

# Residence, resistance *Residencia, resistencia*

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# Concepts and framework

## Resistance in networked times

In their text “The Cybernetic Hypothesis”, French collective Tiqqun proposed a few tools for resistance when hegemonic forms of control took the shape of a global surveillance and manipulation machine. These include noise, silence, interference, haze, opacity, and autonomy.

## Ecological virtue

In the concept of ecological virtue proposed by Mike Hannis, personal autonomy and interdependence with the environment go hand in hand. Most importantly, these relations can't be based on individual actions; the interdependence also relies on our social and community entanglements.

## Artistic research

Artistic research is a term that defies definitions. Since it arose, it has dealt mainly with the issues pertaining the convergence of artistic research practices within academia. However, I will focus on the attempts that define artistic research as a practice that is not necessarily connected to universities and higher institutions. My claim is that there have been spaces where art has been used for research, and research has been a platform for art; and that these practices catalyze productivity and creativity on both ends.

# Nuvem *Cloud*

## Rural station for art and technology

1. Rural platform dedicated to experimentation, research and creation processes connected to technology and sustainability
2. A house for meetings and debates for the diffusion of open knowledge and autonomous culture
3. Center for residencies and self-residencies for artists and project makers.
4. Telecenter.
5. Rural hacklab

Nuvem was a space in the countryside of Brazil, between the cities of Rio de Janeiro and São Paulo, based in venues near the villages of Visconde de Mauá and Fumaça. It started its operations in 2011 and ended in 2016. In this short period, more than 30 events were organized. These included residencies, collaborative production immersion meetings and workshops. Nuvem focused on issues of autonomy, self-reliance, resilience, ecological crisis and research.



# Activities glossary



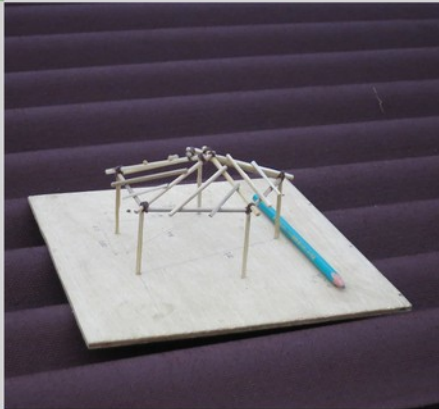
**Winter  
Residencies**  
Curated and tutored  
residencies



**Tecnomagia**  
Magic and technology  
meeting



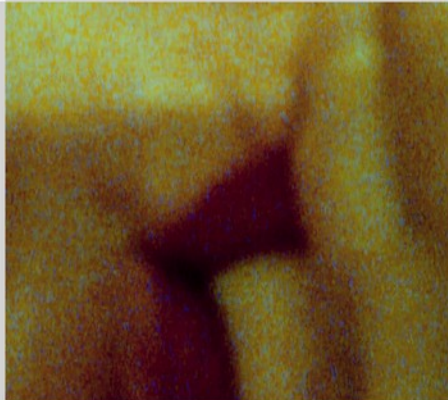
**Workshops**  
Bioconstruction,  
agroforestry, community  
cartography



**Summer  
residencies**  
Self organized residencies  
combining art, science,  
technologies



**EncontrADA**  
Gender, body, technologies



**Fumaça Data  
Springs**  
Community Network for  
Internet Access



**MSST  
International**  
The congress of the  
satelliteless movement

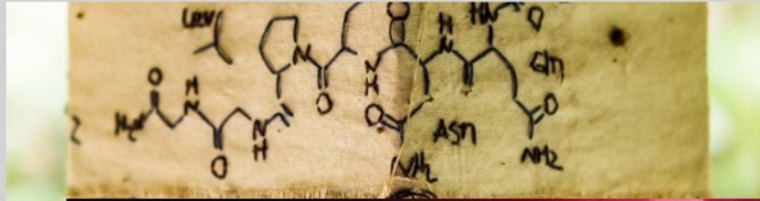


**Interactivos?!**  
Collaborative production  
laboratory in collaboration  
with MediaLab Prado



## Noise

"'Noise' not only designates the no-man's-land between electro-acoustic investigation, free improvisation, avant-garde experiment, and sound art; more interestingly, it refers to anomalous zones of interference between genres: between post-punk and free jazz; between musique concrète and folk; between stochastic composition and art brut." (Brassier, 2007)



## Magic and technology

"The shaman's rattle is a particle accelerator" (Viveiros de Castro)



## Hacking

"The virtual is the true domain of the hacker. It is from the virtual that the hacker produces ever-new expressions of the actual. To the hacker, what is represented as being real is always partial, limited, perhaps even false. To the hacker there is always a surplus of possibility expressed in what is actual, the surplus of the virtual. This is the inexhaustible domain of what is real without being actual, what is not but which may be. To hack is to release the virtual into the actual, to express the difference of the real." (Wark, 2004)



## Interference

The MSST - Satelliteless Movement - is an interference machine acting on two different levels: the occupation of outer space and the spectrum, and the occupation of fictional space through irony. (Santos, 2011)



"the rise of Noise music as a form of cultural disturbance in the silent and silenced deindustrialized space of late capitalism." (Toth, 2009)





## Gatherings in the fog

Even in the cases when it was sponsored through corporate marketing schemes, Nuvem managed to keep a low profile. It focused on the invisible, in young modest artists, and publicized its activities by means of its own organic social network. It relied more on its e-mail mailing list and word of mouth than facebook or twitter diffusion. Nuvem begot a community of its own.



