THE UBIQUITOUS MUSEUM EXACT IMAGINATION, SYNCRETIC SUBJECT, PERFORMATIVE METROPOLIS, MOVING CONSTELLATION

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"The knowledge of the object in its constellation is the knowledge of the process accumulated inside it" (Adorno, 1966:146)

RESUMO:

Este artigo enfoca a fluidez dos espaços, materiais/ intangíveis, da experimentação cultural com o objetivo de indagar sobre histórias, pesquisar presentes, imaginar futuros. Uma constelação em movimento de museus imaginários elabora uma "etnografia multilocalizada" para multiplicar e conectar uma constelação de objetos/sujeitos potenciais, enfocando e realizando espaços onipresentes e temporalidades oportunas. Do ponto de vista metodológico, o artigo adota a noção de George Marcus da etnografia multilocalizada que ele define como "uma possível experimentação com etnografias em vários locais que exploraria dois ou mais deles e mostraria suas interconexões ao longo do tempo e simultaneamente" (1995). Ela conectará a antropologia, a arte e a arquitetura, incluindo o trabalho do arquiteto anglo--iraniano Zaha Hadid, da artista brasileira Néle Azevedo e do professor da língua dos índios bororós Kleber Meritororeu. O Museu Onipresente tentará teoricamente executar tal projeto multilocalizado, valendo-se da experiência no exílio de Edward Said que configura "formas não essenciais da política cultural" (2006). Além disso, ao discutir o conceito de Transmuseu ou Constelação de Museus Imaginários, o artigo apresentará noções tais como metodologia espantada, composições antropológicas, subjetividades onipresentes.

PALAVRAS-CHAVE:

Museu Onipresente. Transmuseu. Constelação de Museus Imaginários. Etnografia multilocalizada. Subjetividades onipresentes.

ABSTRACT:

This paper is concerned with the fluidity of spaces, material/intangible, of cultural experimentation with the aim of interrogating histories, researching presents, imagining futures. A moving constellation of imaginary museums elaborates a "multi-sited ethnography" in order to multiply and connect a constellation of potential objects/ subjects, focusing and performing ubiquitous spaces and kairos temporalities. Methodologically, the paper follows George Marcus's notion of multisited ethnography that he defines as "a possible experimentation with multi-locale ethnographies which would explore two or more locales and show their interconnections over time and simultaneously" (1995). It will connect anthropology, the arts and architecture including the work of the Anglo-Iranian architect Zaha Hadid, the Brazilian artist Nele Azevedo and the Bororo professor Kleber Meritororeu. The Ubiquitous Museum will try theoretically to accomplish such a multisited project, drawing on Edward Said's exile experience that configures "nonessentialist forms of cultural politics" (2006). Additionally, in discussing the concept of Transmuseum or Imaginary Museum Constellation, the paper will present notions such as astonished methodology, anthropological compositions, ubiquitous subjectivities.

KEY WORDS:

Ubiquitous Museum. Transmuseum. Imaginary Museum Constellation. Multi-sited ethnography. Ubiquitous subjectivities.

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a) Appetizer

My essay will present a multi-sited ethnography based on my astonished methodology applied to an ubiquitous museum, where some sensorial concepts are designing a moving constellation through: self-representation, exact imagination, ubiquitous subject, digital cultures, communicational metropolis, syncretic composition, auratic reproducibilities, performative consumer, metamorphic body-corpse, visual fetishisms, wondering arts and wandering identities. Here I will connect, among others, an innovative anthropologist (the Bororo professor Kleber Meritororeu), a visual artists (the Brazilian Nele Azevedo), astonishing architect (the Anglo-Iranian Zaha Hadid), a digital scientist (Tim Berner-Lee). The aim is questioning histories and cultures, researching presents and performer, imagining futures and architectures. The problem is how ubiquitous, simultaneous, dissonant spaces-and-times are mixing and crossing without reciprocities, stimulating a sort of musical score here represented as an ethno-poetic composition: every single concept is a movement I have to play as it were a sprechtgesang style. The suggestion is to read this paper and, following each sensibility, to scroll my power point here connected in a disordered personal montage.

The *Ubiquitous Museum* will try theoretically to assimilate the Edward Said's exile experience that configures "nonessentialist forms of cultural politics" (2006), and to apply such nonessentialist forms to cultural artifacts and to my wandering constellation that performs a collateral sense of experiences and visual arts. The *Ubiquitous Museum* performs the exile movements of visual arts, experienced by a wandering subject. That's why every single subject who enters inside this *Ubiquitous Museum* has to live the experience of the exile, i.e. transform his/herself in a diasporic individuality or, better, in a *syncretic multividual*. So, every wandering subject who enters inside this *ubiquitous museum* has to live the astonished experience of a dissonant polyphony, i.e. transform his/herself in a ubiquitous performer. This *Ubiquitous Museum* have the fluid physiognomy of a moving constellation, where wandering/wondering researchers elaborate a "multi-sited ethnography" in order to connect a fragmented montage of familiar as well as stranger cultures, experience design and an uncanny mix of spaces-and-times.

