

# California Video Artists And Histories

Video Art Theory A History of Video Art Confessional Video Art and Subjectivity Feedback Video Art in China 1985-2020 Video Art Historicized Videography VJ: Audio-Visual Art and VJ Culture Abstract Video Sounding the Gallery Video Art [electronic Resource]. Art and Artists California Video Art vs. TV A History of Video Art Video Art Films and Video for Arts and Communications Art and Asia Pacific Moving Layers Contextual Video in Art and Architecture (color) Esai Tentang Seni Video Dan Media Baru Helen Westgeest Chris Meigh-Andrews Jaye Early Kate Horsfield Qian Yang Malin Hedlin Hayden Sean Cubitt Michael Faulkner Gabrielle Jennings Holly Rogers Glenn Phillips Francesco Spampinato Chris Meigh-Andrews Ira Schneider Corinne H. Smith Alejandro Ladaga Krisna Murti

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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

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

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 anastasia 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

founded in 1976 at the inception of the media arts movement the video data bank is the leading resource in the united states for videotapes by and about contemporary artists the collections include seminal works that seen as a whole describe the development of video as an art form originating in the late 1960s and continuing to the present the first printed catalog of the video data bank s complete holdings feedback offers readers essays on the history of media arts the video data bank video

activism experimental performance art and the on art and artists collection it includes 325 frame grabs and stills from some of the collection s most important pieces and outlines the styles and directions taken by artists throughout the entire history of video art an indispensable guide and reference for artists students teachers and collectors feedback is an essential book for any film and video bookshelf

this is the first book that offers a comprehensive account of video art after the cultural revolution in china with a special emphasis on the way it progressed together with phenomenal socio economic transformations that began in the 1980s it examines its development against social changes and pressures looking at such aspects as the growth of artistic and cultural groups exhibition spaces and art schools charting these changes it prizes out the many zones of influence by the dominant united states while also marking out the many independent features of chinese video art and the conditions that shaped them

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

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

a major change has taken place at dance clubs worldwide the advent of the vj once the term denoted the presenter who introduced music videos on mtv but now it defines an artist who creates and mixes video live and in sync to music this book looks at the artists at the forefront of this amazing audio visual experience

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 jenningsÑa video artist herselfÑreveals as never before how works of abstract video are not merely as the renowned curator kirk varnedoe once put it Ópictures of nothingÓ 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

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

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

while highlighting the prevailing role of television in western societies art vs tv maps and condenses a comprehensive history of the relationships of art and television with a particular focus on the link between reality and representation francesco spampinato analyzes video art works installations performances interventions and television programs made by contemporary artists as forms of resistance to and appropriation and parody of mainstream television the artists discussed belong to different generations those that emerged in the 1960s in association with art movements such as pop art fluxus and happening

and those appearing on the scene in the 1980s whose work aimed at deconstructing media representation in line with postmodernist theories to those arriving in the 2000s an era in which through reality shows and the internet anybody could potentially become a media personality and finally those active in the 2010s whose work reflects on how old media like television has definitively vaporized through the electronic highways of cyberspace these works and phenomena elicit a tension between art and television exposing an incongruence an impossibility not only to converge but at the very least to open up a dialogical exchange

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

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

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