on this path, thinking about ways of producing this context also involves how to enter its marketing paths. In this sense, the present text is dedicated to publicizing a conversation with Diego Mac (Diego Machado), an artist from Porto Alegre (Rio Grande do Sul state/Brazil), about his incursion and technological experience on Dance in 3D animation contexts and the exponent NFT digital market. For this, a semi-structured interview was carried out, bringing together topics regarding body, dance, technology, choreography, art market, which concluded with indications of how dancing subjects can approach a thought that questions what are possible Dance products in the digital context? The methodological approach follows a line of interest for practice as research (NELSON, 2013) and practice-guided research (CANDY, 2006), admitting the interview with the mentioned subject as the primary source of data collection.

KEYWORDS: Dance; NFT; 3D Animation; blockchain.

RESUMO

Danças e tecnologias são indissociáveis nas facetas e fluxos da cibercultura (LÉVY, 2010), e nesse caminho, pensar modos de produção deste contexto recai também em como adentrar pelos seus caminhos mercadológicos. Nesta toada, o presente texto se dedica a publicizar uma conversa com Diego Mac (Diego Machado), artista porto-alegrense, sobre sua incursão e experiência tecnológica de Dança em contextos de animação 3D e sobre o expoente mercado digital NFT. Para isso, foi realizada uma entrevista semiestruturada que costurou tópicos sobre corpo, dança, tecnologia, coreografia, mercado de arte, e se conclui com indicações de como sujeitos dançantes podem se aproximar de um pensamento que questiona quais são produtos possíveis em Dança no contexto digital? A abordagem metodológica segue uma linha de interesse na prática como pesquisa (NELSON, 2013) e da pesquisa guiada pela prática (CANDY, 2006), admitindo a entrevista com o sujeito como fonte primária de coleta de dados.

PALAVRAS-CHAVE: dança; NFT; animação 3D; blockchain.

Dance, NFT, and 3D choreographic innovations: A conversation with Diego Mac

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Context

Diego Mac is a dancer, choreographer, director, manager, and agitator of Dance cultural fields in his context. With his dance company Macarenando Dance Concept², founded in 2013 and active in Porto Alegre City - RS, he develops works dealing with situations, concerns, and everyday issues, strongly marked by an assertive, acid, and inviting humor about the world things.

Over time, his works question the body's supports, materialities, and choreographic structures and the organization of spatiotemporal and human resources, which generate shows, installations, games, videos, video dances, avatars, animations, and more.

His most recent production detaches himself from the dance company and moves towards a solo investigation of dance and technology, gaining prominence with his 3D choreographic simulations, artistic and conceptual compositions that so attract 'first trip' spectators for their sensory and kinesthetic resources and by the tactile appeal of its images that recruit the dance field itself to revisit its precepts, structures, and conformities

In addition to Diego's³ digital social network, these works have been made available and disseminated in specialized national and international events, commercialized in a market of effervescent digital art in our time, the NFT market. Based on these matters, I exposed Diego to the following questions, followed by his answers:

Tell me a little about your trajectory with Dance and the projects you are currently developing or participating in.

Well done. Talk about work is always complex. How could I? Where do I start talking? Because sometimes the beginning is confusing. In my case, the beginning is confusing because I am the son of June Machado, a dance artist. I had my formation in this environment, working, seeing people work, and watching my

² <http://www.macarenando.com.br/site/>

³ <https://instagram.com/diego.mac.arena?igshid=YmMyMTA2M2Y=>

mother work, then things got mixed up a lot when I started working with Dance. I remember the famous idea of the environment as ground zero (BRITES; TESSLER, 2002), which is widespread in Brazil within the art fields and is an exciting starting point.

In 2006, I was uncomfortable with the concept and approach of the body in dance because I was always obese and overweight, and I was always terrified of that. Furthermore, I wanted something to begin to problematize this artistically, then I found in video dance, mixing with video and dance the way to do that. So I created a video dance called *Pas de corn*. A vídeo with popcorn dancing, popcorn in place of the human body. Another body in place of the human body, but still dancing, inside my point of view, provoking movements that were organized and composed in such a way that they bring a choreographic idea. It brings a project and choreographic logic to the popcorn movement. The video tool made it possible for me to: manipulate these movements and humorously bring them, satirizing the idea of a ballet dancer. After all, who dances? What dance body is this? So from there, I continued in a relationship with dance and technology. Much about this sense of problematizing what the body is for us who work with scenic dance and how it appears in the virtual body. A lot of these concepts began to appear, and I became interested and kept working on it until 2011, when I finished my master's degree in visual poetics with work *The Collector of Movements*, and then I got tired of talking about video dance, to think about video dance, anyway, so I took another path.