The expanded architecture of my moving constellation is wandering along the exact imagination just because in the centre everybody can see a Pluto image (fig. I). Pluto was a planet around the solar system but recently humans understood they made an error. A fatal error. What is Pluto? For me, it represents the crisis of a classical taxonomy and the challenge to investigate how it will be possible to re-define Pluto as a contemporary museum. A Plutonic Museum. My aim is the following: Pluto is my Ubiquitous Museum and I'll try to perform its (or his?) undisciplined movement. So, Pluto is an allegory and, in the same irregular body, an empirical project. Or a very special menu offered by a non professional chef, who performs the simultaneous co-presence of an anthropophagic composition. Pluto's constellation project will present the first keyword as a slow-food movement of self-representation. Only in the very final of my essay, you can discover the "real" astonishing identity — or flavor - of Pluto.

b) Nine first dishes

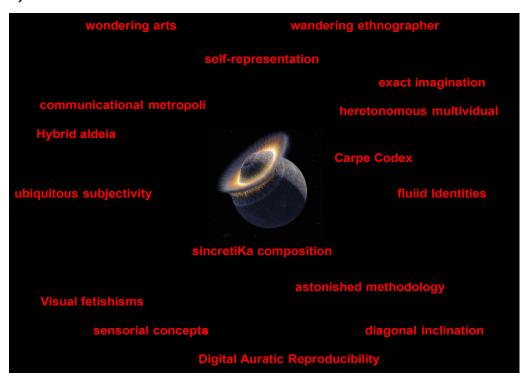


Fig. n. I: My Pluto Constellation

I. Self-representation

Since 1930, Sigfrid Kracauer focused this question: "self-representation of the masses subject to the process of mechanization, that is, the conditions of possibility for a democratic culture" (Kracauer, 1995: 75-86; see also Bratu Hansen, 2012:40). The second industrial revolution impressed by Fordism and Taylorism favored many cultural behaviors in everyday life and even more in the entertainment where urban people was determined to manifest for the very first time a new kind of possibility to represent themselves using (or be used by) the rising mass media, embodying the assembly line style. Kracauer analyzed the *Triller Girls* case as an emerging dancing style based on the capitalistic production system applied on public behavior in Western culture. A dialectical contradiction was presenting the desire of self-representation in the mechanical process based on de-individualization.

The digital revolution, the crisis of mass media, and the emerging of a new kind of individuality (*multividual*) may offer a radical different challenge in the political perspective to look at the connection between self-representation and technology. "The question of 'Who represents who?' takes up Marx's criticism of the division of labor. The current accelerated digital-industrial context has producing a different kind of 'division': a division between those who communicate and those who are communicated; between those who historically have the power of narration and those who are in the lonely state of being narrated" (Canevacci, 2013:32). This is precisely why that specific linguistic knot exists, binding 'those who represent' to 'those who are represented', according to what I call the *communicational division of labor*. It is a division that should be addressed in experimental methods and the pragmatics of researches. A *visual*

hierarchy of the dominant logic has separated those who have the power to represent the Other from those who should continue to be represented as part of an eternal human panorama. The "native" use of digital technology facilitates a decentralized network disruption incomparable to that produced with analogic technology. Digital technology is easier to use and more affordable; it accelerates communication and decentralizes ideation, editing, and consumption. This communicational division of labor between those who narrate and those who are narrated permeates the emerging contradiction between the Western digital technology and the subjects' glocal use of this same technology in accordance with their own autonomous worldview. It is time to subject the presumed objectivity of this logic to criticism. It is politically and ethnographically intolerable that a neo-colonialist media has risen within digital communication, hierarchically dividing those who film from those who are filmed, those who narrate from those who are narrated, those who represent from those who are represented.

The new subjects representing themselves in (or as) the Ubiquitous Museum may use digital technology in a decentred effect incomparable to the traditional one. Digital technology is easier to use and more affordable; it accelerates communication and decentres ideation, editing and consumption. The communicational division of labour between those who narrate and those who are narrated — between self- and hetero-representation — permeates the emerging contradiction between the digital technology developed in the West and the subjects' use of this same technology in accordance with their own autonomous worldview. This division and this contradiction redefine the power play within which the anthropology of digital communication contends with, and survives, every persistent attempt to flatten and folklorize the Other.

The indigenous online production of photos, videos, *INDIAnet* sites, musical CDs, CD-ROMs and any kind of Skype contact with person living in *aldeia* (village) are all examples of a new modalities to look at: these digital technologies, together with a 'native' subjectivity and critical positioning, have the power to disassemble the consolidated 'us' of the West and of the "other". *Ubiquitous Museum* is no more *our* museum or how "we" represent the "other" in a hierarchical and still colonial (dichotomic) pattern. Hence, the notion of the academic approach as the only legitimate framework for representing the Other is obsolescent. There is no we and no other: there is a different kind of subjectivity creating and re-enacting the *Ubiquitous Museum* through multividual de-centered performances.

2. Exact Imagination

The exact imagination was a philosophical as well sociological and aesthetic concept that the young Adorno was trying to elaborate in the process of making theoretical and empirical research and, consequently, in text composition. For him, exact imagination marks the conjunction of knowledge, experience and aesthetic form. I'll try to extend this dissonant concept (following the traditional logic, imagination never can be exact) to an ubiquitous museum, connecting and transforming *critical theory* and *digital cultures*. In such a wondering methodology it is possible to outline philosophical and anthropological, architectural and performative approaches through a moving constellation elaborated by an

exact imagination. Such an exact imaginative constellation includes differentiated methods, visual configurations, compositive narratives, operational concepts, empirical contexts, ethnographic wandering, aesthetic sensorialities, transmedial crossings. My problem is how to re-enact the classical critical theory to the changing context where digital cultures are fluctuating. And where the Adorno project on the resistance of the individual facing the collective homologation may be transformed in the multividual affirmation in a connective configuration.

The other more empirical concept Adorno elaborated - after the first experimental research on radio customers and patterns - was physiognomy. A physiognomic configuration that absorb the socio-psychological character of the same radio, more than of the customer. Radio has a physiognomy as a collective person that unify public and private life without any possibility of dialectical conflict. Radio has a personality and this personality has a physiognomy based on the extension of classical fetishism. Radio is a living subject. In the immanence of its (his) figure or form - extended by its (her) voice, musical selection, classical or indifferently pop soundscape, no ending advertising, emerging soap operas - the customer sees the materialistic super power of a new kind of political subject with a personalized "objective" physiognomy. The radio physiognomic fetishism unifies subject and object through a proteiform de-individualized individuality.

