

Between Art History and Media History: A Brief Introduction to Media Art

Chris Wahl

When the first commercial browser was released by Netscape in 1994, it immediately became clear that the Internet was no longer merely an exchange platform geared towards the needs of scientists and software engineers, but that it had evolved into a genuinely popular medium (Tribe and Jana, 2006: 6). The development of the graphical user interface (GUI) that now marked the intersection between man and machine was especially important in convincing even the last remaining sceptic that the computer was not just a simple calculator, but rather a complex medium of communication and for the remediation of, among other things, newspapers, film, and radio (Bolter and Grusin, 2000). It was in this context that terms such as “new media” and “media art” first appeared and were retrospectively applied to just about every new movement that had emerged in the arts since the 1960s (Daniels, 2011: 61-62). At the same time, exploring the computer’s potential as a medium helped further the idea that every kind of art had always been media art, inasmuch as the term “media” can also refer to all sorts of tools, appliances, machines, artificial extensions of the body etc. However, the precise nature of these concepts as well as the differences between them are hardly clear cut. It is nevertheless possible to define “new media art” as a general term for every kind of art that is created with the help of a computer. Furthermore, there are several synonyms and subdivisions: Occasionally, one hears terms such as “multimedia art,” “digital art,” “computer art,” or “interactive art”; then there is also “net art,” which is found on the Internet and can be accessed from any personal computer; and finally there is “installation art” that is characterized by its specific location and concrete materiality.

Within this genealogy, “video art” plays a paramount role. This is due on the one hand to its technological basis, namely the transformation of sounds and images into electronic signals, which constitutes something of a thresh-

old that divides the analogue from the digital. It is hardly surprising, then, that some of the pioneers in video art were also pioneers in using the computer for artistic ends. On the other hand, beginning in the late 1960s, the new medium of video became attractive for artists from different realms of expression (music, dance, performance, political agitation, experimental film, etc.), all of which had recently experienced a transformative phase. Against this technical and thematic backdrop, video art ushered in a first stage in the remediation of established media forms, a process that digitization later compounded. But the most significant change wrought by video art lay in the way it challenged and ultimately redefined the traditional concept of art. The fact that galleries and museums nowadays exhibit not just paintings, photographs, and classical sculptures but also electronic and digital installations, speaks to video art's enduring legacy. Thus Boris Groys has rightly observed that the presence of video art in museums marks the beginning of a new era. While previously one could spend as much time as one liked contemplating a painting, the new visual works with their moving images and accompanying sounds unambiguously dictate the amount of time a visitor has to invest to experience the artwork in its entirety (Groys, 2006: 50-57).¹ "Time-based art" has accordingly now become the term of choice for this genre. Of course, everyone is free to resist the dictates of duration. The practice of displaying video art in so-called "loops" is designed to achieve precisely this; people may come and go as they please and begin, interrupt, and resume the viewing anytime they want.² Some artists, such as Rodney Graham in *Vexation Island* (1997), develop a playful approach to the established form of the loop by constructing the narrative so that it resembles a never-ending cycle. In this respect, the display of video art in museums ties in with exhibition practices that were previously associated mainly with Early Cinema or with erotic movie theatres whose demise was, ironically, triggered by the mass availability of videotapes. In cases where audiovisual artworks transcended the possibilities of the traditional gallery space, the "black box" had for a long time been the solution of choice (Paul, 2008: 53,75) and in that context, the work on display indeed assumed an air of the secret and forbidden, or even encouraged a retreat to the safety of childhood.

The emergence of new media art in the 1990s triggered a renewed interest in video art, which is evinced by a host of new publications in which the two phenomena are treated separately (sometimes even by the same authors), even though they are in fact closely related. At universities, the time-honoured discipline of art history responded to this renewed interest, and scholars began studying other forms of images, mainly moving ones, as well as types of image production that differed from the classical artist-centred context. As a result there are now new academic disciplines such as "Visual Studies" or "*Bildwis-*

senschaften.” But film and media studies, too, can hardly avoid engaging with audiovisual art. Many film historians still insist on a clearly defined boundary between the cinema and the museum, in spite of the fact that video art has long rendered this distinction obsolete. In this introduction, I will focus mainly on the history of video art with the aim of highlighting some basic elements that are specific to media art as a whole.

Just as the Internet in its early years mainly served as a platform for sharing images and photographs with a larger audience (Baumgärtel, 1999: 14), the video camera was initially often used for documenting performances. What quickly emerged in both cases, however, was a focus that subsequently came to dominate (new) media art and perhaps even constitutes a specific characteristic that sets it apart from traditional art, namely the *dispositif*. Media art is highly self-reflexive in that it frequently displays the conditions of its own production and reflects on the “apparatus” in which its production and reception are inextricably tied together. Moreover, it consistently addresses the viewer, and it sees the relationships between artwork, environment, and man, and between the product and its user as its foremost concerns.³ In this respect, one could, following Nam June Paik, describe media art as a kind of “practical media theory” (Daniels, 2011: 65). Paik is the pivotal figure in any history of media art. It seems as if he experimented with, or at least thought about, practically everything done in the field through to the present day. Baumgärtel (10), for example, sees him as a pioneer of net art because of his “electronic superhighway” project, which he conceived in 1974 for the Rockefeller Foundation, even though it was never actually realized. Legend would have it that the Korean-born Paik was the first artist to purchase one of the lightweight video recorders that had just been introduced by Sony (the TCV-2020) in New York on 4 October 1965, that he made recordings of Pope Paul VI, who was visiting the city, and that he showed them to the public on the same evening in the “Cafe au Go Go” in Greenwich Village.⁴ “Lightweight” in this case means 34.7 kilograms which represented something of a quantum leap compared to the huge machines that were then still being used by television stations. Paik had not even opted for the most practical recorder but had instead chosen one with an inbuilt television screen. The Sony CV-2100 would have weighed only 25 kilograms, which, in addition to the fact that the footage has been lost, is why his account has often been questioned. Be that as it may, the legendary nature of this story is what makes it an especially fitting myth of the origin, the zero hour of video art. Françoise Parfait emphasizes that video proved to be an ideal medium for the women’s movement insofar as it was new and not mired in tradition, and could thus be an agent in overcoming patriarchal structures in, for example, the film industry (2001: 260).⁵ Shigeko Kubota, who was married to Nam June Paik for almost 30 years, is said to have proclaimed: “Video

is Vengeance of Vagina. Video is Victory of Vagina” (Meigh-Andrews, 2006: 8). The video recorder’s compactness, its relatively cheap price, and the fact that recordings could be viewed straight away and did not require a complicated development process (like film) meant that it was ideally suited to the purpose of documenting things with great immediacy, similar to what had just emerged in film under the name of “Direct Cinema” or “Cinema Vérité,” and to being screened on television, the number one mass medium.

While the political and social upheavals of the 1960s are usually associated with student protests, the peace movement, environmentalism, sexual revolution, feminism, Black Panthers, and the gay and lesbian movement, the sphere of art produced its own Zeitgeist-evoking terms, among them Conceptual Art, Minimal Art, Anti-Art, Land Art, Body Art, Pop Art, and Fluxus. What these labels have in common is that they imply a change in the concept of the artwork, emphasizing its procedural, immaterial or simply everyday character. It is no coincidence that the Fluxus artist Dick Higgins coined the term “Intermedia” in 1996 in order to designate and propagate the increasingly fluid nature of traditional genre distinctions. Fluxus was founded in 1962 in New York by George Maciunas who, like his friend Jonas Mekas, was also born in Lithuania. Mekas himself was an important figure in the experimental film scene, not least because he had founded the magazine *Film Culture* (1954), the Filmmaker’s Cooperative (in 1962 together with Emile de Antonio), and the Filmmaker’s Cinematheque (1964) from which the Anthology Film Archive emerged in 1970; to this day, it houses the world’s largest collection of avant-garde film art. Paik and Maciunas had met in 1961 and Paik subsequently became one of the most important exponents of Fluxus, a multimedia movement aiming to reconcile art and life that can be traced back to both Dadaist concepts and to the teachings of Zen Buddhism. On 11 March 1963, Paik, who had come to Germany as a music student in 1956, opened his exhibition “Exposition of Music – Electronic Television” in the Galerie Parnass in Wuppertal. Displaying the influence of Paik’s mentor John Cage, the exhibition included modified pianos and other objects such as twelve television sets, the screens of which Paik modulated with the help of a technique that had been developed over months by electrical engineers. But Paik was not the first artist to engage in this practice of manipulating television images. On 14 September 1963, also at the Galerie Parnass, another Fluxus artist, Wolf Vostell, presented *Sun in Your Head*, a six-minute-long “dé-coll/age”; this newly coined term denoted an aggressive act that consisted of tearing down, smudging, and interrupting established visual structures.

