

VIDEO-DUETS

Intimacy in/and Inhabited Media

Christina Fornaciari and Luciana Tanure

Abstract

This article refers to Video-duets, a durational video-performance piece, specifically created for digital platform (internet), conceived within the context of Christina Fornaciari's PhD research. This writing deals with such work shedding light on the relationship between performance, technology and the narratives of "I", from the perspective that autobiographical art engenders new configurations of politics, emancipating bodies and activating affections into the network and into the city.

Keywords

Performance, autobiographical art, politics, technology.

This article discusses the artwork Video-duets, which the authors conceived together, during Christina's PhD research, entitled "Body Power: Presence, Politics and Technology in Contemporary Performance". Video-duets is an artwork created specifically for the digital platform (internet). However, first of all, it appears as a sublimation of a personal event of our lives - that is, autobiographical work - and as such, carries within it a political potential, under the apparent relationship with the self-absorbed creator. To understand why we place this autobiographical work within a political cut, it is necessary to introduce some of our vision of the works of this nature and its relevance in the context of the research presented here.

In fact, many have addressed the issue of autobiography as a tool for the development of research in art, pointing to the importance of confronting the social environment of the artist to his personal life, in search of a better understanding of their production. Among them, the researcher Fabio Gatti (2008) states that all work should be studied from the social context in which it is produced, considering the author's biography, one more element.

I suggest us to visit these two factors (society and autobiography), but in reverse order: birth of the author's intimacy, then add the social context in which the biography emerges.

I believe in art, unlike in mathematics, the order of the factors changes the result. In my view, when part of a work whose intensity is autobiographical, research naturally develops beyond the author's personal elements. The work itself supersedes these elements, revealing collective parameters, an expanded sense of the work. Thus, I believe that the dynamics present in contemporary works of autobiographical trend has the ability to make them construction of collective memory devices, without, however, void the artist identity.

The behavioral neuro-scientist Antonio Damasio (1999) proposes that autobiographical memory works as a set of memories that describe the person and their identity, developing records about who have been physically, and who in general have been in the behavioral sphere.

One of the points highlighted by him is the fundamental dimension of looking the other in the constitution of autobiographical memory while construction of subjectivity. In the absence of the gaze of the other, it remains empty. The deprivation of another's gaze is deadly. Therefore, the productive character, creative and subjectifying look the other is an essential factor in the formation of autobiographical memory of the artist - as well as any individual.

Thus, a particular strategy for acquisition of autobiographical information, within the creative process, is already in itself directly amalgamated in the relationship between personal and collective. This is a possible guarantee that the product resulting aesthetic processes faith does not set exclusively personal and inaccessible, but something capable of generating an identification affection and therefore enjoyment by the public.

Therefore, the autobiographical works can be understood as alternative forms of production historical contexts, one of the ways we create our collective cultural memory.

Take the example of work “Care for You (2007)” the French artist Sophie Calle, known precisely for inspiration in particular facts of his life. In this work, carried out over two years and documented in photographs, videos and texts, more than 100 women were invited by Sophie interpret an e-mail received by her, where her then boyfriend ended the relationship, saying goodbye with the phrase title of the work.



Sophie Calle – Take Care of Yourself (2007)

Through his work, the artist reveals several points of view of women of his time, in relation to the fact that a man ends lasting relationships by email - a fact which in itself also says a lot of the time in which the artist lives . Never evoke slogans such as romanticism or violence, his work questions the place of the current relationships, and contributes to the formation of a collective memory.

In addition, currently wonders in artistic events that focus on the individual, rather than categories of socio-cultural representation, its potential to constitute the privileged format for a cross-language, independent, alignment free to sectarian groups as religions, nationality, gender, race, etc., in a return to the issue of visibility that escapes the “pitfalls” of representation that both have claimed the right of all this thesis.

Fact is that this type of production in the arts has spread dramatically in contemporary times, including for political purposes, aiming towards themes of the collective order. However, in the past, aspects of personal life had already been explored with intentions that go beyond the individual. As a point of conversion between the size of privacy and the political act, we could get the film a very explicit example. The movie Milk (2008), Gus Van Sant, although it is not an example of performance, is a clear example of artwork that addresses this issue, since the film has passages where this junction is explicit.

