

Performance and performativity in screen-based works of art

My research focuses on issues of curating screen-based artworks; in this framework, one of the main problems that have appeared is the one created by the issue of the medium. How can one unify video, film, new media art and interactive art? How can one speak under the same “umbrella term” for a work that is already made, one that is in constant flux and change and one that is not yet made and depends on the reaction of its audience? How can one approach a specific work of art when this is largely defined by its changing technical characteristics (from one exhibition space to the other), the surrounding area and time? How is the perception of this work altered in the process? In “Setting the Stage: the Subject Mise-en-Scène”, Mieke Bal discusses how performance, performativity and staging come into play while watching a piece of moving image. The starting point for this discourse is her own self while experiencing a moving image work, which is exactly the unifying factor that I am trying to pursue in my case studies.

I wish to discuss this text in relation to the subject while viewing a screen-based work, the motion in space and the pluri-mediality of the works of art that I am examining.

Mieke Bal, “Setting the Stage: the Subject Mise-en-Scène” in Pakesch, Peter (ed)
(2004) **Videodreams: Between the cinematic and the Theatrical**, ex. cat., Cologne:
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