

VIDEODANZA, A NON – PLACE

By: Brisa MP

Videodance, also called dance for the camera, comes to be a third object that comes from the relationship of Dance and Film. [1]

It is understood that Videodance arises from this dialogue, as well as from works articulated from the Visual Arts, that in my opinion have influenced the origin and development of these productions.

It is not the theme in this text to deal with the "origin of Videodance", therefore, in the following I will present some reflections about this practice, from this idea of non-place (object in transit), and trying to establish the relevant relationships that allow an open definition of the concept.

Painting, in a moment, leaves the frame to occupy a place outside of it, either towards an everyday object and space (installation), to gesture and body (Action and performance art), and to the street (Urban intervention), translating the sense of the permanence of the painting, towards the ephemeral, the transitory.

Thus, in the opposite direction, it's possible to think about the approach of the dance towards the video. The choreographic work and the act of dancing, is a unique and unrepeatable event in accuracy, and perhaps it's this inability to remain of the dance in itself that makes it today to pursue a means that allows it to endure and reproduce infinitely many times.

We could say then, that videodance is a "record" of a choreographic work (?). The recording of a choreography would be the video capture of a work that happens at the moment it's filmed. This frames the work in a space limited by the edges of the painting and by the position of the camera.

[1] *Although saying "Cinema" is not the same as saying "Video". The integration of the video camera into art democratizes audiovisual production. Disarms the status of film production, and proposes new technical-aesthetic strategies. So, if we say VIDEOdance, we do not mean FILMdance, recognizing that the essential strategies of the video come from the Films, but that in turn the video is an autonomous medium that opens its own possibilities.*

In general, the records try to capture the work completely, so the camera plans are rather open and fixed; although there may be certain variations, these are minimal. The process of postproduction in the registry is practically null; beyond some cuts, fades, and the inclusion of credits, there is no further exploration of the medium.

No matter how much works it contains, the record is not a piece in itself, there is no extension of the choreographic job in "record work"; the picture in the painting is the painting, the picture in the camera is not the choreography. The record would be a testimony, a document of what happened, therefore it would not be coherent to pose the "record" as "Videodance", since it doesn't open a new possibility of production and technical-aesthetic projection of dance in a new format, although the dance is inserted in the space of the camera, only manages to re-produce something already built.

Thereby, Enrique Agarre talks about videodance:

" (...)The dance on video is a documentary record (...) Then the artist, the true creator, will not resign himself to be a photographer of the dead, and will look for a new object, will build with images, sounds and editions a universe different from the previous one (...)" [2]

The Videodance is not a sum of strategies coming from different disciplines, but a space open to the exploration of the media, the living body and the electronic image. A live dance that is captured but that activates a rereading from the multiple possibilities submitted by the editing programs.

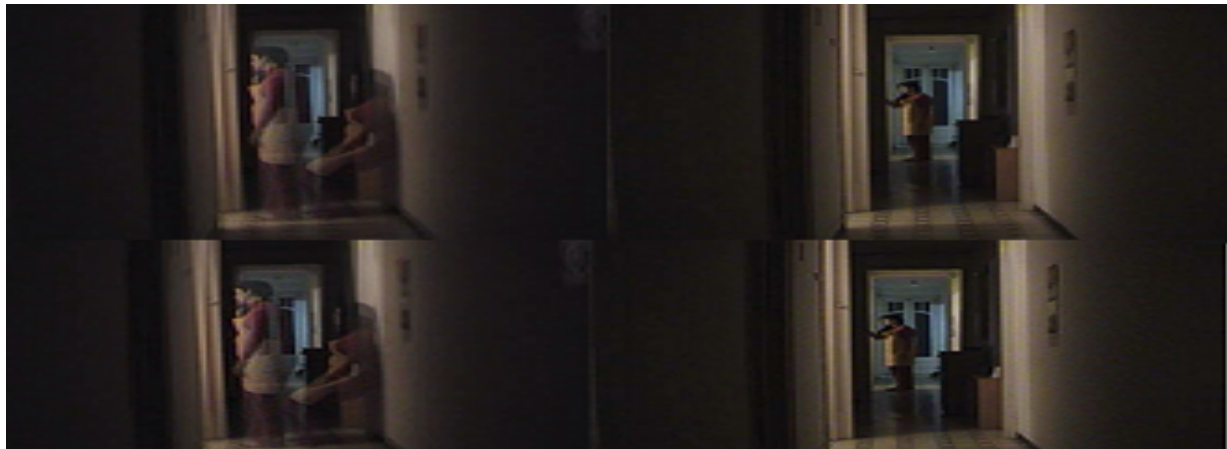
This event, which occurs with the discipline of Dance, was something that had happened a long time before, practically with all the other areas of Art and that perhaps, due to the inability of the "Dance" to understand its own historical processes, has followed by repetitively practicing the classic and strictly disciplinary canons.

[2] Enrique Aguerre. Director of video and digital environments, founding member of the NUVA (Uruguayan Video Art Center); currently coordinates the Video Department of the National Museum of Visual Arts.