Although this work is now unanimously classified as video art, the artist actually had to use a 16-mm camera to record the lines he had changed as they appeared on the television screen. The first known use of videotape, on

1.1

Wolf Vostell, *Sun in Your Head* (1963). Courtesy EYE Film Institute, the Netherlands.



| 29

the other hand, must be attributed to an artist whose oeuvre is widely seen as representative for mixing art with the world of consumption, and for the transgression of traditional media boundaries: It was Andy Warhol who, in 1965, used video camera equipment (made by an American manufacturer) to shoot footage of Edie Sedgwick, his Factory Girl, in profile. He then placed her, face-front, next to a huge monitor on which the previously recorded images were playing, and recorded this with a 16-mm camera. The result, which Warhol called *Outer and Inner Space*, made it look as though Edie was talking to herself. Warhol was thus the first artist to mix film and video techniques, and he may have even presented his video footage in public before Paik did (Rush, 2007: 52). But this, again, belongs to the realm of legend. In 1968, videotape finally made its first appearance in the art world. An exhibition at the Museum of Modern Art in New York entitled “The Machine as Seen at the End of the Mechanical Age” featured a primitive video installation by Paik that consisted of footage he had shot of New York’s Mayor Lindsay in 1965. In 1969, also in New York, a group exhibition took place entitled “TV as a Creative Medium,” which was the first of its kind exclusively devoted to video art (see Fig. 1.2 in color section). It featured, along with Paik, works by other pioneers including Frank Gillette and Ira Schneider.

The first really portable ½-inch devices (the most prominent being Sony’s DV-2400, also known as “Portapak”) were introduced in 1967 and immediately triggered a real video boom. At first, they could merely record images but not replay them and, obviously, used open reels; however, they quickly became more powerful and user-friendly. The Japan Standard I, agreed upon in 1969, was intended to guarantee mutual interchangeability between the different brands. When thinking about early video art, it is certainly worth bearing in

mind that most of it was produced for low-contrast black-and-white televisions, because color recordings were still quite expensive. The fact that different systems, many of which have by now disappeared, were competing with one another for many years presents archivists and restorers of video art with the difficulty of having to find and preserve the appropriate hardware.

Also of fundamental importance is the connection between video technology and television technology. The projector and the screen are combined within a closed *dispositif*, as it were, namely the television/monitor (Parfait, 2001: 155). The video image, unlike the film image, consists of two sets of 25 half images that are written continuously in lines, from left to right and from top to bottom. This image can then be immediately controlled, thereby allowing the creation of “closed circuits” and thus an interactive participation in the artwork; another possibility is working with “feedback,” that is with an infinite mise-en-abyme.⁶ The fact that audio terms appear in this context is certainly no coincidence, given the medium’s “fundamental audiovisuality” that Yvonne Spielmann has emphasized: “audio signals govern the way the video looks, and, vice versa, the information contained in the video signals can be broadcast visually and audibly at the same time” (2008: 1) – hence the term “video noise,” or “snow,” its colloquial equivalent – which refers to the visualization of electronic and electromagnetic noise. Video pioneers Steina and Woody Vasulka famously explored this phenomenon in their work, such as in Woody’s *C-Trend* (1975) where one simultaneously sees an image and its sound in the shape of a moving graphic noise (Parfait, 2001: 118). In Steina’s *Violin Power* performances (1970-1978), she used the sound she had recorded of her playing the violin to manipulate the visual recording of the performance (Spielmann, 2005: 201). Improvisation, occasionally provocation, and almost scientific experimental designs are recurring themes in media art, as will be discussed in the following section.

30 |

PERFORMANCE AND INTERACTION

Many performance artists, such as Robert Rauschenberg in the United States and Günter Brus and Otto Mühl in Austria, began their careers as painters. Brus and Muehl were exponents of what was called the “Wiener Aktionismus” that involved acts of almost masochistic self-mutilation, as documented by the experimental filmmaker Kurt Kren. Two important video artists were to emerge from this movement, VALIE EXPORT and Peter Weibel. While Weibel, in his television performances, attempted to expand the performance space to another medium (see Belting and Weibel, 2005),⁷ EXPORT, with whom Weibel frequently collaborated, sought to distance herself from the Actionists by

developing a provocatively feminist style. Happenings, with their hybrid and collage-like nature, relied on a whole array of different media and arts, and sought to actively involve the audience by means of improvisation, as pioneered by Allan Kaprow and Dick Higgins. In Europe, more precisely in Paris, it was apparently Wolf Vostell who organized the first “happening” (Eamon, 2009: 72). Vostell was known not only for covering or burying televisions in concrete, but also for occasionally destroying a TV screen with a rifle (Malsch, 1996: 23).

These beginnings gave way to four basic kinds of video practice: the use of video on stage; the live manipulation of video images by the video jockey; the documentation of performances/spectacles/events; and, the video performance in which the *dispositif* plays a crucial role. Today, using video on stage is a standard theater practice. It is possible to distinguish between two different forms: the live recording, and the screening of pre-produced material (the latter can be traced back to Erwin Piscator in the 1920s, though he used film material (Kaenel, 2007: 93)). Actors on stage may interact with such pre-produced images in fascinating ways, as was demonstrated by Pina Bausch in *Danzon* (1995). One of the pioneers of using live recording on stage was Wolf Vostell who in 1978 staged a Hamlet production where actors were given video cameras that could be controlled on 20 screens (Parfait, 2001: 172). Other artists/collectives working in this tradition include the Canadian Robert Lepage, Frank Castorf at the Berlin Volksbühne, and the Wooster Group in New York. Besides interacting with images, this tradition explores the possibilities of transmitting images from “spaces not visible to the audience” (Kaenel, 2007: 94), and of supplementing the total view of the audience with close-ups. The British director Katie Mitchell has gone furthest in using video on stage. For her production of Virginia Woolf’s *The Waves* at the National Theatre in London in 2007, Mitchell, together with video artist Leo Warner, for the first time had an entire film produced live on stage.⁸ At any point during the play the audience can choose to either watch the film on the screen above or follow what is happening on stage where actors, musicians, noise makers, and photographers, with the help of several props and working from lots arranged in parallel and consecutive rows, generate shots that are then edited live at a control desk. The technically inferior live recordings are not archived or used again once the performance is over.

Stage events such as Andy Warhol’s road show *Exploding. Plastic. Inevitable*, on which he collaborated with Paul Morrissey, his right hand, and with the band The Velvet Underground and the singer Nico in 1966-1967, quite consciously translated the performance idea into an audiovisual spectacle of light effects, projections, music/noise and dance (see Fig. 1.3 in color section). Warhol made live recordings of the performance. The real breakthrough, however,

came with the rise of electronic music towards the end of the 1970s, and especially of house music in the 1980s. The term video jockey was initially reserved for the presenters of video clips on MTV; soon, however, it was applied to the “directors” of video installations (some VJs like to think of themselves as filmmakers) whose live performances drew on found film and television footage as well as on pre-produced (occasionally also animated) material, while also interacting with the music and the feedback provided by the audience (Faulkner and D-Fuse, 2006).

The foremost action artist of the 1960s and 1970s in Germany was surely Joseph Beuys, who taught at the Düsseldorf Kunstakademie and whose performances were inspired by an encounter with Paik and Maciunas in 1962. As far as video is concerned, however, it proved to be a particularly popular medium with women artists who used it to showcase and explore public (clichéd) body images as well as their very personal ones. Carolee Schneemann was probably the most well-known American performance artist; on video, the most memorable work, however, was done by Joan Jonas during the 1970s, blending performance, dance and a playful engagement with the camera and its observing function (Spielmann, 2005: 146) in a way that made sense both as a live performance and as a subsequent installation and videotape (London, 1995: 16). One of the great performance artists of all time is surely Marina Abramovic, who for some years now has been engaged in an intense exploration of issues such as “reperformance” (2005, *Seven Easy Pieces* at the Solomon R. Guggenheim Museum in New York) and the documentation of her own performances. Some of her famous early work, which she created together with her long-time partner Ulay, was also partially documented on video, as in *Imponderabilia* (1977), where visitors to an exhibition were welcomed by the two artists in the nude and forced to pass the entrance by squeezing in between their naked bodies. Chris Burden used video to document a more extreme experience when he had an assistant shoot him in the arm in *Shoot* (1971) and Dennis Oppenheim recorded a somewhat less brutal case of self-harming in *Arm Scratch* (1970).

While these artists pursued a more or less documentary approach, there are others, especially in the 1970s, that display a more intense consciousness of the video *dispositif*'s specific potential, such as the possibility of controlling the recording in real time, of continuing the performance in the camera or during postproduction, and relying on close-ups as the ideal camera distance for contemporary screens. As far as women artists go (if one wishes to maintain this classification along gender lines), one may think of the above-mentioned Joan Jonas and her *Vertical Roll* (1972), or of *Raumsehen und Raumhören* (*Seeing Space and Hearing Space*) (1974) by VALIE EXPORT, who in this video seems to occupy different positions in space, accompanied by synthetic sounds of varying intensity, although it is actually a closed-circuit piece that was produced

during the performance. The impression of movement was created with the help of “four video cameras, six monitors and one vision mixer,” while the artist in fact occupied the same position throughout the entire performance (Stoschek, 2006: 142). Then there is Ulrike Rosenbach, a master class student under Joseph Beuys, in whose most famous piece *Glauben Sie nicht, daß ich eine Amazone bin* (*Don't Believe I Am an Amazon*) (1975) the late-medieval portrait of Madonna of the Rose Bower and a video image of the artist posing as a female warrior shooting arrows at the painting are superimposed on each other, thus juxtaposing two anachronistic clichés of women.⁹ One of the most productive male performance artists and a pioneer of the genre is Bruce Nauman. In *Lip Sync* (1969), a typical Nauman video, one sees a close-up of the artist repeating again and again, for an entire hour, the expression quoted in the title. The dryness of his mouth, the fatigue and tension of his facial muscles, induced by the near endless repetition of the same movement, are palpable, and its almost desperate materiality is further emphasized by the gradually shifting sound track.¹⁰ Another prominent video performer of this period was Vito Acconci who, in his monologues and implicit dialogues, addresses the screen and the imaginary viewer behind it as if interacting with a mirror, while the camera remains perfectly still, as in *Centers* (1971), *Theme Song* (1973), or *Turn-On* (1974). His works thus simultaneously become a staged self-reflection and a critique of television.