## Reclaiming rural territories

Nuvem's activities happened exclusively in rural areas. This was a defining trait of the project: reclaiming the countryside not only kept costs low, but also opened endless possibilities for activities that involved agriculture, forestry, building, energy generation. Visconde de Mauá, county of the first base, is a famous winter destination for southeastern Brazilians; but the village of Fumaça is an economically degraded area, dominated by small cattle milk farms.



## Small scale events

Most events happened in a house with 4-bedrooms, with a limit of 12 participants. For some events, camping grounds were organized. After 2013, the Nebulosa farm was used for activities which required more space than the 500 square meter yard of the original house. But the difficulties of access in both places also meant that the events were visible only for the enrolled, and not for any passing audience.



## Autonomy and public space

Autonomy was a method and an object of research. The coordinators developed practices that would allow the project to keep running even without external funding, like the Summer Residencies, where the only cost for participants was sharing the food and paying for their own transportation. Garbage was internally recycled, as well as food, allowing for a small ecological footprint. A vegetable garden provided basic ingredients. Activities involving bioconstruction, electricity generation, community-based telecommunications were organized. In times when the Internet connection was insufficient, an in-house server was available for documentation and file exchanges.

The knowledge and art produced were considered a common good. All participants were asked to create a page in Nuvem's own wiki, and all content was uploaded with a creative commons license. Collaboration defined the production environment itself; there is no point in creation if it is not shared.

Nuvem forged its own public space, by building a community around it. It refused the logic of the exhibition, the separation of the artist and audience; the guests at Nuvem were the creators and spectators at the same time, alternating roles and effacing the borders between engagement and participation, watching and doing.



# Fighting climate crisis

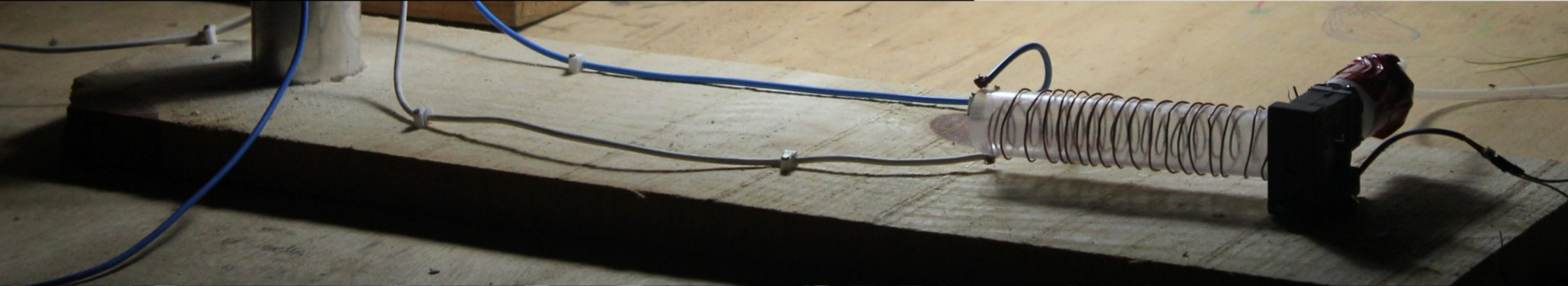
Agroforestry  
Bioconstructions  
Self-sufficiency





# Artistic and technological research

Nuvem made no distinction between technical and creative projects: engineering is creative, art engenders technical advances. All research that took place was essentially artistic, even when dealing with solutions for practical problems. Today the field of artistic research does not seem to thrive outside academia. In fact it can be seen as a platform to embrace artistic practices within university based scientific criteria. However, Nuvem can make a claim that artistic research exists in the wild, practiced in between citizen science efforts, artistic residencies, and the production of shared knowledge and culture.



## Can we think of Nuvem as an example of a pre-pandemic contingent strategy for catastrophic times?

Daily procedures of Nuvem included gathering small groups instead of large audiences, doing activities in sparsely inhabited areas and with a small attendance, preferring to be outdoors than inside. These are spontaneous healthy habits that prevent the spread of viruses such as the coronavirus. But in a broader view, we can see the pandemic as a consequence of climate catastrophe. And the guiding strategies of Nuvem, like local resourcing, energy independence, and a small ecological footprint, can all be seen as efforts to mitigate the effects of human interference with the environment. Many of the selected projects developed technologies and practices that were meant to foster a greater balance with nature. By defining its own community, it proposed a solution for issues of audience, participants and performers that affords a new relational strategy.



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