The exact imagination was a dialectical positioning of a critical as well as isolated subject in order to prefigure not the future, as Benjamin thought through his dialectical image, but the resistance to the present. The radical experimentation along dissonant music, fragmented essay or negative dialectics may offer, in that dramatic political context, the unique possibility of surviving and to resist in the process of affirmation of a different kind of philosophical critics. Imagination must be exact. So, the imagination of an ubiquitous museum may offer an exact multi-sited perspective.

The difficulties related to taxonomies - how to define a concept, a fieldwork or a writing presentation - have to gradually face the challenge of penetrating the micrological ethnographic contexts where empirical research must be directed. Any comprehension of the "object" develops a progressive montage in order to focus conceptual fragmented areas which - along the processual wandering and not at the beginning of the research - are designing the movements of "our" constellation: or, better, its physiognomic composition. Here "its" is not a neutral pronoun, but an instable transit between organic and inorganic, female and male, singular and plural. Here "its" is a very fetish pronoun between "her" and "his". In my exact imagination, the physiognomic composition of the ubiquitous museum must present a different kind of fetishistic physiognomy liberated by any reification element that characterized the regressive pattern of the homologated industrial society. The museum exact imagination has a meta--fetishist physiognomy.

The same so-called "objects" of research manifest progressively a personality full of individualities: they affirm the objective/subjective self-representation as a desiring necessity for a communicational politics based on differentiated epistemological multividual beyond any dichotomy. Such a subjective richness of the ethnographic "object" put in crisis the philosophical dialectics on its dualistic and even negative paradigm. In his history of the Adorno's Radio Research in USA, Jenemann stresses two explorative concepts I'm trying to re-enact on digital culture: ubiquity and physiognomy.

"Ubiquity is unique to the medium and distinguish radio to the other forms of communication". "Radio physiognomy (...) is a physiognomy in which audience, producers and technologies form an ever changing contradictory body that mirrors the social system" (Jenemann, 2007:124).

I totally agree with the beginning of the last phrase, but the concept of mirror it seems to me a very obsolete as well as mythological concept social sciences continue to reproduce. I have to break the mirror as a reflecting metaphor between society and media. I want to look at the multiple disordered fragments melting in the air without any possibility to glue the original form. In the vitreous dust there is the announcing of a disordered constellation.

Repeating the Adorno's phrase I quoted at the beginning, "The knowledge of the object in its constellation is the knowledge of the process accumulated inside it" (1966:146).

There is a singular differentiation between Adorno and Benjamin idea on constellation. Perhaps the tragic suicide of the last interrupted the possibility to reflect on his dialectical image in the post-war condition. The so called "primitive" condition is not a pre-figuration of a society without classes, in order to connect this archaic past to the present and so imagine "the" future. Futures are plural for the Adorno's imagination. There is no *objective* force in direction of a liberated society. Perhaps "a" future is going on a contrary direction. This pessimistic Adorno's vision of the world now may be liberated by his realism in order to imagine a different exact constellation.

So the objects accumulated in the constellation are presenting themselves as *individualities* in the process of becoming and also as become. Such a transitive conceptual moving between becoming and become, constructing and constructed, manifests a stratified cultural histories connecting and permeating both to the researcher and the constellation. In such Plutonic perspectivism, the theoretical thought – an anthropology oscillating with philosophy and aesthetics, architecture and transmedia, ethnography and communication – turns around the concept of constellation to penetrate and to be penetrated by it.

The exact imagination is a wandering constellation of ubiquitous physiognomies and homeless images.

3.1. Communicational Metropolis

The communicational metropolis is the expression of a ubiquitous museum. Communicational metropolis is quite different from the industrial city or the modernist metropolis, principally for its deep relations with the expansion of de-centred communication, digital culture, performative consumer styles. These mutations produce a deeper connection between economic value and cultural values such as lifestyles, worldviews, beliefs and mythologies. Communication is the most decisive element in the floating configuration of such a metropolis, in which the historical concept of society loses its centrality in order to produce mutations and conflicts. Such a metropolis offers an ambiguous and auroral

panorama potentially beyond metaphysical dualisms, industrialist paradigms, sociological dialectics. The communicational metropolis does not have a politically defined centre, but a differentiated polycentric and temporary mapping. Polycentrism means that consumption-communication-culture is disseminated in all the material urban territory and the immaterial "air of pixel", with an increasing importance regarding post-industrial production. This encounter - based on shopping-centres, theme parks, art museums, universal exhibitions, fashion shows, sportive stadiums and, obviously, social network - develops a type of audience that is no longer the homogeneous and massified public of the industrial age. These pluralised and fragmented audiences desire to perform consumption, communication, and lifestyle.

The transition from the 'industrial city', focused on productivity, class conflicts and political dialectic, to the communicational metropolis, is marked by a critical montage of multi-centrism and de-centered perception of space-time. Along such a continuous assemblage, an emerging different subject – the multividual – has been experienced the concept of ubiquity. The dualistic logic of the industrial city is going to be replaced by a de-centered multi-centrism of the communicational metropolis, where the characteristic material/immaterial flexibility of digital culture is prevailing. This transformation is related to the expansion of ubiquity, which complicates the traditional perception of space-time. The person who passes between social network and communicational metropolis can, in a odd mixing of space-time, communicate simultaneously with people located in quite different contexts.

This ubiquitous experience was unimaginable in the territorialized industrial city and it raises a growing challenges for an ethnography of communication focusing on contemporary museums: my question is looking for which kind of representational power is determining the "classical" relation between "we" and the "others" (or familiar and stranger). An ubiquitous connectivity (and not collectivity) is affirmed. In the communicational metropolis, each person sets up an 'otherness', not as a radical alterity, but based on small differences. If, in the past, everyone followed a pattern determined by the economic structure and ideological visions, currently the major challenge of communication and ethnography is to penetrate each micro differences, where floating meanings are challenging the interpretative generalistic ethno-glance. Micro differences configure a "familiar otherness", a patchwork of stranger familiarity, a glocal syncretic dimension that melts in the air of pixel.