The stage and the performative act are also relevant factors in video installations, as can be seen in the works by Tony Oursler, who combines video projections with theatrical props and decors (Rush, 2007: 121, and Haustein, 2003: 96). But even more fundamental to the history of video installation than the theatrical quality of its objects and their presentation is the behavior of the viewer which, in many cases, became inscribed in the art work's functionality and, going by the label of “interactivity,” extends into the worlds of cyberspace and contemporary game culture. Les Levine in Toronto and Martial Raysse in Paris were among the first to experiment with viewer participation, in 1966 and 1967 respectively (Parfait, 2001: 130). At an epoch-making exhibition in 1969 entitled *TV as a Creative Medium*, Gillette and Schneider, in *Wipe Cycle*, displayed several television sets on which slightly delayed live images of the gallery visitors were shown, occasionally interrupted by TV commercials (London, 1995: 14). For Peter Weibel's *Publikum als Exponat* (*Audience as an Exhibit*) (1969) at the Viennese exhibition *Multi Media 1*, visitors

were interviewed and filmed with a video camera. These interviews were shown live on televisions in other parts of the gallery. Visitors could also ask to repeat the most recent tape or other tapes on another television so that a visitor could watch himself repeatedly.¹¹



1.4
Frank Gillette and Ira
Schneider, *Wipe Cycle* (1969).
Courtesy Electronic Arts
Intermix (EAI), New York.

34 | In Germany, *Der magische Spiegel* (*The Magic Mirror*) (1970) by Telewissen – Herbert Schumacher was the first performance in which the subject of reception was also the object of presentation; in this case, pedestrians in the city of Darmstadt suddenly and inexplicably saw themselves on a refashioned television set.¹² The 1970s saw further developments in this field when Peter Campus constructed 15 closed-circuit-installations (Rush, 2007: 85), among them *Double Vision* (1971) and *Interface* (1972). In the latter installation, the visitor stands in front of a wall of transparent glass; on it he sees, simultaneously, two images of himself: one is his inverted mirror image, the other is recorded by a camera behind the wall and screened onto it by a projector in front of the wall (Kacunko, 2004: 96). By the end of the 1960s, VALIE EXPORT was also working on what she explicitly termed “video installations” (Rush, 2007: 95) such as *Autohypnosis* (1969/1973).¹³ The video installation’s interactive aspect, which is crucial to all these works, neatly captures the fact that they are, to use Nelson Goodman’s concept, allographic versions of an idea or of a concept that can never be exactly repeated and thus never be copied (Parfait, 2001: 137). Finally, it is important to distinguish between footage that is screened on a monitor and footage that is projected into a space or onto a carrier surface. It is also often the case that real and slightly delayed live material is blended with stock footage.

INSTALLATIONS AND PROJECTIONS

According to Dieter Daniels, Marcel Odenbach must be called a “pioneer of the new format of the single-channel-video installation that has now become common,” where only one image source becomes visible (Daniels, 2011: 43).

Dachau (1974) by Beryl Korot on the other hand was, according to Margaret Morse (1991: 163), the first installation to experiment with displaying multi-channel video material on different monitors (four in this case).¹⁴ The simultaneous coexistence of images in video installations can be used dynamically, as in *Win, Place, or Show* (1998) by Stan Douglas: two projection surfaces, tilted against each other, each show one half of a six-minute scene involving two people. The scene is screened as a loop but with varying combinations of the 2x10 camera positions so that it takes two years for a particular combination to repeat itself.¹⁵ Eija-Liisa Ahtila also likes working with several projection surfaces on which different parts of a story are performed. This approach derives, of course, from a filmic device, the split-screen, and may be traced back to the film *Napoléon* (1927) by Abel Gance, which was designed as a triptych. On Ahtila's *If 6 was 9* (1995), Spielmann writes:

The video work does not remove the splintering of the various perceptions of reality at all; on the contrary, subjective realities become consequently more complex, as processes are shown on the level of visual presentations, which display from very little to nothing in common with the auditively narrated “content” (Spielmann, 2008: 221).

| 35

As Mathilde Roman (2008) rightly observes, this type of installation not only defines the amount of time a viewer must spend on the artwork, it also requires him or her to actively engage the surrounding space, as is the case with sculpture.

Although video projectors only started appearing on the market around 1980, the first explorations into the creative possibilities of *film* projections in the form of overlapping images on several screens were carried out in the 1920s by the animation film pioneer Oskar Fischinger. In the 1960s, the name “expanded cinema” was coined to designate such shows, some of which involved further light and musical effects, while other variants were rather more ascetic and austere; the name can be traced back to Stan Vanderbeek and his *Movie-Drome*, a theater for multiple projections that was built in 1963.¹⁶ Other important precursors included Malcolm Le Grice of the London Film Maker's Cooperative (LFMC), founded in 1966, as well as Robert Whitman who did much to modernize theater in New York by incorporating projections in his pieces (Eamon, 2009: 70; Parfait, 2001: 71). Edgar Reitz presented his experiment *VariaVision* at the International Transport Fair in Munich in 1965 (see Fig. 7.5) and described it thus:

A large, dark, rectangular room. A total of 16 screens float above the viewers' heads, arranged in rows of four, so that every row includes two Cine-

mascope images and two normal-sized colour images. 16 corresponding film projectors sit on a structure of pipes and bridges in the ceiling. (...) A system of 24 groups of loudspeakers projects electronic music from beneath the ceiling. The performance has neither beginning nor end (Reitz, 1983: 33).

By contrast, Michael Snow's *Two Sides to Every Story* (1974) presents a more austere variant: images of a woman are projected on two sides of an aluminium screen hanging from the ceiling; the images were recorded from different angles so that the viewer must walk in circles to understand what is happening (Rush, 2007: 79). This two-sided projection is now also common in video art, as can be seen, for example, in *Rocking Chair* (2003) by David Claerbout. Here, too, a woman is depicted: viewed from the front, one sees her rocking in her chair on the veranda; walking around the image, one now observes her from behind as she pauses and turns, as if she had heard something (Newman, 2009: 97). This kind of arrangement can, in its basic form, be traced back to pre-cinematographic times when the diorama contained daytime and nighttime views in a single image that were made visible by turning the lighting on or off; similarly, the panorama displayed historical events (such as battles) in a closed circuit combining both paintings and objects.

This general interest in the possibilities of spatial arrangements often imperceptibly gives way to a concrete enthusiasm for architectural questions. Aernout Mik (see Hruska, 2009) is a case in point, as is Iñigo Manglano-Ovalle who, for *Le Baiser / The Kiss* (1999), traveled to Mies van der Rohe's Fransworth House in Plano, Illinois, to "paint" on its glass façade (Rush, 2007: 225, 178). Judith Barry likewise uses unusual materials such as glass windows and places such as the cupola of the Financial World Center in New York as projection surfaces for her installations. In some cases, capitalism even creates its own artworks: Times Square is a multimedia installation of which Antonio Muntadas only had to avail himself to make *This is Not an Advertisement* (1985). Since the year 2000, a 60-second-long video work is screened there once every hour as part of *The 59th Minute* project.¹⁷ It was produced with the support of "Creative Time," a non-profit arts organization founded in 1974, which was also responsible for Doug Aitken's outdoor installation *Sleepwalkers* (2007) in which eight different image channels were projected around the Museum of Modern Art every night during one winter month.¹⁸ For the opening ceremony of the 2006 World Cup in Frankfurt, Germany, Aitken's colleague Marie-Jo Lafontaine choreographed significantly larger amounts of light, visual, and audio material (*I Love the World, Skyarena* (2006)).