Threatened with dismissal for being gay, Milk and other activists begin a mobilization of all professionals homosexuals to “come out of the closet”, putting your privacy exposed due to a search for full rights. Of course the proposal attitude cost the characters enough embarrassment and pain, since engaged himself in a political resistance that evokes the intimate act of revealing to his family, friends, colleagues and even their children, their sexuality hitherto considered abnormal. The film gives us the outline of this place, where the private becomes public, public. Indeed, 60 and 70 are full of stories like this, that marked the history of public-private relations, in particular as regards the achievements of the then so-called minorities.

However, it is well known nowadays, that much of this particular movement towards a shared is done as mere entertainment (reality TV programs), reinforcing patterns of consumption and competitiveness, and at any time, explaining the subject of privacy and body, institutional control and discipline of forces through the internal circuit proliferation of cameras, for example.

However, beyond this observation, we know that is not limited in these models the political potential of contemporary individual lives and the ways in which public and private can be challenged.

When it comes to body art, the use of media devices scrutiny and spectacle of intimacy, are, in many cases, used exactly to question or subvert this model of society, generating highly confessional work and at the same time, produced a public way and political significance.

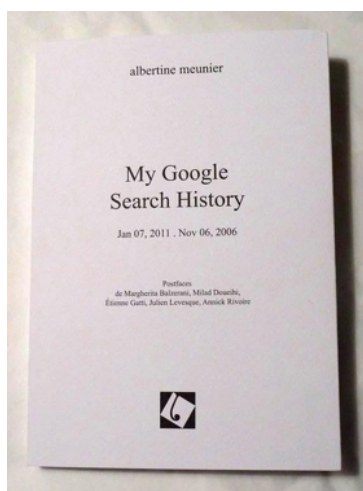
As an example we can mention the work “Fonse, Alphonse” (1993), in which the North American artist Jeff Guess purposely exceed the speed limit with your car in France on the day of your wedding, so the wedding couple properly dressed for the “ceremony” is caught by a traffic control camera. With this ironic device, the artist uses a public apparatus of control to generate the record of a performance of his marriage, transformed into an ultra autobiographical performance. It is as if this action to reverse the arrow of power, where those who exercise the role of victim’s state of scrutiny mechanism is the observer, not the observed.



Jeff Guess - Fonce, Alphonse (1993)

Similarly, the FILE International Festival of Electronic Language 2006 in São Paulo, recently presented the work “My Google Search History” (2006) the French Albertine Meunier consisting of a work composed of a set of videos, sounds and inventories texts with all searches made by the artist since 2006 in the Google search site. the searches show a complete self-portrait, which allows the artist reveals in his work all the little things we’ve been looking at specific times, data can reveal details of their daily life and personality. we know that Google now also hold this data, which could be used (and probably are) to monitor its users.

However, by appropriating the trap, the artist transforms the situation of invasion of privacy in an opposite system, resumption and access to their own privacy, materializing their intimacy and thus making it objectively accessible by the public. The work proceeds by updating to the present day, having been transformed into a book in 2011, compiling the searches of the artist in this period and the work originated from them.



Albertine Mounier – My Golgle Search History (2006 - 2011)

Studies and research on the exposure of intimacy practices in new media are developed by countless artists and theorists such as Paula Sibilia, who recently released the book “The show I: intimacy as spectacle” (2008) which deals with the narratives of the self in today’s media environments, new forms of authorship, the spectacle of intimacy and individual isolation today.

For the author, everyday topics generate a broadening of subjects and issues related to policy, which leads artists to find new ways to promote their performances, generally operating in the micro.

In this sense, artists use personal, own or third memories, in order to constitute, by unofficial routes, works that can play the role of historical records, inherently political. Permeated with reality, these works look back to the social reality from various media - letters, family photographs - which often, distort the official story.

A destruction of the idea of the document as a given and impartial, these records include the eyes of those who lived the main access road to the reality that aims to document - and this is where the use of personal memory gains legitimacy.

And the personal memory, that the performance has been a major component, can also work in educational context, as a motto for young people (re) know, if (re) see, speak of their world or the way they see reality around, starting from their own experience brought to the artistic language.

Having made this introduction to the subject, bring to light some work of my own, where I believe the autobiographical approach can also be analyzed by these views described above. With my students CAPUT - Care Center and Protection of young User Toxic - in a performance workshop held in 2013, students left their personal experiences in situations of confrontation with the police to recount plots (and trauma) related to abuse of power, denouncing anonymously these facts that are part of their daily lives.