3.2. Performative Metropolis

From an ethnographic perspective applied to the contemporary metropolis, performance is located in the transitive intersection between self-representation, subjective ubiquity and aesthetic changes. Institutionalized or spontaneous performative behaviours have been spreading in different urban spaces or vimeo niches, questioning the public-private dichotomy. Manifestations such as public art, street art, graffiti, advertising, ad-busters, body-art inter-cross urban and digital spaces. Digital communications expand a glocal subject that reveals creative autonomies and horizontal expressivity desires - a "political" composition of self-representation, communicational metropolis and web-cultures.

Following Goldberg: [...] the expression performance art has become a comprehensive expression that refers to any type of live performance. The word performative – used to describe the spontaneous engagement of the viewer and the performer in art – has been transferred to the sphere of architecture, semiotics anthropology and gender studies (2006: 216)

Ethnographic research selects hybrid settings to be interpreted with the same critical seriousness with which Marx analysed factory, work and value. Such settings are comprehensible in the polyphonic, dissonant connections between digital culture and communicational metropolis, where styles, identities and even politics are performed. Together with a technology and architectural mash-up, the subject crosses temporary identities and incorporates the concept of "multividual" or diasporic subject.

Self-representation, communicational metropolis, public art, digital culture and transurban subject are the unquiet and interchangeable elements which the ethnographic glance, increasingly characterised by ubiquity, should aim. Ubiquitous ethnography is emerging from the context and from the method, mixing spaces-times, involving the floating researcher's sensoriality in familiar/stranger, material/immaterial fieldworks. Along such a process, the concept of composition filters, fragments and combines the data, presenting them ("composing" them) through differentiated languages. Composition manifests a partial comprehension of the "object" increasingly transfigured as a "subject": something or somebody in between subjectivity and the objectivity. The subject expands him/herself into the object as the material into the immaterial or the fetishisms into the morphing. And vice versa. There is no dialectic and no synthesis in such a process, but only temporary uncanny montages for individual experiences.

The expansion of digital technologies cannot be interpreted as human body prostheses, but rather as continuous co-penetrations and hybrid mixtures in the course of which it is not possible to define where the object (a mouse, the screen, the keyboard) and where the subject (the fingers, the eyes, the body/mind) start. The digital techno-body favours the hybridisation between mouse, hand, eye, which is quite different from the analogical prostheses by which the hammer is added to the hand. In that sense, the I-phone is not a prosthesis that is added to the body as the telephone. A mindful body is incorporated and syncretised with this I-phone. It is an expanded body and a re-enacting mind.

The experience of a screen expresses - in the live or hic et nunc performance - the irreducible libido of a subject that creates the communicational metropolis, revitalising abandoned urban interstices connected to itinerant network. This ubiquitous performer mixes languages and aesthetics, spaces and time, material and immaterial, art and science. For A.M. Müller – a critic of modernist architecture and supporter of open architecture – the work of architects as Coop Himmelblau, David Liebeskind, Zaha Hadid, Morphosis and "their fractured architecture produces precisely that sort of jarring which others normally try to eliminate" (1991:13). My ethnographic research on the communicational and performative metropolis focuses on exactly these fractured and jarring architectures that are connected to ubiquitous performers and are anticipating heterogeneous subjectivities. It is a different glance, therefore, from the classic anthropology of the performance by Victor Turner (1982). According

to Renato Rosaldo, Turner's PhD student, the ritual is:

[A] busy intersection [...] A place where a number of distinct social processes intersect. The crossroad simply provides a space for distinct trajectories to traverse, rather than containing them in complete encapsulated form. (1989:17)

Consequently, an urban event like public art and a digital one are connecting disseminated subjectivities. Their personalities (or behaviours) have to be observed before and after as well as during the ritual, in order to focus a process-based comprehension or emerging montage between screen and spaces. Such an individualized ritual, however, is different from the classic collective one. Individuality has often been eliminated by social sciences in favour of the "class structure", "communitarian" or the "tribal". A different genealogy can be said about the concept of community, which - besides having disastrous traditions in Europe from Toennies to Nazism (volksgemeinschaft) - continues resurging in conservative parties and churches.

The relations between the village and the metropolis are much more complex than in the past, so the flow of codes, styles and even rituals are a living characteristic of many subjective experiences from any sides. These bi-directional relations do not make any homologation – a concept that no longer holds as cultures become hybrid, complex and mutant. The ubiquitous ethnographer has been trained to understand the deep significance of any minimal code, that's why she/he locates every specific meaning inside each culture, class, social group or individuality. Each subject has been increasingly participating in the busy intersection and fragmented montage of cultures that he/she has to join and cross.

The ubiquitous museum project - oscillating between a communicational and performative metropolis - is quiet beyond any presumed homologation; on the contrary, these digital panoramas determine the continuous co-creation of the communicational metropolis, floating between global styles and local reinventions. Thus, new identities and odd bodies are designing the conflictive rising of the performative metropolis. Any subject has the power to transform his/her urban *anonymity* into metropolitan *heteronomies*: the conflict becomes communicational and aesthetic, diasporic and interstitial, digital and analogical.

3.3. Museum/Metropolis

In order to understand this performative metropolis, it is crucial to look at the relations between post-Euclidean architectures, public arts and expanded design. Zaha Hadid, the Anglo-Iraqi architect, is a contemporary philosopher that changes the aesthetical sensitivity of individuals and publics. Following her, "The whole notion of fragmentation implied that the rules given to architects and architectural students were no longer valid" (Hadid, 1991:47). Her works are pulsing sources for the communicational, performative and ubiquitous metropolis; so she is an expanded philosopher who invents present/future sceneries. I take as an example the project "Performing Arts Centre", on Saadiyat Island, where the structure becomes theatrical, flexible and changing as a performance: an arch-performative one.