Such productions ultimately involve two extremes: the monumental/material, or the emphasis on form and the *dispositif* on the one hand, and, on

the other, the dissolution of every kind of audiovisual art into its ungraspable elements light and noise. It is certainly no coincidence that Lafontaine also created huge sculptures from monitors, using 27 for *Les larmes d'acier* (1987). Paik had only used 12 for his 1963 exhibition *Exposition of Music – Electronic Television*; these were arranged individually, while Gillette and Schneider did the exact opposite for what was perhaps the first “video wall” which they called *Wipe Cycle* (1971). In the 1970s, David Hall created works such as *7 TV Pieces* (1971) or – together with Tony Sinden – *101 TV Sets* (1972-1975). But the most famous sculpture in video art was, once again, created by Paik: “His *TV-Buddha* [1974] became so popular that he used this theme again and again in new compositions, rearranging, changing and reinterpreting it” (Haustein, 2003: 99-100). The early video sculptures in particular exuded an air of the “ready-made,” as if they had been moved from the living room straight into the gallery space where they represented nothing but themselves. This impression is due, of course, to the central and variable role that television occupied for a long time as an “animated” piece of furniture (Acconci, 1991: 128). This is reflected in a contemporary installation, *Küba* (2004) by Kutlug Ataman, where 40 old-fashioned television sets are scattered through a room, and the visitor wanders from one to the next and listens, one at a time, to the stories people tell of their life in the Istanbul shantytown slum of the same name.

| 37

In contrast, other artists experimented with the basic elements of cinema, above all Anthony McCall whose *Line Describing a Cone* (1973) has become legendary: A ray of light suddenly enters a dark room filled with mist; within this *dispositif*, it is capable of feigning three-dimensional shapes of every kind, of simulating their emergence and dissolution (see Fig. 1.5 in color section).¹⁹ The special allure of this “ur-form” of every type of projection art derives from the way the audience is invited to participate. The virtual bodies of light and the real bodies of human flesh mutually fertilize and destroy one another. This kind of interaction is physical and confrontational in a way that is difficult to achieve in the ostensibly interactive media constellations of the digital age. These ideas were taken on and continued by Mary Lucier and Lis Rhodes. In *Paris Dawn Burn* (1977), Lucier exposed the light-sensitive parts of her video camera directly to the sun, while Rhodes, in *Light Reading* (1979), used light to “write” on a filmstrip. Finally, Al Robbins, in *Realities 1 to 10 in Electronic Prismings* (1984) designed simple feedback experiments such that the original recording vanished and only pure light remained (London, 1995: 17).

DISPOSITIF AND DECONSTRUCTION

38 |

Just as Paik's installation *TV Candle* (1975), where a burning candle was placed into the shell of a television set (Parfait, 2001: 141), had reduced these popular devices to their outer form and exposed them, as it were, as hollow boxes functioning as lanterns, the installation *Ming* (1999) by James Turrell aptly reflects a common concern of contemporary television reception, namely that it encourages a thoroughly passive mode of reception, while simultaneously exploring another, that of the "window to the world". The installation consists of a TV chair in which the viewer is invited to sit, as well as of a wall into which a rectangle is inserted, evoking the shape of a television image that exudes a moving, changing light without broadcasting an actual program (Parfait, 2001: 16). In its critique of television culture, the installation is similar to *Images from the Present Tense 1* (1971) by Douglas Davis who simply turned a television around so that it faced the wall (Parfait, 2001: 19). The ideology of television and its manipulative power were, during the first 20 years of the medium's existence, one of the main motivations behind video art, almost its *raison d'être*. Artists developed different strategies to combat this powerful ideology that assumed the role of both a model and a negative stereotype, such as interrupting and distorting the technical signals, promoting formal and institutional change from the inside, appropriating a broadcast's contents, as well as restaging and rewriting the medium's functions. Some examples of signal distortions were already mentioned above – Vostell's video decollages and the audiovisual experiments and performances by the Vasulkas. Nam June Paik's video work also belongs in this context in that it involved techniques such as distorting the television image by redirecting the flow of electrons with large magnets (Ross, 1986: 170).

In the United States, the late 1960s saw the formation of several groups, both on the East and West Coast, with names such as Videofreex, TVTV (Top Value Television), T.R. Uthco, Video Free America, Optic Nerve, People's Video Theater or Global Village, who availed themselves of the new portable video equipment to produce an alternative television that was itself media critical. They aimed to lift the barrier between sender and viewer, while not completely tearing it down (Boyle, 1991). Like so many initially dynamic counter-cultural movements, this was also absorbed by the establishment; its protagonists either changed fronts or their contents and methods were widely taken on and adapted. To some extent, they can be seen as predecessors of today's Internet pirates; like them, these groups had a penchant for martial rhetoric as evidenced by their war manual *Guerilla Television*, which was published in New York in 1971. Its author, Michael Shamberg, had founded the "Raindance Foundation" in 1969 together with Gilette and Schneider, a sort of counter-

cultural think tank that published one of the first video-art readers (Schneider, 1976). Then there was “Ant Farm,” a group of visionary architects who, as concept artists, had bought their first Sony Portapak early on, in 1970, and in 1975 realized the video performance *Media Burn*, a mockumentary in the vein of a television report that broadcasted from a live event in which two men in a car tear through a wall of television sets (Mellencamp, 1988: 200).

Wolf Vostell’s *Sun in Your Head* (1963) not only contained deliberately distorted television broadcasts, it also anticipated, by means of montage, the practice that was later to become known as “zapping” (Parfait, 2001: 23); furthermore, by recording this performance, he paved the way for a creative appropriation of television footage. David Hall’s *TV Fighter (Cam Era Plane)* (1977) similarly anticipated a phenomenon that was only to develop several years later. Rather than distorting the television image, he superimposes a target on the footage he is filming which is clearly reminiscent of the first-person-shooter games that are popular today. Klaus vom Bruch is also relevant in this context, as “one of the few artist of the 1980s to devote himself exclusively and explicitly to the different formats of video art” (Schmidt, 2006: 167). In 1975 he founded, together with Marcel Odenbach and Ulrike Rosenbach, the Cologne-based Alternativ Television (ATV), where visitors were invited to watch performances and from where illegal broadcasts were transmitted into the neighborhood. In *Das Schleyer-Band I/II* (1977/1978), Vom Bruch created a collage of television material that critically reflected on the news coverage of the kidnapping and murder of Hanns Martin Schleyer, president of the German Federation of Employers, by the terrorist group The Red Army Fraction (RAF). In *Das Duracellband* (1980), Vom Bruch explored television’s commercial logic as well as the relationship between weapons and optical instruments and mass media in a way that anticipated related arguments later made by Paul Virilio (1984). Dara Birnbaum, by contrast, dealt critically with the one-dimensional image of women in television, such as in *Technology/Transformation: Wonder Woman* (1976) or *Kiss the Girls: Make Them Cry* (1979). In the early 1980s George Barber became a leading figure of “Scratch,”²⁰ a movement of video artists that similarly pilfered material from the audiovisual jungle to re-edit it into three- to five-minute-long pieces that were set to the rhythm of a hip-hop sound track. With the publication of *The Greatest Hits of Scratch Video* in 1985,²¹ Barber’s considerable impact soon extended to the sphere of music video production and television advertising (Hayward: 1990, 134). The omnipresence of advertising was also highlighted in Daniel Pflumm’s *Logos auf Schwarz* (1996), a sample of company emblems shown on television. Gabrielle Leidloff’s *Moving Visual Object* (1997) by contrast explored what was the perhaps greatest media spectacle of the 20th century since the coronation of Elizabeth II (1953): Princess Diana’s funeral.

The enlarged and blurred projection of the small television image renders the live broadcast of this cultural event strange and unfamiliar. By selectively choosing only a few digitized images, Leidloff puts the propagandistic and mythical language of mass media into critical perspective and shows that it has neither an objective nor a representative (Haustein, 2003: 105).

Alexander Lorenz similarly ridicules the informative value of the routine television flow in *Ich lehre euch (I Teach You)* (2008) by filtering individual words from the mouths of news anchors, guests in talk shows, game shows, and elsewhere, and rearranging them to produce the prologue of Friedrich Nietzsche's *Thus Spoke Zarathustra*.²² Christoph Draeger's *Feel Lucky, Punk??!* (1998) on the other hand is something of a hybrid: the artist combines extracts from well-known films such as *Taxi Driver* (1976, Martin Scorsese) or *Pulp Fiction* (1994, Quentin Tarantino) as they were shown on television with imitations of the same sequences, this time performed by lay actors and set against the original soundtrack (Parfait, 2001: 300). "Reenactment" is a useful strategy to revitalize images whose popularity has reduced them to a merely ritual significance and whose original meaning has consequently been lost. The assassination of John F. Kennedy was perhaps the first media event where people could still remember years later exactly when and where they had first seen the television images. It seems safe to assume that every American had watched the Zapruder-film, the amateur footage of the events in the presidential car, at least once – or more likely several times – during the 1970s. This inspired two guerilla groups, Ant Farm and T.R. Uthco in *The Eternal Frame* (1975), to stage a haunting Cinéma-Vérité-style reenactment of the images that had become part of the national memory (Mellencamp, 1988: 214). A more recent example of such large-scale media events, of course, is 9/11. Herman Helle from the Dutch artist collective Hotel Modern produced a four-minute video about the attacks. With juice cartons functioning as skyscrapers and clay dolls as people, the video not only evokes the familiar television footage but also depicts what happened inside the building. The result, entitled *History of the World, Part 11* (2004), works equally well as a video clip because it is set to David Bowie's song *Heroes*.²³

In *Confess All On Video. Don't Worry, You Will Be in Disguise. Intrigued? Call Gillian* (1994), the artist Gillian Wearing reenacted "TV confessions" made by guests in talk shows, having searched for and found suitable candidates by putting the advertisement quoted in the title in *Time Out*. In *Electronic Diary* (1984-1996), Lynn Hershman simultaneously satisfies and undermines television culture's superficial interest in people's private lives (see Spielmann, 2005: 212) by blending invented and real, relevant and trivial information in a

monologue and confiding it to the camera. Rather than reenacting recognizable television events or formats, an artist may also use the “language” of television. Thus Stan Douglas designed several *TV Spots* (1987) that relied on the typical devices of TV commercials and were later actually broadcast in such a context, yet they contained some deliberate mistakes (Parfait, 2001: 265). Then there are those tapes that focus not on content but on the way viewers behave, as in Richard Serra’s *Television Delivers People* (1973), a compilation of catchy phrases conveying unpleasant truths about the popular mass-medium, or in William Wegman’s work, who in the 1970s made videos of his Weimaraner dog to show how modes of reception are shaped by conditioning. *Reverse Television* (1984) by Bill Viola, where the viewer observes people watching television, also belongs in this context. The idea of showing not action but reaction goes back to Hitchcock’s *Lifeboat* (1944) and has been a part of the canon of filmic language ever since. An explicit focus on the viewer of a performance, however, is also not entirely new; it can be found in *Par desmit minutem vecaks / 10 minutes older* (1978, Herz Frank) as well as in more recent works of video and film art such as *Teatro Amazonas* (1999) by Sharon Lockhart and *Shirin* (2008) by Abbas Kiarostami.