Called "What we do when no one is looking" (2013), the video performance unites the image of young people dancing to a headset, on the street, as if no one saw them. To monitor side, a headset is placed so that the viewer of the work the use, but to his surprise, instead of accessing the music that packs the dance moves of young people, what you hear is the narrative of a violent encounter with the police.

In this sense, the work enhances these little narratives by technology, leading the viewer to approach through your senses (eyes, hearing) that report disconnected narratives. It is for the viewer to join such contexts, since the image shows young people in its most naive expression, almost innocent, dancing in the street as if no one saw them. There is an expression of joy, comfort with the street, satisfaction with the body and with cheerfulness, embodied in the dance steps of these young people.

On the other hand, the sound that the viewer gets, the headset shows these same young people narrating situations in which they were beaten, sexually abused, morally and physically by police - showing thus what the police do naturally, when no one the are seeing.



Christina Fornaciari - What do we do when no one is watching (2013)

Thus, the work offers from the performance, a clash and a subversion of vision that is socially established on these social actors: poor young people, for the most part black, drug addicts, presumably are marginal, those who use the street as place to commit many more crimes. At the same time, the police or law enforcement officials, are presumably the protectors of society, those who just promote the welfare of the population. Both views fall to the ground throughout the video, deterritorializing these social actors in a performance mediated by video and soundscape - that is, by technology.

Again, we realize that autobiographical work spreads to the social world, promoting politicized phenomena, where assumptions about the otherness can be revisited and perhaps best analyzed by a new point of view. The micro we have tried to defend - as a way of thinking politics nowadays that installs not the parties, not on the left or right, but in between places of this polarity - is made by individuals and their small groups, their realities, their biographies or in art, whether in ordinary life in society.

Maybe that's the reason behind the growing interest in contemporary art by little dramas, everyday rituals, autobiographical confidences, confessions and all sorts of pettiness characteristic of what is intimate. Perhaps a reflection of the lack of sense of community and brotherhood that our time experience. Perhaps response to the short lifetime of our relations created and broken instantaneously. Perhaps trying to find solace for their own loneliness in solitude on the other.

Is for any reason, the powerful presence of the autobiographical work in the current art scene is undeniable, and to find it, just a business for any large gallery or art museum, a look back in your car, or by your PC screen .

It is therefore fed by the day-to-day politics and a desire to try some of these issues theoretically in this thesis - in particular the notion of Body Power - I set out, in the final years of this research, the practice of creation a work of art that could serve as another source that would provide vital energy for the development and understanding of what we are proposing here.

The practice has become, for me, a large tool, with which I could enter all directions of research, nourishing me of multiple stimuli, intellectual, sensitive and conceptual. So I decided to feed the writing here results with an experimental practical project, which could test some of the hypotheses raised here, and especially experience our notion of body power.

To this end, I invited a friend artist to collaborate with me, Luciana Tanure. Tanure lies not in Belo Horizonte, but in Brumadinho, a town about 50 km away from BH. From areas of training and several of my creation - journalism training and artistic performance in the video fields and film, and was awarded nationally and internationally for their work in these fields - and owns a long experience in technical image field, collaboration with Tanure would add enough in the project I had in mind. In addition, she had also recently become a mother, like me, bringing a common autobiographical element that, I thought, would be a good background for our our collaboration to succeed.

The idea that was achieved is quite simple and, perhaps for that very reason, has enabled us to a rich space of experimentation. We have created a blog with duets in video addressing the maternity theme, a work that we call “Video-duets.” It is an art project and, as such, has an opening for several readings, from political place that women have sought on the delivery time of transformation into another consumer item in capitalist society to a more poetic approach of experience of each of the adventure of being a mother.



Christina Fornaciari e Luciana Tanure – Video-duetos (2013)

We work with the idea of a duracional video performance, materialized by producing short videos (2 minutes), produced bi-weekly for 6 consecutive months. These creations were produced individually by each artist in your own environment without previous combinations - the works, so if align an online platform without us beforehand planned what would be done in each of the videos. We had set a time for posting the videos, so that they would meet in the virtual world, getting side-by-side on the blog screen without we needed edits them together, uniting them.