According to Zaha Hadid:

A sculptural form that emerges from the linear intersection of pedestrian paths within the cultural district, gradually developing into a growing organism that sprouts a network of successive branches [...] The concert hall is above the lower four theatres, allowing daylight into its interior and dramatic views of the sea and city skyline from the huge window behind the stage. Local lobbies for each theatre are orientated towards the sea to give each visitor a constant visual contact with their surroundings (.Hadid, cited in Luecke, 2009).

The paths invented by those who walk in that area produce an anthropological culture and are transformed by the architect into organic net intersections of performative museums. Thus, a performative museums – as the Concert Hall - is not an implosive space, where spectators are obliged to see/hear only what is in front of them. Ubiquitous museum becomes unstable and disordered in its visible immanence; it liberates astonished as well as unpredictable sensorialities of participant spectators. "It" will favour a kind of public arts and human sciences in direction of performative works. Ubiquitous museum is a contemporary philosopher who explains the present/future, earlier and better than post-structuralist authors. Museum panoramas become narrative plots determined by the assembly of fragmented experiences, performative spontaneities, transurban individuals, mobile groups, temporary public.

In this transurban context, the artistic subjectivities express techno-hybrid identities, looking for autonomous first-person narrations (stories, visions, performances, music). Such a "multividual" - fluid and multiple — is not a passive recipient of external cultural events, but an active participant, a co-creator subject that modifies the present patterns, liberating his/her own will of self-representation. The political practice of a transitive citizenship is going to be present in the transurban performance (Mudler).

4. Multividual Heteronomy

The concept of nomos seems questionable in itself; it defines a law or rule to be followed in order to justify the repetition of given moral conditions and to resist to any cultural mutations. From this perspective, I'd like to discuss the perspective of individual heteronomy beyond the classical dimension of autonomy. Heteronomy can become a vision that alters the nomos, transforming it – from an established rule of inscrutable laws – into flexible, sensible modules involving the otherness that is normally excluded or repressed for the autonomous subject. The political rights of autonomy are based on a concept of national citizenship and connected to the national character statement. Both the concept and the statement have been resulting regressive, repressive and even more ineffective, especially in the presence of globalizing processes. If the citizen is autonomous, the Other - an erratic outsider, whether migrant, traveller, foreigner, stateless or exiled – is excluded from his/her rights (nomos). The radical question is who is this 'citizen' in the communicational metropolises. Perhaps it is the one who is designing the profile of an emerging heteronomous citizenship. Perhaps there will be a growing conflict between the traditional nation/state formation and the emerging relative autonomy of contemporary metropolises.

Becoming heteronomous: this is the transitive citizenship that is challenging the nation-state form. Becoming heteronomous means taking up the challenge that poet Fernando Pessoa elaborated in his writings and in his lifestyle. Pessoa used heteronomy not only for his predilection about changing names and identities, but also to give meaning to different styles of poetical writing (1980). Pessoa's writing captures the feeling of being too closely related to one's own unique name (or unique *persona*), to a mono-identity and to an uniform style of writing. That's why his style of writing – a poetry-essay form – is looking for the explorative fluctuations between poetical inspirations and polyphonic compositions. I remember a very special issue of *Dialectical Anthropology* dedicated on the transitive relation between anthropology and poetry and in particular this Dell Hymes statement:

Anthropologists become poets, poets become anthropologists – but is there any necessary connection between the two activities? I think there is.At least there is on one view of both (Dell Hymes 1986:20)

From this point of view, Pessoa (persona, "nomen omen" as Latin said, a theatrical, multiple identity) performs his "personal" way to transit through philosophy, poetry and anthropology. In his restlessness (desassossego) poetries, he imagines himself as other, wandering something or somebody completely unknown with his delicacy of feeling the 'eu profundo e os outros eus' (the deep I and the Other 'l's) and to be born again in each moment. He was an archipelago of eus, of 'l's. The polyphonic relationship between heteronomy and composition – the composition of heteronomies - may favour this fluctuant archipelago of eus. This montage of eus involved fragments of me, pieces of all the 'me's growing internally that I discovered during my fieldwork in the Bororo culture. This inner multiplicity explains how my initial ethnographic positioning during changed into a dislocated self-representation that no longer involved only the traditional Other but also concerned my inner Other, my other selves, my inner alterities. My-selves. My multividual. All my 'l's or, better still, my eus (Canevacci, 2013a)

So, the individual (intra-vidual) tension between my heteronomy, as a researcher external to the cultural context, and my autonomy, as a subject with a fluctuating identity rather than a fixed one, unpredictably vanished. Furthermore, I realized with extreme restlessness that I had positioned myself on an identity that was static, uniform and singular, based on a concept of autonomy that harkened back to the age of Enlightenment. Methodological dualism and identitary monism began attacking me on different fronts, dissolving every trace of my supposed 'progressiveness'.

Here the odd concept of *multividual* was emerging empirically and theoretically as an exact imagination mixed to an astonished ritual: Bororo funeral. It is worth noting that "individual" is a Latin translation of the Greek term for *atomon*, the indivisible; now the *in*- prefix may be replaced by *multi*- in order to express the multitude of egos ("eus" or "ii") inside the same subject. The multividual is divisible, plural and fluid. Ubiquitous. The same person may have a multiplicity of identities, various 'I's, and so 'multividualizes' its subjectivity. *Ubiquitous multividual* is beyond any dualism of space and time male and female, material and immaterial, nature and culture, labor and work, body and soul.