| 41

In March 1969, the Boston television station WGBH broadcast a program titled *The Medium is the Medium*. It was the first television show to have been co-created by artists, including, in this case, people such as Nam June Paik, Allan Kaprow, and Peter Campus. In Germany, Gerry Schum developed a similar idea in the late 1960s and founded the “Television Gallery” whose first program “Land Art” was broadcast in April 1969 by ARD, one of Germany’s two public broadcasting stations. Other programs included Jan Dibbets’ *TV as a Fireplace*; it was here that the idea of marking the end of transmission not with the station logo but instead with the picture of a fireplace or of railroad tracks (in reference to the “phantom rides” of Early Cinema) first took shape (see Fig. 1.6 in color section). From 1970 onwards, Schum shifted his efforts towards building a video gallery in which he offered unlimited editions of tapes for sale, a somewhat daring endeavor, since at that time not only “the cultured people working in television did not regard the electronic medium as an independent and artistically self-contained medium worthy of promotion” (Herzogenrath, 2006: 25). One of the tapes produced prior to Schum’s suicide in 1973 was Imi Knoebel’s *Projektion X* (1972) in which the artist projected an x-shaped light ray onto houses he drove past during a nocturnal car ride through the city of Darmstadt. In 1971, David Hall’s ten *TV Interruptions* were broadcast unannounced on Scottish television, thereby deliberately interrupting the usual program (Rees, 2009: 60), while the Belgian television station RTBF broadcast a program titled *Vidéographie* in 1975 (Parfait, 2001: 37). In France, there was Jean-Christoph Averty, an experimental television director responsible for transforming

French television into a true electronic laboratory during the 1960s and 1970s (Parfait, 2001: 33-34), allowing people such as Jean-Luc Godard (together with Anne-Marie Miéville) to explore the creative potential of television. This context was “a specifically French [one], (...) marked by the support of a national institution and the development of new technologies in an experimental direction” (Spielmann, 2008: 173ff). One must also mention institutions such as the Institut National de L’Audiovisuel (INA) where Robert Cahen produced some of his video works. While the broadcasting of art videos on television initially provided these artists with the rare opportunity to get paid for their products (see Daniels, 2011: 44, footnote 10), Chris Burden in 1973 began buying short slots of a few seconds each from a commercial broadcasting station to enable him to exhibit parts of his performance.

42 |

The introduction of videotapes in the 1970s paved the way for the creation of a plethora of private film archives; it also meant that viewers could interrupt and repeat screenings of films when watching them in their own homes. In the academic study of both film and art, structuralist-narrative analyses consequently became increasingly popular: the idea for his installation *24 Hour Psycho* (1993), a slowed-down 24-hour version of Hitchcock’s film classic *Psycho* (1963), only occurred to the artist, Douglas Gordon, because his home VCR included a slow-motion function. Artists now had a more individualized access to audiovisual media which in turn improved their knowledge of film history and their willingness to use already-existing material in new contexts. According to Christa Blümlinger it was no coincidence that “Appropriation Art became pivotal to art theory in the 1980s” (2009: 15) and that video, according to Frederic Jameson, became the medium of postmodern capitalism (Jameson, 1991). What is specific to this genre is not simply re-employing old material (the found-footage film as something that is “ready-made” is, after all, as old as film history itself) but its creative repurposing by the artist. It is generally held that one of the key films in this context is *Rose Hobart* (1936) by Joseph Cornell. As far as video art is concerned, Peter Roehr’s *Filmmontagen I-III* (1965), compiled from American feature films and commercials, is similarly relevant. They begin with the phrase “I change material by repeating it without changing it. The message is: the material’s behavior in relation to the number of repetitions,” because here, for maybe the first time, the idea of the loop is central to the creative idea. Since then, the video art world has seen an explosion of found-footage works whose material was excised from television programs (as described above) but also from feature films and documentaries. For *Hitchcock Trilogy: Vertigo, Psycho, Torn Curtain* (1987), the artist Rea Tajiri used standard photographs, newsreels and television shows and set them against scores by Bernard Hermann, thus in some sense anticipating the predilection for Alfred Hitchcock’s films among artists in the 1990s (Rush,

2007: 173). These included not only the above-mentioned Douglas Gordon but also Christoph Girardet and Matthias Müller who in their *Phoenix Tapes* (1999) presented six thematically arranged sequences from 40 Hitchcock films which they edited from VHS carrier material (Blümlinger, 2009: 108). Raphaël Montañez Ortiz (*The Kiss*, 1984) and Martin Arnold (*Alone. Life Wastes Andy Hardy*, 1998) relied on black-and-white Hollywood films from the 1940s, using a

scratching process [that] manipulates reversibility and variability in the forward and rewind speeds of the visual movement (by which the film's sound also seems scratched) and becomes a dissecting process revealing sexuality and structures of violence in apparently harmless film scenes (Spielmann, 2008: 181).

Marco Brambilla, by contrast, used explicit porno films for his three-channel installation *Sync* (2005) in which standardized sex shots are thrust onto the viewer in breathtakingly quick succession, thereby raising questions of over-exposure to a certain type of image and of the possibility of stimulation transmitted by audiovisual media (Rush, 2007: 238). Rearranging material from a single film, like in *Rose Hobart*, or from a single filmmaker such as Hitchcock, or, alternatively, collecting similar motifs from several different sources, represent two basic trends of the found-footage film. For *Title Withheld (Shoot)* (1999), the artist Kendell Geers visited video clubs to collect sequences from American films of people shooting (Parfait, 2001: 226), while Christian Marclay in *Telephone* (1995) focused on one particular object (Parfait, 2001: 304). Pierre Huyghe in *Remake* (1995) once again revisited Hitchcock, and specifically his film *Rear Window* (1954), albeit not by reusing it but opting instead for a strategy of imitation.

| 43

THEMATIC CONSTANTS

1. Body and Voice, Language and Writing

In Buster Keaton's films inanimate objects and actors were always treated the same. On the one hand this was due to the fact that one could generally not hear the actors speak and that Buster in particular always performed with a still, "objectified" face. On the other hand this promoted an intuitive physical empathy, whereby the outlandish events on screen were directly injected into the viewers' nerve cords. When Steve McQueen in his installation *Deadpan* reenacts a famous gag sequence from Keaton's film *Steamboat Bill, Jr.* (1928, Charles Reisner), in which the wall of a house topples over and falls onto him in

a way that he is spared because the only (window) gap in the wall neatly encloses his body, the artist translates this underlying idea of an immediate physical empathy into the medium of video installation, a medium that, because of its strongly integrative *dispositif*, is especially well suited for addressing all bodily senses through purely audiovisual means. Since the 1990s, extreme time loops have been a remarkably common device of large installations and projections, for example in the works of Bill Viola or Douglas Gordon. This trend in video art can be traced back to the aims underlying the performances of the 1970s, and one could even say that many actors in silent films as well as stuntmen are ultimately nothing other than performance artists. Like the above-mentioned Bruce Nauman and Chris Burdon, Bas Jan Ader was also interested in recording extreme bodily experiences – from falling off a roof to crossing the Atlantic in a 13-foot pocket cruiser which resulted in the artist's premature death – and in communicating intense physical experiences by audiovisual means. The fact that Georgina Starr in her video *Crying* (1993) produced a female remake of Ader's *I'm Too Sad to Tell You* (1970) testifies to his lasting influence on a later generation of artists (Newman, 2009: 104).²⁴

