

# **The Second Link**

## **Viewpoints on Video in the Eighties**

# Second Link Viewpoints On Video In The Eighties

**Günter Berghaus**



## **Second Link Viewpoints On Video In The Eighties:**

*Video ausstellen* Katharina Ammann, 2009 Diese Studie liefert erstmals konkrete Ergebnisse wie sich bei Videokunst die Art der Präsentation auf die Rezeption und Entwicklungsgeschichte dieses Mediums auswirkt Da der latente nicht präsentierte Zustand eines Videos in keiner Weise dem sichtbaren Endprodukt entspricht erhält der Prozess des Ausstellens eine ungewöhnliche Relevanz Wird dieselbe Videoarbeit anders interpretiert wenn sie in der Black Box im White Cube als Einzelpresentation oder in einer Videolounge gezeigt wird Und warum stellt Video trotz vierzigjähriger Ausstellungspraxis für Kuratoren und Publikum nach wie vor eine Herausforderung dar 50 kommentierte und abgebildete Fallbeispiele von der documenta 1972 bis zu Ausstellungen im Jahr 2006 beleuchten das produktive Spannungsverhältnis zwischen Künstlern Kuratoren und Besuchern beziehungsweise zwischen Werk Präsentation und Rezeption Die Analysen der verschiedenen Inszenierungsstrategien legen nicht nur offen in welchem Mass die Werkwahrnehmung vom jeweiligen Präsentationsmodus abhängt sondern bieten Antwort auf die zentrale Frage ob und wann die Präsentation konstitutiver Teil des Kunstwerks ist

Canadian Film and Video Loren R. Lerner, 1997-01-01 This extensive bibliography and reference guide is an invaluable resource for researchers practitioners students and anyone with an interest in Canadian film and video With over 24 500 entries of which 10 500 are annotated it opens up the literature devoted to Canadian film and video at last making it readily accessible to scholars and researchers Drawing on both English and French sources it identifies books catalogues government reports theses and periodical and newspaper articles from Canadian and non Canadian publications from the first decade of the twentieth century to 1989 The work is bilingual descriptive annotations are presented in the language s of the original publication Canadian Film and Video Film et vidéo canadiens provides an in depth guide to the work of over 4000 individuals working in film and video and 5000 films and videos The entries in Volume I cover topics such as film types the role of government laws and legislation censorship festivals and awards production and distribution companies education cinema buildings women and film and video art A major section covers filmmakers video artists cinematographers actors producers and various other film people Volume II presents an author index a film and video title index and a name and subject index In the tradition of the highly acclaimed publication Art and Architecture in Canada these volumes fill a long standing need for a comprehensive reference tool for Canadian film and video This bibliography guides and supports the work of film historians and practitioners media librarians and visual curators students and researchers and members of the general public with an interest in film and video

**Sights of Resistance** Robert James Belton, 2001 CD ROM contains Chapters from text Glossary *Digital Currents* Margot Lovejoy, 2004-08-02 Digital Currents explores the growing impact of digital technologies on aesthetic experience and examines the major changes taking place in the role of the artist as social communicator Margot Lovejoy recounts the early histories of electronic media for art making video computer the internet in this richly illustrated book She provides a context for the works of major artists in each media describes their projects and

discusses the issues and theoretical implications of each to create a foundation for understanding this developing field Digital Currents fills a major gap in our understanding of the relationship between art and technology and the exciting new cultural conditions we are experiencing It will be ideal reading for students taking courses in digital art and also for anyone seeking to understand these new creative forms

**Avant-garde Performance** Günter Berghaus, 2017-09-16 How did the concept of the avant garde come into existence How did it impact on the performing arts How did the avant garde challenge the artistic establishment and avoid the pull of commercial theatre gallery and concert hall circuits How did performance artists respond to new technological developments Placing key figures and performances in their historical social and aesthetic context Günter Berghaus offers an accessible introduction to post war avant garde performance Written in a clear engaging style and supported by text boxes and illustrations throughout this volume explains the complex ideas behind avant garde art and evocatively brings to life the work of some of its most influential performance artists Covering hot topics such as multi media and body art performances this text is essential reading for students of theatre studies and performance

Video cult/ures Ursula Frohne, 1999 New York Magazine, 1983-09-12 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

**Gary Hill** Gary Hill, 2000 Time this is what is central to video it is not seeing as its etymological roots imply Video's intrinsic principle is feedback Gary Hill From Interview For more than twenty years Gary Hill has been at the cutting edge of video often setting the terms for its development and pointing it in new exciting directions Since the mid eighties Hill has established himself as one of the major voices in the medium His work has been the focus of major exhibitions and retrospectives at museums in Europe and the United States including the Guggenheim Museum in Soho the Whitney Biennial and the Lyon Museum in France He has received numerous awards including the coveted MacArthur Award 1998 Hill's work focuses on the poetic and philosophical implications of temporal perception Tall Ships for example is a large scale video installation that presents haunting images of isolated human figures in a darkened corridor seen from a distance then close up Hill's representation of time in videos is partly informed by his adolescent experiences as a surfer in Southern California his Learning Curve series invites the viewer to sit at the end of a long table and watch a black and white projection of a wave folding and unfolding upon itself Other themes in Hill's work include meditations on the self referentiality of the medium and explorations of the connections and conflicts between language and image This new volume in PAJ's Art Performance series is the first critical edition devoted to Hill's work Edited by Robert C Morgan it anthologizes a number of critical essays tracing Hill's reception from the mid seventies to today a series of informative interviews as well as a selection of Hill's writings revealing him as an original and articulate thinker The

book also offers a detailed chronology of Hill's career a bibliography and videography and twenty five photos from his installations Morgan's introduction traces Hill's emergence as an artist out of the sixties counter culture and explores how his work creates dialogues with philosophers as diverse as Heidegger Blanchot Derrida and Marshall McLuhan **The Second link** Walter Phillips Gallery,1983 *Canadiana* ,1985 *Biennial Exhibition* ,1991 **Canadian Books in Print** ,2001 Journal of Film and Video ,1986 *Fake* William Olander,Lynne Tillman,New Museum of Contemporary Art (New York, N.Y.),1987 Description *Fake* organized by William Olander To utter the word fake to point a finger and say fraud to declare what was believed to be original counterfeit can promote an extraordinary rupture in the social fabric To create a fake to perpetrate a fraud to pass a counterfeit is literally illegal but in a broader metaphoric sense each constitutes a subversive act which if not prosecutable is not easily tolerated Yet in a global economy increasingly dominated by high technology capable of reproducing copies more real than the real thing the fake is revealed only with great difficulty Indeed for a fake to operate as a fake it must pass as an original circulating freely in our system of late capitalism from the art forgery to the knock off high fashion from the pirated record album to the copyright infringement Catalogue **Publishers Directory** Linda S. Hubbard,1991-11 **Marina Abramović** Marina Abramovic,Marina Abramovich,Kunstmuseum Bern,1998 On M Abramovic winner of the Leone d Oro at the 47th Venice Biennale 1997 and her art **Bill Viola : video installations and videotapes** Bill Viola,Friedemann Malsch,Otto Neumaier,1994 **Flash Art** ,1993 **General Idea, 1968-1984** Kunsthalle Basel,General Idea (Firm),Art Gallery of Ontario,Stedelijk Van Abbemuseum,Québec (Province). Musée d'art contemporain,1984 Norman Cohn Portraits Peggy Gale,Norman Cohn,Art Gallery of Ontario,1984

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