In my interpretation, ubiquitous multividual is connected with visual fetishisms (a different version of traditional fetishism which comes beyond religions, reifications, and perversions). Meta-fetishism is the immanence of the sacred and the uncanny in a mixing of subject and object, thing and body, commodity and corpse, skin and screen. Ubiquitous multividual is an astonished body-corpse, a constant transition between living body and dead corpse. Ubiquitous multividual is incomprehensible in Adorno's sense (): it cannot be "comprehended" – i.e., grasped, cached, fixed - into the identity principle of logics. Following my ethnographic glance oriented in these floating-and-fragmented digital cultures, the ubiquitous multividual self-representation is mixing observer and observed, emic and etic, researcher and researched. This possibility of going in different spacetimes makes the multividual wondering and wandering. The formative of industrial culture, always developing an identical identity to itself, no longer works. In digital culture, identities are not fixed but floating in a conflictual way researchers have to penetrate. There is a clear or, better, a co-stellar relationship between the emergence of this exuberant multividual, digital culture and the exact imagination of an ubiquitous museum.

5. Digital Auratic Reproducibility

The concept *Digital Auratic Reproducibility* is emerging along the process of my research about meta-morphic fetishisms (Canevacci, 2011). The as friendly as hardly contrast between Adorno and Benjamin - on technologies, revolution, reification, aesthetics - shall be faced by the following empirical and theoretical statement: performing arts, expanded design, digital communication, and decentralized subjects are morphing the *aura* into *reproducibility* and vice versa. *DAR* is related to the mutant concept of ubiquity. It seems to me that the immanent sensoriality of ubiquity is disseminating the traditional opposition between space and time. The web is ubiquitous and ubiquity is going to portray multividual subjectivities in a simultaneous mixing of space-time relationships through Internet and, obviously, social network. I'd like to stress that Adorno was the first to understand that "ubiquity is unique to the medium and distinguish radio to the other forms of communication" (1945). If radio presented an auroral form of ubiquity, I'd like to extend and re-enact such a determining concept to digital culture through an expansion of critical theory.

Ubiquity is the potential exact imagination linked to sensorial technology.

On these polyphonic and sinchretic scenarios, I'll favor an ubiquitous encounter between Bateson's cybernetic anticipations, Benjamin's reproducible reflections, and Adorno's aesthetic positioning, Kleber Meritororeu self-representation. Therefore, instead of dialectic opposition between aura and reproducibility, the digital articulations mix these perspectives that, instead of dichotomic, became syncretistic, polyphonic, and diasporic. A reproducible auratic communication emerges from digital cultures beyond the dualism of analogical technologies (and philosophies). A musical, a novel or an artistic piece connected to a social network can remain in its "auratic" expressive autonomy as well as can be available for endless mutations and decentralized reproducibility. Instead of collective art, there are connective artists. And dialectics becomes obsolete...

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The itineraries from cultural industry to digital communication will encourage such a hypothesis: the digital culture crosses and mixes auratic aesthetics and technical reproducibility. Instead of an oppositional dualism between bourgeois aura and working class reproducibility, the digital syncretizes reproducibility and aura. This reproducible aura - an aporia for dialectical thinking - expresses liberationist manifestations for a digital communication in which the ethnographical method is challenged by networking disruption compositions. This decentralized mix of horizontal technologies and diasporic subjectivity makes any visual product consumable anywhere and potentially modifiable by everyone.

The simultaneity of ubiquity may be a different manifestation of the Sublime – a childish enthusiasm for an ubiquitous museum constellation

6. Astonished Methodology

I'd like to modify the concept of astonishing, through which Adorno critics the Benjamin method in their extraordinary epistolary exchange at the very tragic end of 1930. While the last one assumes the astonishing as his method through which penetrate the reification processes in order to dissolve them, the first one stresses his subjection to the same reification power: the Medusa petrified glance. For Adorno, the connection between capitalist reification and mythical petrification is the extreme dangerous path Benjamin is following: the one he called "dialectical image".

In my project, the dissolution of enlightening reification and mythical petrification will not emerge - following Benjamin - from a theory, as from the uncanny museum exposition that becomes astonishing and offering an astonished methodology. Ubiquitous museum desires to penetrate inside and to be penetrated by the fetishist torsion of mythical/reificated commodities (factizität: facticity as a mix of object, thing, commodity... and pixel) radicalizing their own logical orders. The astonished narrative may favor the risky of facing "illegal" logics movements through which it should be possible to dissolve the expansion of visual fetishisms. My perspective is how to pierce such facticities through the astonished methodology in order to pierce out visual fetishisms. The astonished corporal positioning is the moment before. It is a porous bodyscape disposition trained to meet the desired stranger who is the unknown. The astonishment of the "moment before" is a sort of emotional paralysis waiting for something/ someone unknown which offers the extreme desire of an ethnographic encounter. The astonishment is that uncertain moment before the unknown may be appearing: the face is opening any sensorial porous in order to receive what is going (and hoping) to arrive.

The epistemological transformations linked to ethnography explains my basic concept of astonished methodology. The astonished methodology is an innovative way to position your body and mind (mindful body) in a porous dimension to looking for the unknown. It is a positional practice with the aim to open the self-researcher corporality and prepare him/her for the encounter with the stranger: a stranger which, precisely because unknown, is desired. The problem of this meeting is essential in ethnography. Perhaps the most important and crucial moment in the fieldwork - around a social network, in an urban interstice or in "native" ritual - is when the researcher knows that may have the chance to encounter someone that is not imagined or something of radical uncanny. If the *Unheimlich* had the characteristic to invert the stranger in familiar, the contemporary uncanny is a complex mixing and re-mixing of stranger and familiar. Such a continuous re-enacting of known and unknown – stranger and familiar as the strong dichotomy of classical anthropology - is the heart of darkness of ubiquitous museum. The composition aim is how it is possible to transform the darkness in a lighten vagrant constellation. The researcher has to be prepared when – all of sudden or in a serendipity excess - that meeting happens. He/she must be trained to face the unknown, which is both alluring and amazing. It is necessary to grasp the moment, which may be unique and after it can escape.

