

Hungarian University of Fine Arts, Doctoral School

# **PERFORMANCE REMIX IN VIDEO SETTINGS**

*Cross Effects in the Allied Arts*

The Theses of the Dissertation

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As for choosing the topic of the thesis, I opted for the analysis of a creative working process, namely, the progress of the *Lectrony* series of performances starting in 2005, its technical determiners and interactions with the allied arts. In my exhibitions organised in parallel with this series of performances, I have mostly created works structured as video installations, as well as referencing these works in or transcribing them into graphic art forms. The working process has developed into what could be called a *Lectronic method*, leading to new experiential and experimental fields to be surveyed in the wake of explorations embracing the fields of visual art, dance and music. Genre permeability came to the fore in the multidirectional approach to stage performances and performances held in galleries, which transformed the given exhibition space, bringing along a more profound mutual understanding among the different genres. Such a sense of free and liberated experimentation on the new common platform of the allied arts, proceeding from coherent human relationships, resulted in a long-term collaboration, with promising new potentials.

Performance remix is not a genre category but an analytic concept embracing various research fields.

The theses of the research:

## 1 **Documentation**

Documentation has an important role to play in surveying the concept of performance remix, because the processing of art historical ideas can often be seen as starting points that assume their original documentary format in a reciprocal value in the work through the act of leaving marks.

The documentation of performances and the allied art forms could be seen as subsidiary narration, seeking to record the temporal relationship of the given artwork and the given author to their environment as an ongoing experience. Performing the role of an author, the artist puts forward the contentual and critical essence of the artwork in the summary of the documentation.

Documentation is made to transform into a work of art, just as objects of the event become exhibits. The compatibility and complexity of archiving must be well-treated because of the technical obsolescence of the data carriers. The aging of the visual and sound apparatuses in artwork must be considered, as well as its capability for reproduction. It is worth organizing the data in various quality formats simultaneously, also following the technical development of coders and decoders.

## 2 **Image**

The image or profile, i.e., the topicality of design, points beyond the contentual and theoretical appearance of the artwork in that it delineates the attitude of the action and projects its own referential image. Beyond reflecting the artist's insider's point of view, the anticipated subjective essence of the artwork also transmits the aura and the time sphere of the work, as well as pointing out the configurations of the documentation.

## 3 **Loop**

Owing to the decisive role of video systems and loops, the exploration of the theoretical determination of time has come to the fore as a recurring question. The loop used in the performance remix serves as a fundamental metrical unit within the parallelism of imaginary and real time, thus its function is not reduced to simple image making.

With its units of montage, loop space serves as a motoric element of the performance. As carriers of sign and the affirmative measure of time units, loops extend the stations of the remix process to the structure of the performance. With the help of loops, the sign is able to transcend its evidence, assimilating with itself in the series of motives as a referent active shift.

The coherence of vision and subconscious effects reinforces the allegoric and metaphoric assimilations in this non-sequential process. Based on the concept of remix, "correlation presence" seems to be of seminal importance in loops in the fields of highlighting and application, as it reflects the aspect of function, referring to a structural unit placed in proportion to the work as a whole. Owing to the coexistence of real time and "looped" time, the viewer is initiated into the notion of abstraction.

## 4 **Narration**

Performance remix is not based on the impulse of narratives. Throughout the event, narration becomes replaced by the temporal layers of space montage, and instead of a linear action, the impulses of the expansion of space dominate, with signs functioning as generators of navigational space, rather than as simple references. Unlike new media art, performance remix is not based on narrative impulses, but it processes symbolic signs and motives, triggering a direct response from the viewer.

## 5 **Remix**

The remix format reinforces the tendency of complexity. Through self-reflection, material, along with the formal traits of the structure and feedback, is made to transform into a new material in the wake of a dialectic act of expression. Owing to the anti-structures, it grows, while it constructs new creative textures by their reduction.

## 6 **Improvisation**

Improvisation in a performance remix is a gesture that generates inner action. Suspending the narrative requirement (keeping certain emphases), it creates an assumed content, as well as nuancing the symbolic aspect of cause and effect. This inner communication between the artists and the structure of the artwork suggests contentual completeness, and could be seen as performative feedback.

## 7 **Body**

As past experience shows, there seems to be a need for a sense of physical reality in relation to the body, or for a virtual interface for this aspect. This type of non-verbal plasticity points to a direction opposite to that of the development of new media art.

## 8 **The Allied arts**

In the interaction of the allied arts and new media art, dance assumes specific characteristics, expressing the total unison of the choreography and the personality of the dancer. Dance becomes a sequence of movements with open analytical forms. The traits of form become integrated by the experimentation of music.

In contemporary art, “resident” operation and “project-centric” art practice seems to be a major phenomenon, resulting in the increase of interactions and cross-effects among the allied arts.

## 9 **The artist**

The artistic process, the artistic series and the long-term cooperation of collaborating artists have resulted in a permanent performative art practice and mode of existence, positioning the artists in the everyday act of self-reference.

In the “society of tendencies” – based on the audiences’ interpretation – the reference of the body is transforming, becoming increasingly controlled. The difference between the audiences’ and the artists’ interpretation cannot be regarded as qualitative and categorical.

A comprehensive DVD of the *Lectrony* series has been published, including parts of the thesis work.

Zsolt Koroknai, *Lektrónia*, DVD series, edited by Sándor Bártai, Képzőművészeti Alapítvány, Budapest, 2013.

*Lectrony* is a series of performances, as well as an ongoing experimental artistic process, started in 2005.

Collaborating artists: Zsolt Koroknai, visual artist; Zsolt Sőrés, experimental musician, composer; Márta Ladjánszki, dancer and choreographer.