

California Video Artists And Histories

A History of Video Art Video Art Theory Feedback California Video Video Art Video Art Historicized Postmodernism and Video Art Encounters in Video Art in Latin America Confessional Video Art and Subjectivity A History of Artists' Film and Video in Britain Sounding the Gallery Female Art and Agency in Yugoslavia, 1971–2001 A History of Video Art Confessional Video Art and Subjectivity Illuminating Video Electric Seeing Video Classics Videography Abstract Video Art and Artists from the Video Data Bank Chris Meigh-Andrews Helen Westgeest Kate Horsfield Glenn Phillips Ira Schneider Malin Hedlin Hayden Liz Kim Elena Shtromberg Jaye Early David Curtis Holly Rogers Anja Foerschner Chris Meigh-Andrews Jaye Early Doug Hall Charlotte Klink Deirdre Boyle Sean Cubitt Gabrielle Jennings Art Institute of Chicago. Video Data Bank

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a history of video art is a revised and expanded edition of the 2006 original which extends the scope of the first edition incorporating a wider range of artists and works from across the globe and explores and examines developments in the genre of artists video from the mid 1990s up to the present day in addition the new edition expands and updates the discussion of theoretical concepts and ideas which underpin contemporary artists video tracking the changing forms of video art in relation to the revolution in electronic and digital imaging that has taken place during the last 50 years a history of video art orients video art in the wider art historical context with particular reference to the shift from the structuralism of the late 1960s and early 1970s to the post modernist concerns of the 1980s and early 1990s the new edition also explores the implications of the internationalisation of artists video in the period leading up to the new millennium and its concerns and preoccupations including post colonialism the post medium condition and the impact and influence of the internet

video art theory a comparative approach demonstrates how video art functions on the basis of a comparative media approach providing a crucial

understanding of video as a medium in contemporary art and of the visual mediations we encounter in daily life a critical investigation of the visual media and selected video artworks which contributes to the understanding of video as a medium in contemporary art the only study specifically devoted to theorizing the medium of video from the perspective of prominent characteristics which result from how video works deal with time space representation and narrative the text has emerged out of the author s own lectures and seminars on video art offers a comparative approach which students find especially useful offering new perspectives

founded at the inception of the media arts movement the video data bank is the leading collection of videos by and about contemporary artists these holdings catalogued in print for the first time constitute the history of media arts in addition to the catalog of holdings feedback also includes essays on the history of media arts the video data bank video activism experimental performance art and the special collection of the data bank the on art and artists collection an indispensable guide and reference for artist students teachers and collectors feedback is an essential book for any film and video bookshelf

whether designing complex video sculptures installations experimenting with electronic psychedelia creating conceptual performance art or producing vanguard works that promote social issues artists from all over california have utilized video technology to express revolutionary ideas

ira schneider and beryl korot pioneers in the field have put together video art to demonstrate to a wide range of readers the scope and possibilities of this exciting new art form seventy three artists have contributed two page spreads expressing evoking or explaining some aspect of their work many with photographs from their tapes twenty two critics and video participants have written articles reviewing some of the major tapes facilities and installations discussing video s history and speculating on its role as an instrument of change in society as a whole as well as in the art world with more than five hundred photographs and drawings ira schneider and beryl korot have had their video tapes and installations exhibited at museums galleries theaters universities and art schools in the united states and elsewhere the authors cofounded the magazine radical software

video art emerged as an art form that from the 1960s and onwards challenged the concept of art hence art historical practices from the perspective of artists critics and scholars engaged with this new medium art was seen as too limiting a notion important issues were to re think art as a means for critical investigations and a demand for visual reconsiderations likewise art history was argued to be in crisis and in need of adapting its theories and methods in order to produce interpretations and thereby establish historical sense for moving images as fine art yet as this book argues video art history has evolved into a discourse clinging to traditional concepts ideologies and narrative structures manifested in an increasing body of texts video art historicized provides a novel insightful and also challenging re interpretation of this field by examining the discourse and its own premises it takes a firm conceptual approach to the material examining the conceptual theoretical and methodological implications that are simultaneously contested by both artists and authors yet intertwined