Our focus was that the work had “life”, ie, we do not control the outcome, since one would not have knowledge of what the other produced videos to be together, the online platform. Thus, it is not a choice on the part of artists in order to combine the videos so that “make sense” together. Instead, the video appears between the sense interpretation of each viewer will give the set formed. This would allow us to an old question Trail “authorship” closed, giving a respite to chance, the non-representation could come into play, as well as the various readings of the spectators.

We noticed that the online platform served as home to these works, serving as a traveling gallery accessible to every spectator who had access to the internet, which in itself would democratize our artistic practice as well as its accessibility - configuring an instance for us identified with the notion Body Power.

But more than that, we realize that the online platform has enabled us in another scope of the concept of Body Power, as allowed us to collaborate remotely, offering an inclusive creative solution for us, new mothers, whose natural limitation on the displaceable to find a partner to produce our work could undermine the possibility of artistic production.

Our physical distance has been completely superseded during the project, demonstrating and pontencializando the concreteness of the concept of Body Power, in full action thanks to artistic activity mediated by technological means.

Being able to create collectively, without geographical barriers and respecting the needs of our and our babies to not leave the house, proved to be a highly democratizing condition of art making. For us, two women artists with young children, this democratization becomes even more explicit in their own videos that performed throughout the project. My Videos, for example, were almost all shot in the same house or cottage that our family has in the metropolitan region of Belo Horizonte, where we usually spend the weekends. The family, domestic and autobiographical context was added to our routine of creation, and vice versa. The same thing happened with Tanure. Some of his videos are old "super 8" that his father had recorded 20, 30 years ago, and which were stored in drawers of his studio. To access them, just Tanure need time to review the old images, select them and in some cases superimpose them the latest videos. The project could be molded to our needs, without imposing displacements, fixed schedules, agendas fit to face meetings and other obstacles that are common in collective projects.

Besides all, the project also has the flexibility to "travel" with us in tow, a true extension of our body. Tanure produced one of his videos in Portugal, as one of the duets posting dates coincided with a trip the artist made to Porto during that period. Similarly, I could take my trip to China, held during the project, into it. This ease of communication, exchange and access made possible by the choice of doing the work in an online platform, collaborating with another artist without the need for physical meetings proved to be truly revolutionary for us, however obvious that the idea may seem.

I could understand from the experience experienced in the body that the notion of Power Body is certainly an expansion element of the possibilities to make and enjoy art in contemporary times. Being able to be accessed anywhere, provided there is internet connection, greatly expanded our possibilities of creation.

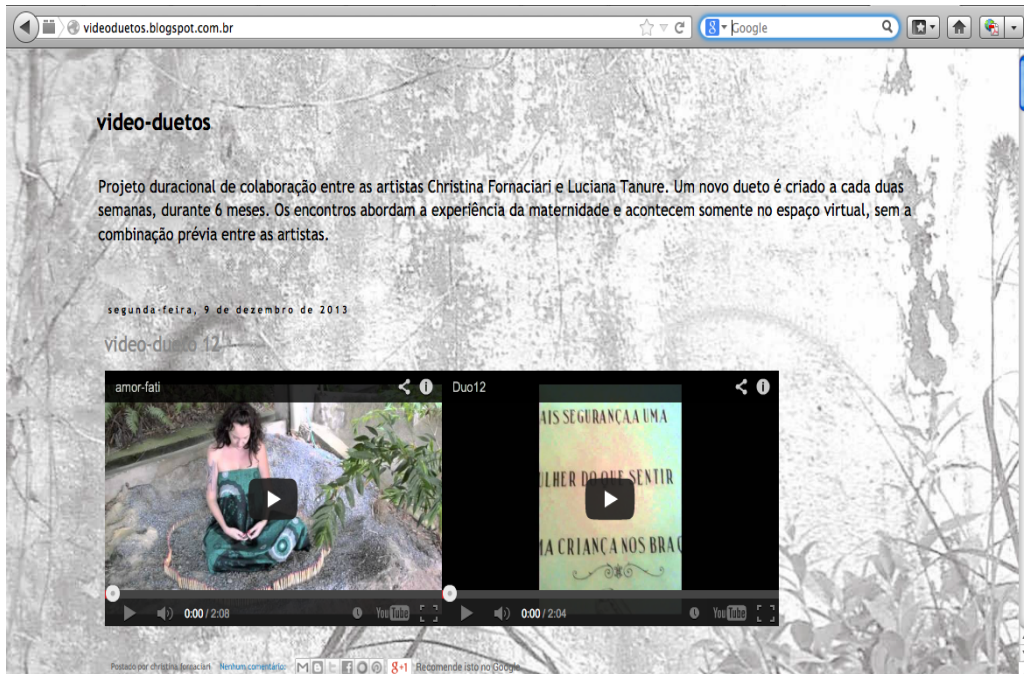
Besides these findings, made by the point of view of the artist / creator, we decided to open the most of the interactivity of the work also for our viewers. The choice not to couple the videos in a single edition, but keep them separated into two independent frames or squares, broaden the freedom of the audience to enjoy the work, allowing a one-time activation for each viewer. He - the public - is that define the work fruition mode: watch only one of the videos or watch both simultaneously; watch only one of them in full screen while the other runs only on sound; pausing one or both images and realize new way here; you can remove the sound of the videos or add the path of one over the other and so on.