I founded the Macarenando with other friends and partners, focused on stage logic, and having as reference groups that marked me like *Grupo Mudança* and *Ballet Phoënix*, so I wanted to get some of that. We worked a lot, doing many things. A pandemic came, and everybody stopped for a while. We started working online, like many dancers, with video as a mediator of artistic work in Dance. And then all comes back: all the questions that accompanied me came back in an updated form, in another context. I see many more people talking about everyone because everyone now is being mediated by image and technology to make dance, so young people discover dance and technology. Then compulsorily, I am back again in this hurricane.

I remain interested in the question of what body is this that dances, about what and why these patterns? Can we laugh a little about it? Those particular body models from classical ballet are a little laughable, so how can we laugh a little about it? Can we deconstruct this idea a little? Shall we look for other bodies? Shall we see other moves? It always followed me and continues to follow me. So like the way that I found in the video, back in 2006, a way of working, a tool to speak about this, I find now other technologies and tools to create images, that is the field of 3D simulation, also very motivated by a relationship with the world of games, something that interests me a lot, bringing discussion and criticism. Because these game people, who do animation and deal with the representation of motion, have a lot of exciting things to say about the works and are there some way talking, about Dance too.

What can you tell us about your involvement in the 3D universe?

I have always been interested in games, and I've been a *video gamer* since a teenager, so in my work, even the game logic has this trait. Since interaction, input, and response, *House of Fear* is a great *game*, so the videogame s has an essential role in all of this. Because of appreciating and doing this activity a lot, we started to listen more and seek more content about game reviews, which are very popular on YouTube. Furthermore, there are more and more approximations of contents and concepts within the field of art, and this is interesting once I do not find an echo about this with my dance partners in Porto Alegre, for example.

What is the image composition, like the movement of this animated character? Is it by motion capture or by keyframe? They are talking about dance, choreography, and sequence of movements. They are talking about the creation of senses by how the character walks. That interests me to create new realities and also criticize them. So it is a pillar for me. That is where I recognize myself, and it is where I establish myself as an artist. It is doing the laboratory job. I cannot be in a physical lab because of the pandemic. I also do not know if I want this because of keeping this logic

over dance as it is like, going to the rehearsal room and then doing a spectacle. That is it? If not, what can I do? Which minimum element can I operate? It is the software, and it is putting your hand on the mouse and starting to dance creation, start experimenting. All of it is a process. So I went to a specific 3D animation thing. I think an increasingly digital market interests me because I also want to earn money from my work to live. Because we are so mistreated, it seems wrong to want it, it seems a mistake, seems wrong to want it, seems a mistake, and a problem to need to earn money. I want, and I go to places where that happens too, and the internet is where that happens.

I began to see all this as a financial and artistic opportunity. Then you get the software, compose and go seeing that it has much power. So I am in this process, letting myself go through this news to see what will happen. About the economic issue, for the first time, I can imagine the realization of an artistic premise that I have had since 2002, which is: I want my dance on the shelves of American stores. I always wanted Dance as a product, in the best sense: that we could create an idea and have spaces for Dance to be bought, which could establish this economic exchange, symbolic, and may it be suitable for everyone. So I begin seeing for the first time the possibility of inserting Dance as a profitable object, not as an experience or a service, but as an object.

How would you define NFT, and how does it relate to Dance in contemporaneity? What do we have to learn and teach?

NFT is a complex, dense, and sometimes quite a theoretical subject. The NFT is a non-fungible token, speaking roughly. It does not have the correspondence of value, with a unique value, specific inside reality, a context. So the non-fungible cannot be exchanged, the value cannot be mobilized, and the value is fixed on a digital object.

This is possible inside a concept called *blockchain*, one of the most important technologies in the internet universe that opens the possibility of web 3.0 for a new kind of interaction and use on the internet. So basically, the *blockchain* is the 'notary's office of

the internet. It is a system, a platform that stores a chain of blocks containing information about transactions and actions on the internet, but a decentralized chain of blocks, whose authenticity and credibility are due precisely to this decentralization.

Therefore we do not have an institution that will validate this, such as a bank, for example, or even the notary's office, an institution to say it is genuine or authentic no. Authenticity is possible precisely because of decentralization, and so many people validate these processes, in many instances, because they are pretty much unalterable, just like handling those transactions and information blocks. So the NFT concept operates on top of Blockchain, based on this chain of information and transaction blocks.

The NFT is a seal that says about objects placed inside one of these boxes, in one of these transaction blocks, that is authentic that digital element, this is the real thing. How could we know this object's validity, credibility, authenticity, and authorship? NFT and blockchain are used inside Internet technology when you want to do it today.

For example, I created this image, specifically the original file, the first one, the valuable; then I will give the seal and put the NFT seal. So opens up the possibility, for example, of placing the Dance at Lojas Americanas shelves. That is the way to say this is a valuable Dance digital item, and you can buy it. People want to buy the original one, containing the art value.