in both the legitimizing and the historicizing processes of video as art by engaging art history's most debated concepts canon art and history this study provides an in depth investigation of the mechanisms of the historiography of video art scrutinizing various narratives on video art the book emphasizes the profound and widespread hesitations towards but also the efforts to negotiate traditional concepts and practices by focusing on the politics of this discourse theoretical issues of gender nationality and particular themes in video art malin hedlin hayden contests the presumptions that inform video art and its history

liz kim traces the theories and artistic practices that articulated american experimental video through its key works and events art critical discourse as well as the politics of its funding and distribution during the 1970s into the 1980s focusing on new york this is a historical examination of the relationship between experimental video and postmodernism in the context of the early new york video scene as a foundational crucible of ideas and practices video grew out of both the acculturation of television as well as the resistance against its hegemonic forms as it enabled hybrid user generated content as such video became a testing ground for postmodern thought as it sat at the perfect nexus of mass media art and the politics of representation this book historicizes the theories of video art through the shifts in representations of cultural identities and the changes within its critical and structural supports through this process chapters uncover new roots of postmodernism through historical evidence widening the scope of the term and its concepts the book will be of interest to scholars working in art history film studies and media studies

with insightful essays and interviews this volume examines how artists have experimented with the medium of video across different regions of latin america since the 1960s the emergence of video art in latin america is marked by multiple points of development across more than a dozen artistic centers over a period of more than twenty five years when first introduced during the 1960s video was seen as empowering the portability of early equipment and the possibility of instant playback allowed artists to challenge and at times subvert the mainstream media video art in latin america was and still is closely related to the desire for social change themes related to gender ethnic and racial identity as well as the consequences of social inequality and ecological disasters have been fundamental to many artists practices this compendium explores the history and current state of artistic experimentation with video throughout latin america departing from the relatively small body of existing scholarship in english much of which focuses on individual countries this volume approaches the topic thematically positioning video artworks from different periods and regions throughout latin america in dialogue with each other organized in four broad sections encounters networks and archives memory and crisis and indigenous perspectives the book's essays and interviews encourage readers to examine the medium of video across varied chronologies and geographies

this is the first book of its kind to examine the development of the confessional subject in video art and demonstrate how it can provide a vital platform for navigating the politics of self subjectivity and resistance in society in doing so it reframes video art the most ubiquitous and yet most understudied art form of recent decades as an urgent socio political tool that is increasingly popular among contemporary artists as a means of exploring a broad range of social issues

from politics and identity to the body and technologies of self representation analysing a diverse selection of case studies from the 1960s up to the present day covering the work of yoko ono gillian wearing ryan trecartin tracey emin anatasia klose and heath franco among others the book brings together theory and practice to look afresh at contemporary video art through a foucauldian lens it also brings the analysis of video art up to date by showing how social media and digital self representation has informed and further politicized time based art practices confessional video art and subjectivity shows how forms of confessional discourse not only play an important function in the construction of subjectivity but also open spaces for personal resistance and agency within contemporary video art as a result it offers researchers of contemporary art practice and media and cultural studies an updated framework through which to view this constantly evolving genre and a deeper understanding of wider contemporary video practices

in recent years the use of film and video by british artists has come to widespread public attention jeremy deller douglas gordon steve mcqueen and gillian wearing all won the turner prize in 2004 1996 1999 and 1997 respectively for work made on video this fin de siecle explosion of activity represents the culmination of a long history of work by less well known artists and experimental film makers ever since the invention of film in the 1890s artists have been attracted to the possibilities of working with moving images whether in pursuit of visual poetry the exploration of the art form s technical challenges the hope of political impact or the desire to re invigorate such time honoured subjects as portraiture and landscape their work represents an alternative history to that of commercial cinema in britain a tradition that has been only intermittently written about until now this major new book is the first comprehensive history of artists film and video in britain structured in two parts institutions and artists and movements it considers the work of some 300 artists including kenneth macpherson basil wright len lye humphrey jennings margaret tait jeff keen carolee schneemann yoko ono malcolm le grice peter gidal william raban chris welsby david hall tamara krikorian sally potter guy sherwin lis rhodes derek jarman david larcher steve dwoskin james scott peter wollen and laura mulvey peter greenaway patrick keiller john smith andrew stones jaki irvine tracy emin dryden goodwin and stephanie smith and ed stewart written by the leading authority in the field a history of artists film and video in britain 1897 2004 brings to light the range and diversity of british artists work in these mediums as well as the artist run organisations that have supported the art form s development in so doing it greatly enlarges the scope of any understanding of british cinema and demonstrates the crucial importance of the moving image to british art history

