

El vídeo como espejo de la performance: un análisis a través de los medios audiovisuales

PhD. thesis submitted by José Ramón Cumplido Muñoz

Directed by Dr. Vicente Ortiz Sausor

SUMMARY IN ENGLISH:

Performance-art is an artistic practice included on a group of very different techniques and styles whose aim is not to intend to create a physical object or their representation, as culmination of the creative act. For these disciplines, covered by a set of shifting boundaries known as *action art*, the real artistic act is the intentional action taken by the artist during the creation process. In his purest form, performance should dispense with any object to imply the proposed action; however, many times the artist has needed the competition of certain objects to support his speech. We consider that among them, audiovisual elements occupy a special place due to the relationship they have established with the performance.

Targets: The study we are proposing looks for identifying the relationships between performance and audiovisual medium, since we consider this relationship summarizes and explains the evolution of art in the last hundred years. As specific objectives we propose:

- A comparative analysis to differentiate different types of performance.
- To discover the evolution of performance under the development of the audiovisual medium.
- To set parameters and elements of analysis of performances that are using the audiovisual medium.
- To conduct a study of work lines established in performance since its inception (documentation, still camera as a spectator, altered image and their post-production ...), using as a storyline the relationship between the performer and the audiovisual image.
- To analyze internal boundaries inside the action-art, and among this one with other artistic disciplines.

Methodology: To achieve these objectives we propose the analysis of a series of performance actions with artistic value related to the audiovisual medium in either one of the following grades:

1. - Documentation: the first use made of audiovisual elements was the documentation of events, first by photo and after with film and video cameras, which allowed recording the temporal dimension of the action.

2 - Interaction: the artistic action developed its message using technological elements (sound, music, robots, slide shows or films, TV monitors, etc.)

3. - Creation: the flexibility provided by the video-graphic medium and its simple techniques, enabled that narrative techniques advanced by cinema were assimilated into a new artistic practice: the video-performance.

Our research has been structured at these points analyzing various works in response to the presence of a feature that allows fitting it in either one or another.

Results: From this analysis, general conclusions are drawn such as the variables limits of the practice of performance-art, its hybrid character incorporating disparate elements from physical and expressive nature, the need to document the action and the importance of the treatment given to the temporal element and its relationship over time representation.

KEYWORDS: action, performance, video installations, video sculpture, video performance.