The human voice is, on the one hand, an important tool that allows humans to communicate with each other; it is also, by virtue of its specific roughness or graininess (Barthes, 1981), something that endows every human being with an individual and recognizable feature. In this sense, the voice is a body (of sound) in itself,²⁵ whose effect is often completely at odds with the outward visual impression of a person. This phenomenon is especially obvious in dubbed feature films and forms the subject of Pierre Huyghe's videographical exploration *Dubbing* (1996). But video art's main interest is in the scream as the most extreme way of using one's voice. While screaming on the one hand amounts to a loss of the individual features of a voice, the organ's material power is simultaneously enhanced, thereby turning it into a weapon. For the screaming person, on the other hand, this implies a great deal of physical exertion; it thus provides relief while simultaneously leading to exhaustion. One of the first tapes to explore this motif was aptly titled *Rufen bis zur Erschöpfung* (*Shouting to the Point of Exhaustion*) (Jochen Gerz, 1972). Wojciech Bruszewski, a graduate of the National Film Academy in Lodz and cofounder of the "Workshop of the Film Form," where he experimented with video, in 1975 created the video work *Yyaa* by assembling material from different takes to create a continuous scream on 35 mm. Marina Abramovic, by contrast, screamed continuously and to the point of exhaustion, first by herself in *Freeing the Voice* (1976) and then together with, or against, Ulay, in *AAA-AAA* (1978). Nauman (*Sozio-Anthro*, 1992) and EXPORT (2008, *The Voice as Performance, Act and Body*) in their later work also explored the human voice as a bodily event. According to Haustein (2003: 131), Nauman's video reminds

one, “in its extreme, even invasive presence, of the kind of ritual recitations that can be observed in different ‘primeval’ cultures from antiquity to the present.” Here, Shirin Neshat’s *Turbulent* (1998) instantly comes to mind, where a veiled woman, sings not words but vocalizations (according to Newman (2009: 111)), while her body begins to oscillate and seems to enter an archaic state of being. Moreover, Haustein argues (2003: 81) that Shigeeko Kubota was one of the first video artists to use “the camera for a serious exploration of the body” in her cycle *Duchampiana* (1972-1978). But the most famous artist to engage with this thematic is certainly Gary Hill who, along with Bill Viola and Tony Oursler as well as Dara Birnbaum and Dan Graham, is among the most influential American video installation artists (Eamon, 2009: 85; Rush, 2007: 118). In his biblical crucifix works *Crux* (1983-1987) or *Crossbow* (1999), the camera becomes a metaphor for the nails on the cross, and the monitors a burden to be borne by modern man. The method employed here of fastening cameras to different parts of the body and thus achieving a splintered mode of perception that pretends that man can see not only with his eyes, had already been tried by EXPORT in *Adjust Dislocations* (1973). Hill also experimented with loops of images of different body parts which he presented on monitors adjusted to their respective size (*Inasmuch As It Is Always Already Taking Place*, 1990). In his “switch piece” *Suspension of Disbelief (for Marine)* (1992) “the sequences of the images of a recumbent male body and a recumbent female one are ‘written’ both to the right and to the left, one after the other, shifted in time and merged” (Spielmann, 2008: 196). For Hill, the primary medium of reference is indeed

| 45

language, against which he measures the processual possibilities of electronic writing, of combining and transforming elements, and of transcribing of imagery into text and voice (Spielmann, 2008: 192).

This interest in the relationship between language, writing and perception is manifest in works such as *Happenstance (Part One of Many Parts)* (1982-1983) and *Primarily Speaking* (1983), *Ura Aru* (1986) or *Remarks on Color* (1994). The latter is a recording of his daughter reading Wittgenstein aloud; occasionally she makes mistakes because she does not understand the text. The non-comprehension of a foreign language (rather than the non-comprehension of a complex and semantically challenging text) and its resulting transformation into either music or noise are the subject of Anri Sala’s *Làkkat* (1994). The title signifies “one whose native tongue is different from the language of the place where he is” in Wolof, one of the official languages in Senegal (Newman, 2009: 115). The video is reminiscent of *Gespräch mit Sarkis / Talking* (1971) by Jochen Gerz who recorded a conversation with Zabunyan Sarkis in which Sarkis spoke

Turkish while Gerz spoke German, so that neither understood what the other was saying. Anticipating Peter Greenaway's film *Pillow Book* (1996), Mona Hatoum, in *Measures of Distance* (1988), relates naked skin (as parchment) to the handwritten text. The artist is seen taking a shower in her London apartment, onto which letters from her mother in Lebanon are superimposed and translated in turn into a voice-over spoken by Hatoum.

2. Ego-Identity and Sexuality

46 |

Examining videos from the 1970s, such as those by Vito Acconci in which the artist interacts with the camera as he would with a mirror, Rosalind Krauss, in an influential essay, concluded that video art was imbued with an aesthetics of narcissism (Krauss, 1987). Commenting on Lynda Benglis' tape *Now* (1973) where the artist stages a confrontation with herself in the form of recordings that were made at different times, Parfait (2001: 187) describes it as an expression of the "auto-eroticism of the *dispositif*." It is hardly surprising, then, that according to Raymond Bellour (1988), self-portraits as a genre are much more likely to be realized on video than film. Even Jonas Mekas, the godfather of the lifelong diary film and a decades-long media purist who, on his arrival in New York, began his oeuvre in 1949 with a Bolex, has long made the switch from film to video. In the early 1970s, such different artists as Otto Mühl (Parfait, 2001: 79) or Shigeko Kubota (Rush, 2007: 61) documented their life on video. Jean-Luc Godard portrayed himself in *JLG par JLG – autoportrait de décembre* (1995) and then re-used this footage in *Histoire(s) du cinéma* (1998) together with famous scenes from the history of film and other material from social and cultural history, a concept that resembled that of Chris Marker's *Immemory* (1997). While Sadie Benning in *Girl Power* (1992) introduced a teenage perspective that was less complex but more YouTube-compatible, Rebecca Bournigault in *Missed* (1999), where she filmed herself at the airport at six o'clock in the morning, compared her own presence to an empty space which is marked by the absence of the Other.

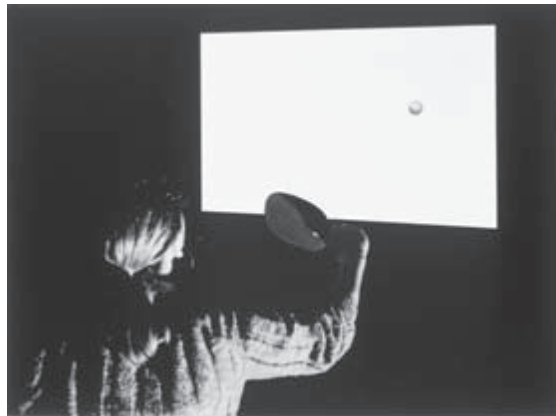
Even though Martial Raysse was the first preeminent artist to explore questions of identity with the help of his camera in his installation *Identité, maintenant vous êtes un Martial Raysse* (1967), it was primarily women who took up this theme during the following decade, using their bodies as creative objects to explore the difference between their sense of self and their perception by others, and thus constructing a new assertiveness as female artists but also very generally as human beings. As early as 1969 the club performer Katharina Sieverding, in her tape *Life-Death*, confronted the camera with a "provocative physicality" in a "performance of ambivalent sexuality" (Frieling,

1.7

VALIE EXPORT, *Ping Pong, Ein Film zum Spielen* (1969).

Top: © Generali Foundation,
© VBK, Photo: Werner
Kaligofsky.

Bottom: © Generali
Foundation, © VBK, Photo:
Werner Mraz.



| 47

2006: 110). Two years later, Lynn Hershman invented *Roberta Breitmore*, the “first wholly artificial character” (Haustein, 2003: 84). The real female body, by contrast, is the central subject of Friederike Pezold’s work. In *Die neue leibhaftige Zeichensprache* (1973-1977) (*The New Incarnate Sign Language*) Pezold, aka Pezoldo, uses close-ups to display her body’s sexual characteristics, thus wholly robbing them of their erotic function. In contrast to this dissection of her own body, her installation *Madame Cucumatz* (1975) is a reconstruction of a female body from five monitors that the artist arranges on top of one another. The mirror as a narcissist object of self-contemplation but also of a distorted self-perception is just as present in Joan Jonas’ work as the stylistic device of reflection. In *Disturbances* (1974), for example, the image of naked female divers in a lake becomes blurred and merges with the reflecting light on the water’s surface. VALIE EXPORT’s explorations were more haptic and drastic:

In her famous *Tapp und Tastkino* (1968), the Expanded Cinema project *Ping Pong, Ein Film zum Spielen* (1968), the first interactive video instal-

lation *Autohypnose* (1973) or in the volume *Stille Sprache* (1973), Export indirectly questioned issues of gender and sexuality, going so far as to put her own body on display. In *Wann ist der Mensch eine Frau?* [(When Is Man a Woman?) 1976, missing] she offers the viewer unlimited use of her body (Haustein, 2003: 82).

While EXPORT always challenged the medium's passive voyeurism by confronting it with an active exploration of the concrete body, the artist Hannah Wilke attempted an internal critique of the televisual image of women. In *Gestures* (1974), Wilke imitates the language of a commercial while simultaneously undermining it by repeating the same movements of her hand in an increasingly violent manner, culminating in an attempt to extinguish her own face (Rush, 2007: 111). Judith Barry in *Kaleidoscope* (1979) or Dara Birnbaum in *P.M. Magazine* (1982) attacked the female stereotypes perpetuated by the mass media, while Joan Braderman, in *Joan Does Dynasty* (1986), drew on the technique of Ulrike Rosenbach's *Glauben Sie nicht, daß ich eine Amazone bin* (1975) and superimposed her own image onto sequences from the popular series. Rosenbach, by contrast, introduced a further form of expression:

Tanz für eine Frau [(Dance for a Woman), 1974] is clearly a piece on the issues of self-reflection, mirroring and narcissism, issues which not only video was initially identified with but which were also iconographically associated with a specifically female aesthetic. Not only interrupting but also reinterpreting narcissism can be considered a form of "creative feminism" – and thus it is not surprising that Ulrike Rosenbach founded precisely this "school of creative feminism" in the mid 1970s (Frieling, 2006: 148).