I introduce the growing proliferation of a mutant visual fetishism, involving the everyday life of "common people" as well as global researchers. Such metamorphic commodities have economic values and, at the same time, symbolic values. Such a fetish mix of material/immaterial values is favoring the decaying of sexual perversion and complex of guilt. My aim is to dissolve this proteiform kind of visual reification and mythological commodities through a disrupting micrological narrative. It is a sort of "neo-animistic" methodology: a training to transform my "natural" eyes in a body full of "cultural" eyes: an eyeful body.

8. Digital Syncretisms

The concept of syncretisms may be the keyword in order to focus one of the most important challenge: how to mix different cultures, identities, styles, voices without eclecticisms or exoticisms. Syncretisms are glocal polyphonic movements beyond (not against) the radical fundamentalisms or neo-racist statements toward the pure or authentic expositive culture or religion. My research in Brazil was and still is basic for an ubiquitous museum. Polyphonic and dissonant syncretisms are offering a cosmos-political perspective through an ethnographic vagrant glance. I can select a qualitative assemblage of wandering artists or spontaneous performers in order to focus their syncretic astonishing wonder. Such a perspective is quiet different from "hybrid culture". An example may be how to present a conceptual constellation about the determinant role of Brazilian anthropophagic avant-garde (in 1920-30) together with the popular afro-quilombolas (ex slaves): syncretisms is a constellation wandering and wondering anthropophagy, cimarron, heteronomy, ubiquity, dialogic, polyphony.

A de-nativized "native" exposition beyond James Cameron's Avatar is accompanied to the praise of "native" director Divino Tserewarau or the artist Jimmie Durham. Here the concept of astonished methodology is applied in order to penetrate the artists I selected and the relation between vague (arts) and vagrant (ethnographer). I'd like to present the historical meaning of syncretism, in order to affirm its actual autonomous sense from any religion. Syncretism is a re-enacting concept as well as a disruption statement, beyond the traditional meaning of philosophical superficiality or religious cut-up. Antropofagia, transculturación, glocal, quilombo are accompanying the ethnographic wandering beyond dialectics, and favoring dialogic, polyphonies, heteronomies, ubiquities. The ubiquitous subject is totally different from de anti-urban nomadic one. A significant cosmopolitan public is attracted by a progressive trend toward the cultural

syncretisms: a montage of cultural fragments selected from movies, artists, musicians, fashion designers, pieces of literature or essay. This *vagrant* ethnography through different textual montage is experienced everyday by everyone and, in the same time, is connected to the *vague* research of beauty. A *wandering* without a goal or a destination and looking for an astonished *wonder*: this is the liminal path of my ubiquitous museum. Syncretism is liberating the dept of surfaces, the abstractions of thought, and the endless ethnographic aesthetics.

9. Dialogical Cultures

In the classical Greek philosophy, dialog means the discussion between two persons in order to demonstrate an unilateral truth. So, there is a strict relation between dialog and dialectics: the aim of dialectics and dialog paradigm is to affirm the synthesis, i.e. a unilateral and universal weltanschauung and an unified system of values. The museum anthropology is based on ethnography - the empirical research on a determinate fieldwork - and on a dialogical imagination. The transition from dialectics or dialog to dialogical or polyphonic perspectives is the following: dialogical polyphonic imagination involve different persons and also the multiple self of the researcher. In this sense, a polyphonic composition of different point of view may coexist along the processual research or cultural exposition. Instead of a synthetic resolution, where only one point of view becomes hegemonic and true, it is possible to present a complex scenario where the fluid multiplicity are not resolved in the static universalistic one. It is important to practices the empathy: to develop a solidarity or a nearness with an opinion quiet different and even opposite to "our" own. The polyphonic dialogical imagination is beyond the traditional relativism, where every opinion is correct: every person is participating to the emotional and rational experience and affirming a positioned subjectivity. A positioned subject is not neutral or indifferent: he/she is involved along a process where his or her vision of the world gets an instable and partial truth thanks to other visions and values. Only the legitimate co-existence of differences may construct my identity and the sense of equality. At the end of the research, my vision of the stranger or of the other will change and also the vision of myself cannot be the same.

I want to quote again Dell Hymes when - thinking about *Totems*, the book of poetry written by his friend Stanley Diamond - wrote that "there are several respects in which poetry is a continuation of anthropology by other means" (1986:23)

c)Garnishes

This Plutonic Museum is concerned with the fluidity of dialogical cultures and focusing *ubiquitous subject*, *digital imagination*, *communicational metropolis*. A dialogical constellation elaborates a multi-sited ethnography in order to connect different perspectives and values based on *self-representation*. Methodologically, my project follows a possible experimentation with multi-locale ethnographies which would explore their simultaneous interconnections, favoring astonished methodology, self-reflexivity and a wandering constellation. My garnishes experience will begin with the last visual as well as epistemological concept: the wandering constellation. Here I'll try to re-enacts a Benjamin and Adorno meeting

on a syncretic dissonant montage of an astonishing ethnography adequate to contemporary digital communication and to the temporary construction of an ubiquitous museum.

Self-representation will be **connecting** (and connected by) **every ubiquitous** multividual; so, his/her heteronomy may liberates digital auratic reproducibility perspectivism, whose changing profile will manifest a physiognomic uncanny composition. We can imagine this kind of situated performance: in the same time and in different places, a cluster of **ubiquitous** multividual – a cosmopolitan selection on the basis of radical differences about cultures, religions, philosophies, aesthetics and politics – will construct a temporary constellation with a fluid physiognomy, using every kind of cultural artifacts and focusing a specific theme. Self-representation will apply literally the concept of cosmopolitan composition. The selected theme will issue a syncretic polyphony through a dissonant mix of sound-scape, visual-scape, body-scape. It is possible to forecast variation on times-and-spaces and so to look at the contrast between very different visions of what have to be shown simultaneously in the temporary ubiquitous museum.

