

[excessive presence]

During the last few decades, artistic experiences with technological media have widened the notion of presence as they incorporated online broadcast exchange networks and mobile communication devices. They thus refer to a new dimension of the subject in space. It brings us the dimension of a space connected to simultaneous temporalities, whose face-to-face nature is fleeting, hybrid, between the physical and virtual presences, between the fixed and the mobile place. They render more acute the interaction between different spaces.

The art experiences in this context promote actions in fluid spaces and intensify the desire for presence, of making contact. Their meaning associate the will to be connected to the coexistence of the public-private sphere. By means of games and media circuits, they produce disarticulations and estrangements in the way we normally access these daily or imaginary spaces.

Along those lines, ***Up the Eiffel Tower***, by Denise Agassi, hybridises spaces produced by social networks and by virtual albums (such as .google images and flickr), rendering visible our presence in their indexing systems. It consists in the appropriation of online databases and in the creation of an algorithm that finds videos in Youtube in real time, by means of a set of tags that indicate tourists going up the Eiffel Tower.

Lucas Bambozzi in ***Panorâmicas contidas*** produces panoramic images of private life environments, obtained with a cell phone. He thus promotes a narrowing of vision as related to the will to provide outlines and demarcation to these ordinary places, here compiled by means of fragments. Instead of widening our presence in these spaces, he places us in them by means of crevices as possible openings to access them.

In ***Open House***, Claudio Bueno questions how places are modified with online broadcasting, often making them empty and too accessible. In a kind of perverse consent, he promotes the interaction of the public with his sitting room, allowing

the other to change channels in his TV set by means of a mobile phone call, invading his privacy. By means of the intermittence between personal and collective spaces, he reallocates the presence of the other within his intimate space.

The experiences here proposed place the subject in conflict within domestic environments, as well as the desire to reconstitute our presence in such spaces. If on the one hand they allow contact with the other, even if in a certain sense it is absent one, on the other they invoke repetition, contention and difficulty in communicating.

In the 21st Century, the experiments question the statute of presence at the same time as they retake the biographic subject, reconfiguring the meaning of banal images and redirecting to new levels the existing relations between personal memory and collective memory. They bring our attention to the excess of presence in contemporary life and demand, with this, subtle movements, small gestures, by means of redundancies, crevices and leakings of the private space into the public.

*This exhibition is part of the **Meetings With Art Programme**, bringing together artists and curators of the research group *arte&meios tecnológicos* (CNPq/FASM), part of the Masters course in Visual Arts at Faculdade Santa Marcelina. The members of the group: Christine Mello (coordination), Ana Paula Lobo, Ananda Carvalho, Carolina Toledo, Cláudio Bueno, Denise Agassi, Eduardo Salvino, Josy Panão, Lucas Bambozzi, Marcelo Salum, Mariana Shellard, Monique Allain, Nancy Betts and Paula Garcia. The group, formed in 2007, investigates the artistic processes in view of a critical and experimental stance in the Field of technological mediations. Here the reflection and creation converge.*

Christine Mello