So Dance started to enter a circuit that was before challenging to enter, the global art market, because now we can transform Dance into a fact object. So how shall we put the Dance in a gallery? It is a question for us. So that time, the NFT, blockchain and video, and 3D (talking about a few possibilities)brought this opportunity that I realized that open up to new production models, to new market models, for the globalization of the art system, for the dance itself.

There is a fascinating place also, in the same way that I started to hear in videogame words considerations about the art, I begin to hear from the blockchain, from the tech people, in this place on web 3.0. So they are separate processes. I am just saying. Two

different things meet and enter into that analysis: is it interesting to mix? It is interesting to assemble, so let us see what happens.

What would you highlight as aesthetics, as a concept, from the experiments you have been developing, and what is the body's importance for all this?

I think about this work with 3D and the video itself; it is about things 'outside,' from body orbit. Furthermore, I identify this as directing work: I understand directing as a work on the choreographic orbit, the choreographer and dancer in the object's center of gravity, and the director in that orbit. Moreover, I found much space to realize and practice that.

For example, the camera movement and the light movement things that, as I said, also happen in the video, but with 3D animation, it is faster and more feasible, and it is much more possible to work with these elements in orbit. The possibilities to make movements and choreograph for the camera are giant. It is much bigger than an actual location camera. The production network is entirely different, so I realize that this makes sense with a choreographic logic, an expanded field concept,

this expansion of the choreographic practice, of action, of the choreographic thinking, much more than a choreography in itself, so we started to realize the job types in that environment.

It is the work of the human body (always talking about a representation of the human body), to shape it. However, the human figure and the movement work of this human figure, but also with the body that is an object, a cube, or a sphere that we will choreograph, will apply movements, so there are many approaches for the human body to diversify these understandings and applications of the choreography idea.

So we are updating things we have already worked on at the beginning of the video dance, for example. One thing that caught my attention concerning soft bodies is something that 'shouted' me a lot. When I understood that technique, I thought: Wow, this is very good; very interesting to work with those soft bodies, and also that says about the technique itself, but about conceptual

dance terms of: there is no tonus! There is no hip socket. It is another state. So then I see you can play much with the body states idea. Anyway, I think it is an exciting world.

The body, for me, will always be significant because it has my interest and my trajectory. My question about my body as a dancer, as a director, and as the son of a dance artist has involved many issues. Then it will always be all in the body. Now interests me, and the things that have also appeared is that more and more people are becoming aware of what the body can do, what bodies are, and their diversity.

The world has changed, the body has changed, the way of being has changed, and there are other different bodies; we see these bodies more and more. It interests me, to show the difference between bodies, and it has been interesting to think about how to do that from a specific human figure. Then the human figure deformation is something that I find interesting in these animation programs, modeling, and meshes, from putting a motion capture file into a cube, for example. So it comes from a human body, but it is applied in a sequence of cubes, in a set of cubes, assembled from the human anatomy image. This kind of funny deformation is fascinating.

Now, other questions appear at the body projection, over the image projection of the body we see in the digital and virtual environments like we will understand this body representation. For example, I use the *Mixamo* database a lot. There, I tried to search several times for 'fat man,' and I do not have, a little while thing, always a super specific model. So it is almost a paradox: it is a place that allows for a vast diversity of all kinds, but the Adobe database still offers a certain body standard. Thus, I see myself making, many times, from these models. Then I say: Hey, people! 'Wait a minute, Let us get another thing, diversify a little bit this, body. So, those willing to debate about it are already doing.

However, with technology being so much faster, we can do faster, giving it to see faster. Of course, let us call the fat one in the Dance, but in person, the way is a process. It takes time. So sometimes have no conditions, no projects, and sometimes have no

one fat body wanting to put itself in that place due to a social problem series that we have, anyway. Nevertheless, in a digital environment, this is super possible. So taking advantage of these opportunities as a creator, creating worlds, and changing our reality, which we were talking about before, really interests me.

Diego, how can these questions constitute a possible way to dance person subjects?

The first step would be studying this theme and collecting information. First: *block chain* and NFT, because it is a dense theme, times theoretical, and it is essential to understand what is happening because it also involves values. Minting an NFT is not always for free. Sometimes you have to pay to get this seal, so there is a whole question, and the other study is like this. I think that our dance formation lacks it. How would you sell your work dance if you had to sell it? What would you sell? How are you going to sell your Internet dance work? What supports can you use? Because it could be many things: a video could be a recorded video with people, a 3D simulation, a 3D model which is not the same, a dance text that you can coin as NFT, a gif, a photo, an experience. It has millions of Dance possibilities, of an object, of a digital Dance item.

So what would it be, if you were being sold your Dance digital object as you make this transit of the more traditional dance work on stage? How is this traffic? I think this is another super important study. Also, the two initials studies you can put them together, and maybe we have a way to sell this object as NFT. This is the main thing that I would say as a procedure.

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