"Creative feminism" also aptly describes the somewhat humorous manner in which Martha Rosler, in *Semiotics of the Kitchen* (1975), presents, and operates within, a *dispositif* that must be described as having a specifically female connotation, at least from the traditional patriarchal perspective that is relevant here: For every letter of the alphabet, she presents a kitchen tool, first appearing humble and subdued, then assuming an aggressive and provocative manner. It seems reasonable to assume that Rosemarie Trockel's *Out of the Kitchen into the Fire* (1993) alludes to the title of Rosler's video. A woman is seen giving birth to an egg in slow motion; the egg is filled with black ink and bursts on the floor. The artist, who uses video as one form of expression among several others

impartially examines the clichéd images of pregnancy, birth, nursing or motherliness. By freeing these subjects from their “dark” negative connotations, she retrieves their legitimate sovereignty that cannot be reduced to emotions or kitsch (Haustein, 2003: 78).

Many tapes by Pipilotti Rist such as *Pickel Porno (Pimple Porno)* (1992) not only work as unconventional video clips but also as somewhat satirical variations on stylized sex clips that merge male and female desire. Another parody of the (male) pornographic gaze is Pierrick Sorin’s *C’est mignon tout ça* (1993). Marcel Odenbach, on the other hand, asked the beauty queens of Caracas to impress a kiss on the camera lens:

In his installation *Zu Schön um wahr zu sein [Too Beautiful to Be True]* he [then] enlarges the imprint made by their lipsticks, thus separating it from the body. By displaying the mouth in a brutal close-up, he destroys the illusion of perfect beauty. What remains is an image reminiscent of raw human flesh (Haustein, 2003: 88).

| 49

A consciousness of the growing familiarity with pornographic images of body parts and especially genitals and how these become detached from their context informs Zoe Leonard’s *Ohne Titel (Untitled)* (1992). On display at documenta 9, it “show[ed] large close-ups of female genitals between high-ranking works of art history” (Haustein, 2003: 91). A tension between pornography and medical imagery not only informs practically every film used in sex education, but it also constitutes a subject of the feminist critique of science (see Cartwright, 1995). It thus seems apt that Mona Hatoum used the endoscopic camera to make *Corps Étranger* (1994) and *Deep Throat* (1996) (an allusion to the eponymous porn classic (1972, Gerard Damiano)) to juxtapose images of her outside with images of her inside. In Pipilotti Rist’s *Mutaflor* (1996), a circular movement epitomizes the way bodily orifices that perform functions of food intake and excretion are re-designated for sexual practices, moving, in one continuous action, into the artist’s mouth and out of her anus. Finally, while the voyeurism underlying every porn film was still conceptualized as uniquely male in Lorna Simpson’s installation *31* (2002), where 31 monitors display the daily routine of a woman from getting up in the morning to going to bed at night (Rush, 2007: 149), this gaze is now being supplemented by a female one, perhaps indicating the self-confidence of a new generation. Thus in Tracey Moffatt’s *Heaven* (1997) as well as in Katarzyna Kozyra’s *Men’s Bathroom* (1999) men have replaced women as the object of secret observation.

3. Surveillance/Control

This introduces an additional aspect into our discussion of body images in video art. According to Harun Farocki, one of the first shots of film history, *La sortie des usines Lumière* (1895), is a predecessor of the images produced by contemporary surveillance cameras (Elsaesser, 2004: 238). Since then a number of films have explored the topics of surveillance and voyeurism, among them such prominent films as *Rear Window* (1954) by Alfred Hitchcock, *Peeping Tom* (1960) by Michael Powell, and *Krótki film o miłości / A Short Film About Love* (1988) by Krzysztof Kieslowski, with the telephoto lens of a camera, a film camera, and a pair of binoculars respectively functioning as instruments of surveillance. The *dispositif* at the center of Fritz Lang's *Die 1000 Augen des Doktor Mabuse* (1960), by contrast, is more complex and already marked by television's growing influence; while its depiction in Peter Weir's *The Truman Show* (1998) and in the television show *Big Brother* (since 1999) is the most forceful to date. In Michael Haneke's feature film *Caché* (2005), shot on HD, the technical setup is less complex, though its effect is just as threatening. In a manner reminiscent of David Lynch's *Lost Highway* (1997), a family receives VHS tapes from an anonymous source; these contain material that was recorded in the public by a hidden camera. The film thus alludes to a form of legal surveillance that residents of cities such as London are indeed subject to on a daily basis, and to which Google Earth has recently added a new dimension.²⁶ In a way, this development presents the ugly counterpart to the incorporation of art into life that was preached during the 1960s.

Nauman's exploration of this issue in *Live-Taped Video Corridor* (1970) remains unsurpassed to this day. Since then, it seems, no artist has been able to match how his installation brilliantly captured the complex relationship between the surveillance machine and its object. Nauman constructed a long corridor and placed a monitor at the far end and a camera at the entrance. The former displays the images recorded by the camera so that the viewer inevitably fails to catch more than the merest glimpse of himself. The closer he draws to the monitor, the smaller his image becomes. Nauman's *Going around the Corner Piece* (1970) was similar in its design. Here, Nauman installed a camera in one corner and a corresponding monitor in the other so that the viewer can never definitively see him or herself on screen. Peter Weibel, taking up this theme in *Beobachtung der Beobachtung: Unbestimmtheit (Observation of the Observation: Indeterminateness)* (1973), arranged three cameras and three monitors in a circle so that a person standing in the circle could only see him or herself from behind. The power of the gaze, the impotence of its object as well as the arguable veracity of instant video images were issues that the artist Dan Graham explored in great depth during the 1970s (Eamon, 2009: 83), such

1.8

Bruce Nauman, *Live-Taped Video Corridor* (1970).
Wallboard, video camera, two video monitors, videotape
player, and videotape, dimensions variable, approximately:
(ceiling height) x 384 x 20 inches ([ceiling height] x 975.4
x 50.8 cm). Solomon R. Guggenheim Museum, New York,
Panza Collection, Gift. © 2012 Bruce Nauman / Artists
Rights Society (ARS), New York.



| 51

as in his piece *Opposing Mirrors and Video Monitors with Time Delay* (1974). In the 1980s the critique of the *dispositif* was continued in installations such as Dieter Froese's *Not a Model for Big Brother's Spy-Cycle* (1987) and Julia Scher's *Security by Julia* (1989-1990), but also expanded on through an exploration of concrete surveillance images. Following in the footsteps of Robert Adrian, who in his short tape *Surveillance Karlsplatz U-Bahn Station* (1979) exhibited the surveillance of a station by the Viennese police, the artist Michael Klier in *Der Riese* (1983) edited automatically recorded material from public and private spaces in several German cities to produce a feature-length "dystopia of a totalitarian surveillance state" (Kaschadt: 2006, 198). In the 1990s, the prospect of such a dystopia seemed closer than it had before; this led Beat Streuli, in *Allen Street, New York, 24th, 5* (1994) to opt for something ready-made and show 45 minutes of the neighborhood mentioned in the title, while Renaud August-Dormeuil, in *Surveillance du voisin d'en dessous* (1996) exposed the disappointing and unspectacular nature of images produced in this context (Parfait, 2001: 277 and 283 respectively). Pipilotti Rist, by contrast, highlights the degrading effect surveillance can have. In *Closed Circuit* (2000), she placed cameras in, and monitors in front of, lavatories in a New York gallery so that visitors were forced to take notice of what they left behind. Disgusting as this may seem, online pornography platforms contain a host of such amateur video material, recorded clandestinely in changing rooms or public showers but also in public restrooms, exactly as exhibited by Rist. Compared to this, videos such as *Zoom* by Marcus Kreiss or *Empire 24/7* by Wolfgang Staehle (both

1999) seem rather more innocuous in the way they quote classics of film history. Kreiss zoomed from the terrace of the MoMA in Manhattan onto offices on the other side, in an allusion to Hitchcock's *Rear Window*, while Staehle adapted the concept of Andy Warhol's seven-hour *Empire* (1964). This presence of tradition is also evident in Bruce Nauman's late work, especially in his installation *Mapping the Studio II with color shift, flip flop, & flip/flop (Fat Chance John Cage)* (2001) where the viewer beholds, on several screens, the artist's nocturnal absence in his studio and is instead made aware, especially on the level of sound, of the presence of moths, mice, and his cat (Newman, 2009: 98). Hannes Rickli, in his project *Aggregat Chemnitz: Die Überwachung der Überwachung (The Surveillance of Surveillance)*, (2008), is interested neither in the general *dispositif* nor in concrete images of surveillance; rather, he had certain surveillance cameras observe each other over a prolonged period of time (Hediger and Rickli, 2008).