Posted independently, the video will open authoring possibilities to the user / viewer, whereas if editássemos videos together, would withdraw these choices of the public, requiring only one way to see the work. Our choice had in mind the political character of opening of tenders to give more room for the viewer to act and express themselves through print your personal vision at work, though viabilizariamos more opportunities for the notion of Body Power came to fruition in the experimental work.

Another fact about which we bring our thinking was to create a fan-page on Facebook social network to publicize the project and share it with our circle of friends and the general public. The answers obtained in this way show that the project reaches many people, mothers and not mothers, artists and non-artists, due to the fact of “dwelling” a virtual space. We believe that the ease, gratuity and convenience of access afforded to the viewer because the exposure occurs on the online platform was decisive in the number of people who visited. More than three thousand people in all, and the average daily visits in each post was 300 hits.

To being carried on the Internet also credited the great dialogical exchange we had with our audience, throughout the work. People were demonstrating us in messages left both in blog comments and in private messages on fan-page. Gauging / spontaneous measurement of the works, usually so difficult in conventional artistic enjoyment situations, it becomes almost automatic when it comes to work on display in the virtual platform. The habit with netizens express their views on almost everything within the network could not fail to be present also in the demonstration on the work of art that just experience.

There were many reports, comments and feedback received during the six months when kept active production of duets, and even today finalized posts videos, we still have been reports of people who visited our work. Given this positive response, we decided to open the project so that other women can submit their videos, opening a second stage of the project. This is an open call to artists mothers from all over Brazil. The rules are the same: two-minute videos on the theme of motherhood. This time yes, we shall exercise the role of organizing the material in a kind of online curation of the received video.



Blog Overview Video-duets - Christina Fornaciari and Luciana Tanure - 2013

Thus we feel that there is enough space for this type of practice may spread over the network, making it more and more a shared space, a collaborative creation space, multiplicity of voices and therefore a typical field of activity of the Body power.



One of the answers we have obtained is particularly interesting because it is linked to the issue of the spread of work over the network. A doula, a professional who assists women during humanized birth, the Bel Cristina said that began to use the project in their lectures and classes with future mothers, performed in hospitals and clinics of great BH.

The social use that she gave the project is relevant in this study, to reveal the introduction of the art project on a strictly interdisciplinary context, namely the doctor universes and education, both very influential spaces in day-to-day populations any society, and where the politicum is established dangerously invisible, disguised form. Bel sent us many messages through Facebook on the project page. In one of them says, "I have shown (the project) around a lot in my classes! I think very interesting responses, there are people who already foresee just something connected to the birth, others not ... One told me he saw a mother holding her son and that he was born for, she had to drop it another thought ... strong and meaningful for your birth experience one traumatic both (...). This work has been the subject of lengthy discussions in our classes, there are very different statements. Thankfully for sharing and allow the show! "

Bring his speech at this point because we believe that it is disclosed a historical duality that separates politics and art in an attempt to stimulate the rationalization and interpretation of the object, a fact that in our view, is not consistent with what we see with the numerous responses we received to the project, and especially to that specific placement of Doula Bel Cristina.