In a determined period, we can communicate about every single constellation and, at the very crucial moment, to meta-communicate about all the whole physiognomic constellations in a cosmos-conference. It should be possible to address some light topics to be performed: for example, a work of art created by the past, the recent, the present and the possible futures imagined by every own culture from the self-representation point of view. And than, the same topics may be imagined for every other multividual selected in that performance setting. If the cluster of the multi-performers will be ten, the result will present more than one hundred cultural products in every single constellation. And on the whole constellation it should be possible to show a no-ending co-stellar physiognomy. Every Ubiquitous Museum communicates about his/her own culture and about the other cultures, so the experience of projective identity and partial identification is challenged by the vision a growing and changing exposition of differences.

The Multividual is the creator of Ubiquitous Museum and, at the same temporary space/time, part of the expanded digital public, who is mixing the "body" of every auratic object of art with the "corpse" of exterminated technoreproducibility. The Multividual subject of this wandering Ubiquitous Museum is a spect-actor. A mix of spectator and actor. And the object of art is simultaneously a transitive connection between body as a living being and corpse as a dead one. Body-corpse. In this process, every multividual may experienced the unlimited expansion of visual fetishisms and – simultaneously - the dissolution of visual reification. The dualistic dichotomy between object and subject, body and corpse, natural and cultural, familiar and stranger may be overcome through this multi-sited ethnography experiences applied to an ubiquitous museum.

Ubiquitous Museum is a meta-fetishist and meta-morphic project. The morphing of a work of art may penetrate and pierce the fetishist dimension of any reificated symbolic object and so transform "it" in a subject or better in a composition beyond any dualistic dimension or dichotomous epistemology. Anthropology must to criticize anthropocentrism and liberate any commodity, thing or object from the historical destiny of being useful, as Benjamin suggests.

d)Dessert

"I'd like to explore the experience of late style that involves a nonharmonious, nonserene tension, and above all, a sort of deliberately unproductive productiveness going against..."

Edward Said,
2006:7

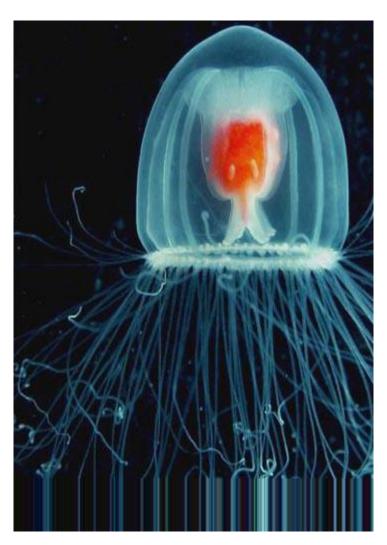


Fig 2, Joan Mirò: Costellación

The pictorial or musical composition may favor the porous ethnographic glance. I would like to stress that Mirò elaborated a painting with the title of Costelación (fig.2). Such a work of art is adequate to a musical score and even to an evocative multi-narrative writing. I'd like to decipher some constellation details of this painting: above on the right it is possible to see two moons with different colors and dimensions. The green and the black are constant colors of the whole work. On one side, an eye is looking at them from a silver dust point of view, where yellow is doubled in black. Backward, two larval ("sperm-form") beings are surfing: one with red body and blue head, the other with inverted colors and with the convergent and desiring code. Other desiring couples are moving side by side: two stars with segmented colors in contact; two diagonal beings are converging, the first seems a female figure with large hips, the other

"masculine" with explicit testicles. On the left, two black square beings are wandering with optical antennas, little spherical balls and thin little legs. Such a phantasmatic and sensual plot is accompanying the dance of another couple: the man's hair are moving in the direction of the constellation, while the woman's breasts are circular as her eyes and with a red&black pubis triangle symmetric to her headed chromaticism. All around, many birds are running and "things" are coupling, in an orgiastic and chromatic inter-penetrations beyond anthropocentrism. Finally, down on the right, two white beings are kissing in a dissonant symmetry with semi-opened eyes.

Mirò is the astonished vision applied to art. A poetical ethnographer. His painting visionary expressions - a mix of real and imaginary or an exact imagination "fresco" - are moving the participant observer toward self-compositions and self-estrangement. The Mirò's Costelación offers the exact imagination of Eros. The whirling dance of mutant beings (humans, animals, things beings) is changing identities, colors and concepts. This painting embodies a restlessness sound-scape. Mirò's painting essay. A composition for an astonished constellation toward potential museum ethnographies. On such an evocative work of art, I try to develop or to encapsulate my physiognomic researches.

e) Digestive

And now, please, look at the emerging physiognomy of the ubiquitous museum constellation:



fig. 3 Turritopsis Dohrnii

self-representation
self-generation - self-estrangement
digital cultures - auratic reproducibilities - metamorphic body-corpse
wondering arts - wandering ethnographer
dust vitreous identities

Finally, look at *Turritopsis Dohrnii*. This self-generative jellyfish is my cultural as well as architectural a model for an ubiquitous museum. The life cycle seems inspired by a constellation and, following my exact imagination, there is a strictly affinity between *Pluto* and *Turritopsis*. Both are challenging the current taxonomy, through a manifestation of dissonant astronomic category or a static vision of museum. I'd like to stress that the same Zaha Hadid suggests non-normative, post-Euclidean geometries, material and conceptual dissonances, unusual volumetric and structural logic: she is elaborating an organic hybrid morphology and an astonishing environment. Her multi-layered architecture has affinity with a multi-sited ethnography; while the self-representation methodological perspective is connected with a self-generative vision of an ubiquitous museum. I see the multividual dance co-creating an astonished physiognomy.

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