

Video possible/spaces. A geographic approximation to the audiovisual language of the Northern border of Mexico.

The purpose of this thesis is to evidence the artistic practice that develops in a specific context, the city of Tijuana on the Northern border of Mexico. This practice limited to Video Art and the artists that produce within this medium, but overall the relationship between the artists and video. The emphasis on the body of work is put on the experience of the artists to produce audiovisuals and build an artistic language with a condition we have designated as *nomad*.

This *nomad condition*, permits us to engage the dialog with the border context. Thinking of a culture related with the concepts that Nicolas Bourriaud promotes in his book *The Radicant*, showed a contemporary art under the *acts of translation*. The concepts of migration and nomadism in relation with fluidity and movements that culture has developed since modernity. From the aspect of humanist geography and experimental anthropology that give us the possibility of framing the concept of space and direct it toward the border as *representational spaces* (Lefebvre, experimenting, perceiving and imagining).

We rely upon a qualitative method while performing a series of interviews of 10 artists: *Marcos Ramírez "Erre"*; *Julio Orozco*, *Salvador Ricalde "Sal"*, *Aldo Guerra*, *Adriana Trujillo*, *Omar Pimienta*, *Michelle Romero*, *Mayra Huerta*, *Abraham Ávila y Karina Álvarez*. To identify the three classifications that derive from the following; the origin of the artist; the use of the medium (video) and the topics that the artists develop in their creative approaches.

In this manner the research shows a panorama of the audiovisual language that connects with certain art history moments with which video has been related to in some way. We think of the displacement of video as well as of the artists selected to create classifications that can be modified at any moment. Either by the technical, discursive or interdisciplinary aspects with which it is produced in this medium.

The result of this study, shows the relation of video art and the selected artists that work in the border context; providing an artistic practice linked to the *mobile* aspect of a contemporary society. This possibility makes evident ten

*nomad conditions* in the analyzed audiovisuals. Including the widespread definition of how video is produced based on the various forms of working among all of them. The video demonstrates its ease to acquire this *nomadic condition*, as in the genres we have, some of the artist share their production in both genres (single channel video and video installation). The proposal can continue and change according to the needs of the audiovisuals that are analyzed.

Keywords: video, border, contemporary art, nomad, Mexico.