According to him, the receiver's experience is marked by a constant transit between moments of opening directions and moments of critical analysis and understanding, the latter being achieved at a certain time distance of the aesthetic object, subsequent to fruition. This ambiguity would feature the displacement itself to art: a shift that resembles the very power of philosophy, in that it is on a daily pragmatism break. However, unlike philosophy, in the case of art this fall and its consequent power are produced by forces that do not make themselves known, and that, on the contrary, are even fleeting any attempt of seizure. In fact, we see from the reports received that the reception of Video-duets project is by the most distinguished routes, one almost useless task to attempt to manage and fully control this phenomenon.

For this reason, the aesthetic reception has been viewed with suspicion by the logocentric thought, preventing the very traditional conception of the philosophy of art to fulfill their roles of producer and guardian of knowledge. This traditional view always acted to shift the focus of these forces not grasped for something concrete, something that could explain the influence of art in society, satisfying an application with the empirical reality.

Thus, the pure condition happen artistic fruition has been denied in favor of a submission to undergo external purposes to itself, conditioning them to normativities not realize its uncontrollability, its cathartic element.

We criticize this view of traditional art of philosophy on the finding, in our project, that one can not impose the receipt of the artistic phenomenon a logical interpretation based on receptor homogeneity assumption. Our experience shows that it would undermine not only the poiesis - of production and reception - characteristic of art, but also preclude what we are calling a “deviation from the trap of the visible” we consider to be the ultimate aim of our experiments in the Video-Duets’ project.

Now to worry about the viewer’s activity of our video performances, we are just giving up the assumption that the work may impose its own reception - on the contrary, we place in the spectator activity for position, from it, we find meanings for the work.

In our view, further supported by the thought of the philosopher Pedro Dolabela (2005), only understanding the work-receiver relationship as a dynamic interaction and individual, one can conceive of political valuation of the artwork, since this should turn around an uncontrollable range of elements, thus avoiding the traps set by the most obvious strata and “apparent” of representation.

We should rather pay attention to the fact that the aesthetic experience tensions the semantics (interpretation of meaning attribution) and does not need attention while conscious action (rather, the lack of attention it is inherent, since the alert was only one in so many mental states possible by aesthetic experience).

Even the design of communication, which would easily fit in this case, it is problematic because, in principle, there is no talk of separation between a “sender pole” and a “pole receiver” since the receiver or the spectator work is placed in immersion position in this work, to stand within it and, therefore, an integral part of the process of interaction. There is no message to be decoded, but a sensible exchange, where rationality is subtracted in favor of an aesthetic experience equally potent.

Within this dynamic, the policy exists dispensing filter of reason; it is, above all, a non-hermeneutic event, which is independent of its interpretation to boost flights, as already advocated Deleuze and Guattari (1972) on “Anti-Oedipus”. We again quote these authors to be their theories that best lead our claim about the relationship between art and politics in this study.

For Deleuze and Guattari, where there is art, there is deterritorialization: art sets in motion instances hitherto stalled, static; she would have the capacity, the deterritorialize, force a new positioning of reality, avoid sedentary lifestyle, break the security of the territory of the familiar, ordinary, routine. Thus, the art, for these, authors can a powerful shift in everyday customary character and their impregnation.

For both authors, the effective politicum is the change in the relationship with the data, which is itself a change in the data itself, be it what order is. Therefore, they claim that the movement itself (deterritorialization) is political in itself. In the specific case of the project Video-duets opens wide to dispossession, not only by the diversity receptions with which the work is experienced by viewers, but especially, because it is a work consists in changing the relationship with the data (compared with internet) change the data itself (internet).

The proposal generated a work as deterritorializing, to the point of escaping the control of the artists themselves. We were the same project fruidoras, since we did not know in advance what would occur every new duet - we could not even control what the collaborator would create, as this video to find resonate with our -much less the scope of these dialogues visual to the public. We were, as creators, also launched within the aesthetic experience as unarmed when viewers own!

Furthermore, the fact that a collaboration fully realized at a distance, mediated by technological apparatus, extends the notion of movement contained in the work, because of nomadism and constant “non-place” this production in occupied space, physically. Both the public range is multiplied - the number of people with access to the internet in general, and specific post those receiving our virtual event invitations and attending to our facilities, with its Power Bodies - as our means of interaction while artists also multiply in the face of uncontrollable perspective of the work and its “portability”.

