

SUMMARY (English)

Confession in Audiovisual Art: Modalities, Discursive Resources and Manifestations of the Confessional Subject

This thesis investigates confession within the practice of audiovisual art, reviewing some of its main discursive strategies and contributions to artistic language. Although there are very important theoretical contributions to the presence of autobiography and self-portraiture in audiovisual art, there is no sufficiently equivalent theory on the importance of confession in the same field. The present thesis therefore asks to what extent confession can be structuralized in audiovisual art and what new creative paths are generated from the specific nature of this medium.

Firstly, regarding to the question about to what extent confession can be structuralized in audiovisual art, I looked methodologically into studies on confession from different theoretical fields in order to understand its constant reformulation throughout history, considering it therefore as a creative act and as a way of self-expression. I started from various studies from the field of philosophy, religion, legal proceedings, psychoanalysis and psychology, literature, sociology and fine arts. With this in mind, the present research is based on a variety of authors such as Michel Foucault, Roland Barthes, Jacques Derrida, Peter Brooks, María Zambrano, Theodor Reik, Didier Anzieu, Erich Fromm, Joan Prat, Paula Sibilia, José Luis Pardo, Sharon Hymer, Outi Remes and David Galenson, among others.

Secondly, this thesis is based on a specific theoretical field about cinema, documentary and video; authors such as Bill Nichols, Michael Renov, Jean Breschand, Berta Sichel, William Rothman, Julia Lesage, Stella Bruzzi, Raquel Schefer, Stuart Katz, Liz Czach, Jay Ruby, Jim Lane, Laura Baigorri, Mario Perniola or Raymond Bellour, among others. I therefore start from contexts and authors that have referred explicitly to confession in audiovisual art practice, such as the Canadian context (based on authors like Peggy Gale, Jean Gagnon, Shay Gibson or Matthew R. Smith), the American context (where Michael Renov refers to video confessions) and the British and European context (where the theoretician Outi Remes is highlighted for her important contribution in the definition of the role of confessional art).

Thirdly, regarding to the question of what new creative paths are generated from the specific nature of this medium, I developed several modalities and strategies of confession within the audiovisual art practice to find the main characteristics of this genre and its narrative possibilities. In order to do so, I provided several examples of artists, analysing in depth specific works from Cova Macías, Valérie Mréjen, Jayce Salloum, Paul Wong, Lisa Steele, Martha Wilson, Renata Mohamed, Vito Acconci, Susan Mogul, Joe Gibbons, Roee Rosen, Juan Antonio Cerezuela, Colin Campbell or Steve Reinke, among others.

Finally, I explored several manifestations of the Confessional Subject within the audiovisual art practice starting from a in-depth analysis of the work from artists like Wendy Clarke, Sadie Benning, Paul Wong, Rodney Werden, Julika Rudelius, Dias & Riedweg, Beth B, Gillian Wearing, Elodie Pong, Valérie Mréjen, Lynn Hershman and Eija-Liisa Ahtila. This analysis combines descriptive aspects of these works – including transcripts of some fragments – that are organised according to different modalities in order to highlight some of the manifestations of the confessional subject in praxis.

As a result, we observed that, due to its capability to construct discourse and formulations not necessarily linked to truth and due to its orientation towards a form of self-expression and

individual subjectivity, confession constitutes a way of creative expression within the audiovisual artistic practice. This type of filmographic and videographic production offers its own modalities, strategies and resources, which makes it different from other practices close to the genre. Confession in audiovisual art practice occupies a very important place among the expressive and narrative forms of discourse that are potentially focused on the subject, insofar as aspects such as communication between subjects, identity, sexuality, trauma, language and acting, or mental illness and the fragmentarity of the subject are treated. Confession within audiovisual art proposes the construction of discourse mediated by the specificity of the audiovisual media, models of direct interpellation to the viewer, participatory strategies and models of non-closed discourses, enhancing multiple speech and the possibility of the invention of the subject.