sounding the gallery argues that early video art is an audiovisual genre the new video technology not only enabled artists to sound their visual work and composers to visualise their music during the 1960s it also initiated a spatial form of engagement that encouraged new relationships between art music practices and their audiences

despite having become marginalized on the map of contemporary art since the wars of the 1990s the regions of former yugoslavia continue to be a hub of creative activity especially noteworthy is the strong presence of women artists scholars and activists whose deeply personal yet highly political artwork is

rooted in a long legacy of female artistic agency building on existing scholarship as well as original research this book highlights how female figures through art and exhibition making writing mentorship and activism have shaped the alternative art scene in former yugoslavia and placed the region firmly on the map of the international post avantgarde using the founding of the student cultural center belgrade in 1971 as a starting point the book details the pioneering work of women in the realm of curation where they developed radical exhibition concepts and programs that furthered the development of the new art practice and embedded yugoslavia firmly on the map of the international postwar avantgardes it highlights the agency of female artists in the then novel realms of performance art video art and new media art and shows how their work has helped these disciplines to gain the impact they retain until the present day what is more it shows how female cultural workers have courageously used their work to further the discourse on gender sexuality and the female body and at a time when they saw themselves stripped of basic rights by the chauvinist nationalist regimes emerging after yugoslavia's breakup formed a strong artistic and activist opposition highlighting the role of women in the diversification of the ex yugoslavia states and its highly unique cultural and political landscape this book addresses the noticeable gap in art historical scholarship that exists not only around yugoslavia and its successor states but especially on its female representatives

video art is a critical introduction and guide to artists video in both europe and north america it covers the period from the early 1960s when video art first appeared as a distinctive medium into the 1990s when digital technology merged video's distinctive practice with that of independent film making and photography this artistic history is also a technological and a cultural history that sets its analysis of artistic practice firmly within the context of both the development of electronic imaging technology and the changing political and social climate richly illustrated video art is essential reading for anyone interested in art history and contemporary art practice

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this volume contains the insights of prominent artists in the field as well as critical writings by scholars and critics it illustrates the complex heterogeneous nature of video and highlights its strong ties to the visual arts and social theory while providing an essential critical context for understanding video's role as art these writings show that video is at the forefront of contemporary cultural and aesthetic discourse using a wide range of strategies from the poetic to the deconstructive these essays provide a long overdue critical context in which to evaluate video as art and its subsequent impact on social and cultural behavior

what is the subject of video charlotte klink traces the development of electromagnetism in the pursuit of electric seeing that emerged in the 19th century as well as its curious relation to psychoanalysis and the contemporary discovery of the structure of the human psyche in doing so she exposes how this development laid the foundation of what we know today as video this comprehensive theory of video entails a discussion of the technological historical and etymological roots the media theoretical concepts of medium and index the philosophical and art theoretical environment in which video emerged in the 1960s the psychoanalytic concept of the phantasm and artworks by artists such as yael bartana hito steyerl and bjørn melhus

80 reviews of video tapes many of them award winning including information on the principal creative person's responsible for it copyright length whether in color or black and white distribution sources and the video formats in which it is available

videography is an attempt to discover the conditions under which it is possible to speak write and teach about the electronic media it provides a materialist account of video and computer media as they are practised and used today a theoretical section tests the claims of various theses in art history media and cultural theory to account for the variety of video practice in the contemporary scene the remainder of the book is devoted to close analysis of work from amateur video to computer graphics

offering historical and theoretical positions from a variety of art historians artists curators and writers this groundbreaking collection is the first substantive sourcebook on abstraction in moving image media with a particular focus on art since 2000 abstract video addresses a longer history of experimentation in video net art installation new media expanded cinema visual music and experimental film editor gabrielle jennings's video artist herself reveals as never before how works of abstract video are not merely as the renowned curator kirk varnedoe once put it "pictures of nothing" but rather amorphous ungovernable spaces that encourage contemplation and innovation in explorations of the work of celebrated artists such as jeremy blake mona hatoum pierre huyghe ryoji ikeda takeshi murata diana thater and jennifer west alongside emerging artists this volume presents fresh and vigorous perspectives on a burgeoning and ever changing arena of contemporary art

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