There deterritorialization Video-duets because this work prevented, at all times, for all involved, which instalassem states - for Deleuze and Guattari (1972) when setting any state, can be characterized as such, this is due to fact that the relationship between people and things occurs for two reasons: either because of a will to dominate and control, or in a second case, sweltering with the common sense to the point where the possibility of difference becomes unfeasible.

In fact, the domination of will was absent throughout the project, as can be seen from its origin in the proposal itself inclusion of chance in the organization and combination of videos. Suffocation by common sense would also be unlikely, since products designed escape the most current standards, starting with the adoption of an online platform as enjoyment of the work environment. We take a space adopted by capitalism as a place of market relations, propaganda and constant attempt to make a profit of those who unwittingly browsing, and transform this space into a place of emotional relationship, not financial exchange, experience a break from the frenzy the routine. As an oasis in the desert, the virtual space Video-duets project presents another way to relate to the network (change in relation to the data), which, in our view, reconfigures the network itself (amendment of given).

In this sense, when these authors state contemporary art deterritorializes, means that the poietic element is the agency that, while allowing the disruption of routine, generates the outbreak of difference. As we will show in the quote below, the authors delimit the place of difference as being strictly political, since it does not overwhelm the stabilization of meaning, but is a power (desire), generating movements that were not provided either for society or for the individuals themselves who experience them:

(...) Say (...) that art and science have a revolutionary potential and nothing else, and that this potential appears both more and less want to know what they mean from the point of view of the meanings or a signifier that are necessarily reserved for specialists; but they do pass the flows increasingly decoded and deterritorialized, where everybody notices, which require social axiomatic the complicated increasingly, to saturate even more, to the point that the artist and the wise can be determined to join a revolutionary objective situation in reaction to authoritarian flat patterns of an incompetent state in essence, but rather castrating. (Deleuze and Guattari 1972: 398).

For Deleuze and Guattari, if such an event were to be interpreted, it would be reducing it back to the place of control. For the power of desire is precisely its uncontrollability, its impossible to be assimilated by the established thinking.

“(...) The identity of the nature of social production and desiring production and its difference schemes, so that the social form of production plays an essential crackdown on desiring production, and desiring production (a” real “desire) can potentially make the social form blown up “Deleuze and Guattari 1972:. 121).

In conclusion, we must emphasize that, to the authors, there is no political work or political individual per se, because what is political, whether in work or in the individual, is the event that springs from his meeting.

It is known that the rhizome is installed during this event, but there is no way of knowing its direction, its nature, nor be politically “correct” - and even if we can identify the following have occurred, there is no way to predict its durability, as long will it take to install a routine again, which should again be changed by a new event-desire.

What is known is that this new paradigm forces us to understand the political not out of the relationship, but the relationship - whether between people and art, people and things, people to each other. And we believe that the relationship we build with Video-duets is a political, not the work itself, not only by the people who accessed, but because of the relationship with the work is set in the virtual space, deterritorializing the Internet itself and democratizing the artistic experience so that it can be placed “in relationship” with a greater number of people, in a broad and personal way for each of them.

In other words, our Power Body notion is evoked throughout the process of creation and enjoyment of Video-duets, shifting the focus from politicum out the work of art, turning to the relations arising from the work: against the individual with the artistic proposal, the meeting of artistic proposition with the internet environment, the meeting of the collaborating artists, the meeting of these with your audience.

At last, we quote a short stretch of the historian and French art critic Jacques Rancière (2005):

“Art does not produce knowledge or representations for the policy. It produces fictions or dissent, assemblages of heterogeneous systems of relations of the sensible. It produces them not for political action, but within its own policy, that is, first of all within this double movement, on the one hand, leads to its own abolition, on the other, captures the art of politics in his solitude. She produces the occupying these forms of clipping the common space sensitive and redistribution of relations between the active and the passive, the individual and the common, appearance and reality, which are the theater of time and space or projection, the museum or the page read. It thus produces forms of reconfiguration of experience that are the ground on which they can develop forms of subjectivity policies that, in turn, reconfigure the common experience and generate new artistic disagreements. “(Rancière, 2005: 34)

Drawing on the Rancière quote, we again reaffirm, finally, the notion of power Body as a way to reconfigure the artistic experience that while reconfigures the common experience and raises new artistic dissent, setting-up becomes as forms of subjectivity’s policies.

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