Today Dance (more visibly) as he once did with the theater (Dance theater), is able to establish dialogues with other production strategies that allow him to expand his possibilities and his field of action.

As it happened with the appearance of the Cinema in relation to the Theater, moving the live scene to its image projection (recording, manipulation and deferred tempo of the event), today it happens with the Choreographic Scene. Before the Videodance arose, the choreographic work had what Walter Benjamín called "Authenticity of the work of art", which maintained the traditional choreographic production as an act that occurs in the here and now: an unrepeatable event, non-reproducible and single appearance.

"What withers of the work of art, at the time of its technical reproducibility, is its aura. " "By multiplying its reproductions, it puts, in the place of its unique appearance, its massive appearance." [3]



Casa / Danza Espacios Comunes (Ejercicio 3). (House / Dance Common Spaces (Exercise 3)) - Brisa MP.
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[3] W. Benjamin, About the authenticity of the work of art. "The Work of Art in the Age of Mechanical Reproduction".

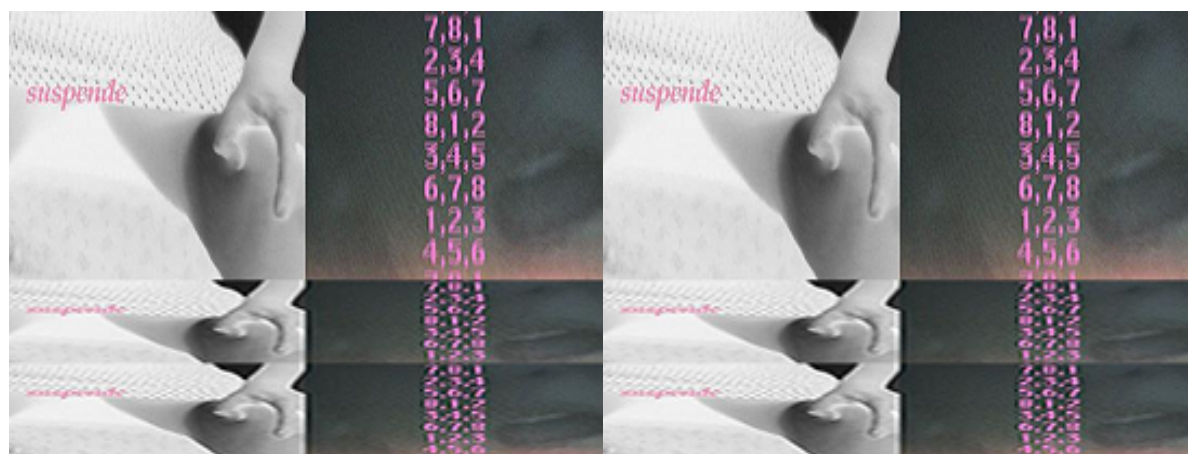
The projection of cinema, as an aesthetic-technological discipline, has been so expansive that it has reached all areas of art, including the arts of representation in the living scene, to transfer them to their own space of visual appropriation, allowing the choreographic act to break with a certain essentialism, and its auratic capacity of the spatiotemporal event, giving it an opportunity to reread its disciplinary practice.

Today the discipline of Dance, thanks to videodance, can enjoy its spatial and temporal projection, through the only possible support for it, the audiovisual.

Thinking that the dance has approached (consciously) the video just to comply with a strategy of durability of the work in time, seems to me at least doubtful. It is clear that videodance gives a possibility to the dance that didn't have before; opening an interrogation space towards it, allowing the reproduction of the work in an exact way, transcending geographical limitations and allowing a certain democratization of the choreographic production, towards a spectator, which at least should be more heterogeneous and massive by the same faculty that the support allows.

Although, in a course, there are dance artists, who have approached the Video looking for a strategy of dissemination and projection of their work, which goes beyond the walls of the Theater.

Perhaps it's that, from its origins, it wasn't the dance that approached the video, but rather the opposite, or rather it was a synergy of forces and artistic will that came together in the production of this new object.



Ejercicios de Ballet - (Ballet Exercises). Brisa MP. Barcelona- 2005.

The Videodance is an autonomous product, the place of the Videodance is an indefinite site, in transit and mobile, which is articulated through an interdisciplinary dialogue. This relationship of origin, places a broad territory of creation and research of media and support, mainly the properties of video and the human body in motion. In three times and spaces: the one of the body, the one of the camera and the one of the edition. The fundamental stage of these productions is presented in the assembly process, the projection of the living body in electronic image, and its intervention and manipulation of time in the non-linear edition, as it has been called "electronic choreographer". [4]

It's not coherent to discuss whether these productions are a new format of one or another artistic discipline; since this disturbs, is the impossibility of defining an object that doesn't respond but asks, a product that transits and emerges from the margins of the discipline, and that has no other place possible than itself.

[4] Name given to the International Videodance Festival of Naples-Italy.

References:

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