52 |

Video art, according to contemporary historiographical accounts, emblematically combines all fundamental elements of media art. This hypothesis, formulated at the outset of this essay, informs its preceding sections, which argue that an interest in the conditions governing the artwork's production and existence is a pivotal and thus unifying feature of this very heterogeneous genre. This interest implies a challenge to art's traditional functions, and, if carried to the extreme, it may even lead to their self-dissolution. Thus, for example, Paik – inevitably a protagonist in this context – scrutinized the cinematic *dispositif* in *Zen for Film* (1962-1964) where he ran unexposed film through a projector while performing minimal movements in its light beam. This piece – whether consciously or not – was inspired by Guy Debord's *Hurllements en faveur de Sade* (1952) (Eamon, 2009: 73) and thus inserts itself into a tradition of exploring the limits of representation where, in the audiovisual media, sound tends to survive the end of the image; for this reason Walter Ruttmann's audio film *Weekend* (1930) may also be included in this lineage. Derek Jarman, suffering from AIDS and slowly losing his eyesight, expressed his changing attitude to life with *Blue* (1993), an audio drama with a blue screen, while João César Monteiro staged the fairy tale of Snow White against the background of a black screen in *Branca de Neve* (2000). In *Die Distanz zwischen mir und meinen Verlusten (The Distance between Myself and My Losses)* (1983), the video artist Marcel Odenbach covered only a part (albeit a large one) of the material he appropriated with a black plane, thus showing that even a small portion of the original visual information can be sufficient to trigger the recognition of, for example, pornographic contents (Rush, 2007: 137; Parfait, 2001: 257). Mark Wallinger in *Via Dolorosa* (2002) pursued a similar approach when he placed a black square into the center of Franco Zeffirelli's TV-mini-series

Jesus of Nazareth (1977) so that the actual images assumed the function of a frame enclosing everything that was not shown (Newman, 2009: 101). In this sense, the objects of media art can function like experimental designs that reduce and contextualize in unexpected ways, thereby deconstructing either themselves or their remediated contents.

NOTES

- 1 The audio element presents curators with a significant challenge: they can either decide to provide headphones or else live with the interferences produced by the display of several different objects in the same space.
- 2 This type of display existed even before the advent of video art, of course. The first apparatus to be invented for the purpose of viewing films, the Kinetoscope, used an infinite loop, and even some pre-cinematographic instruments relied on a circular arrangement of images.
- 3 Bolter and Gromala (2003: 24) have observed this to be the case in “digital art.”
- 4 Paik also symbolizes a desideratum: historiographies of film and video art to this day focus on Europe and North America, where they were first developed, and only include artists from other continents if they worked in “the West.”
- 5 Parfait also wonders why it did not become a medium of the civil rights movement (2001).
- 6 For all these reasons, according to Raymond Bellour, Alexandre Astruc’s term *caméra stylo* actually applies to video more than film (Bellour, 1991: 421). In 1973, Douglas Davis compared the video camera to a pen with which he wanted to draw (Meigh-Andrews, 2006: 225).
- 7 Weibel currently serves as director of the Center for Art and Media Karlsruhe (ZKM).
- 8 “It was like looking at the shoot in a film studio and the final edit simultaneously” (Mitchell, 2008: 90).
- 9 We also find this technique of blending works of the old masters with contemporary images of the artist in Peter Weibel’s *Das Theorem der Identität: Trinität* (1974), in Hermine Freed’s *Art Herstory* (1974) as well as in VALIE EXPORT’s feature film *Unsichtbare Gegner* (1977). The image of the arrow-shooting woman reappears in Fiona Tan’s *Saint Sebastian* (2001).
- 10 Wojciech Brzuszewski similarly plays with the (a)synchronicity of image and sound in his *Matchbox* (1975). Cf. Bordwell/Thompson (1994: 679).
- 11 http://www.peter-weibel.at/index.php?option=com_content&view=article&id=95&catid=5&Itemid=43&lang=de.
- 12 See http://www02.zkm.de/you/index.php?option=com_content&view=article&id=79%3Ader-magische-spiegel&catid=35%3Awerke&lang=en.
- 13 In the art scene, the term only became common towards the end of the 1970s (Rebentisch, 2003: 7).
- 14 The work can be viewed online: <http://www.pbs.org/auschwitz/dachau/#>.
- 15 See <http://www.medienkunstnetz.de/works/win-place-or-show/>.
- 16 Cf. the legendary book by Gene Youngblood (1970).

- 17 See also Elena Biserna's discussion of Max Neuhaus' sound installation *Times Square* (1977) in chapter 9 of this volume.
- 18 See <http://www.moma.org/interactives/exhibitions/2007/aitken/>.
- 19 See also Ariane Noël de Tilly's contribution to chapter 9 of this volume.
- 20 The term "scratch video" was coined by Pat Sweeney in 1985, inspired by a comparison with New York's hip hop scene (Barber, 1990: 116).
- 21 See http://luxonline.org.uk/artists/george_barber/the_greatest_hits_of_scratch_video.html.
- 22 See <http://www.intervideo-nachwuchspreis.de/index.php/2009-08-26-14-09-48/36-animation-grafik/63-ich-lehre-euch-alexander-lorenz.html>.
- 23 See http://www.hotelmodern.nl/flash_en/x_cinema/cinema.html.
- 24 *I'm Too Sad to Tell You* can be watched at <http://www.basjanader.com/>.
- 25 Garry Hill attempted to visualize it in *Soundings* (1979) and also in *Meditations* (1986).
- 26 Dietmar Kammerer (2008) brilliantly studies surveillance images in general, making special reference to the extreme example of London.

REFERENCES

- Acconci, Vito. "Television, Furniture, and Sculpture. The Room with the American View." In *Illuminating Video. An Essential Guide to Video Art*, edited by Dough Hall and Sally Jo Fifer, 125-134. New York: Aperture, 1991.
- Barber, George. "Scratch and After. Edit Suite Technology and the Determination of Style in Video Art." In *Culture Technology & Creativity in the Late Twentieth Century*, edited by Philip Hayward, 111-124. London: John Libbey 1990.
- Barthes, Roland. *Le grain de la voix. Entretiens 1962-1980*. Paris, 1981.
- Baumgärtel, Tilman. *net.art. Materialien zur Netzkunst*. Nuremberg: Verlag für moderne Kunst 1999.
- Bellour, Raymond. "Video Writing." In *Illuminating Video. An essential Guide to Video Art*, edited by Dough Hall and Sally Jo Fifer, 421-443. New York: Aperture, 1991.
- . "Autoportraits." *Communications* 48 (1988), 327-387.
- Belting, Hans, and Peter Weibel. "Les "Télé-actions." <http://multitudes.samizdat.net/Peter-Weibel-Les-Tele-actions>, 2005.
- Blümlinger, Christa. *Kino aus zweiter Hand. Zur Ästhetik materieller Aneignung im Film und in der Medienkunst*. Berlin: Vorwerk 8, 2009.
- Bolter, Jay David, and Richard Grusin. *Remediation. Understanding New Media*. Cambridge, MA and London: MIT Press, 2000.
- , and Diane Gromala. *Windows and Mirrors. Interaction Design, Digital Art, and the Myth of Transparency*. Cambridge, MA and London: MIT Press, 2003.

- Bordwell, David, and Kristin Thompson. *Film History. An Introduction*. New York: McGraw-Hill, 1994.
- Boyle, Deirdre. "A Brief History of American Documentary Video." In *Illuminating Video. An Essential Guide to Video Art*, edited by Dough Hall and Sally Jo Fifer, 51-69. New York: Aperture, 1991.
- Cartwright, Lisa. *Screening the Body. Tracing Medicine's Visual Culture*. Minneapolis: University of Minnesota Press, 1995.
- Daniels, Dieter. "Was war die Medienkunst? Ein Resümee und ein Ausblick." In *Was waren Medien?*, edited by Claus Pias, 57-80. Zurich: diaphanes, 2011.
- Eamon, Christopher. "An Art of Temporality." In *Film and Video Art*, edited by Stuart Comer, 66-85. London: Tate, 2009.
- Elsaesser, Thomas (ed.). *Harun Farocki. Working on the Sightlines*. Amsterdam: Amsterdam University Press, 2004.
- Faulkner, Michael, and D-Fuse (eds.). *Audio-visual art + VJ culture*. London: Laurence King Publishing, 2006.
- Frieling, Rudolf. "Life-Death." In *40jahrevideokunst.de. Digitales Erbe. Videokunst in Deutschland von 1963 bis heute*, edited by Rudolf Frieling and Wulf Herzogenrath, 110-115. Ostfildern: Hatje Cantz, 2006.
- Groys, Boris. "Vom Bild zur Bilddatei – und zurück." In *40jahrevideokunst.de. Digitales Erbe. Videokunst in Deutschland von 1963 bis heute*, edited by Rudolf Frieling and Wulf Herzogenrath, 50-57. Ostfildern: Hatje Cantz, 2006.
- Haustein, Lydia. *Videokunst*. Munich: Verlag C. H. Beck, 2003.
- Hayward, Philip. "Industrial Light and Magic. Style, Technology and Special Effects in the Music Video and Music Television." In *Culture, Technology & Creativity in the Late Twentieth Century*, edited by Philip Hayward, 125-147. London: John Libbey, 1990.
- Hediger, Vinzenz, and Hannes Rickli. "Infrastruktur beobachten. Über Gebrauchsfilm und Videokunst. Vinzenz Hediger im Gespräch mit Hannes Rickli." In *Quer Feld Über. Zur Topologie von Kunst*, edited by Volkmar Billig and Matthias Korn, 112-140. Nuremberg: Verlag für moderne Kunst Nürnberg, 2008.
- Herzogenrath, Wulf. "Videokunst und die Institutionen. Die ersten 15 Jahre." In *40jahrevideokunst.de. Digitales Erbe. Videokunst in Deutschland von 1963 bis heute*, edited by Rudolf Frieling and Wulf Herzogenrath, 20-33. Ostfildern: Hatje Cantz, 2006.
- Hruska, Libby (ed.). *Aernout Mik*. Catalogue of the eponymous exhibition, Museum of Modern Art, New York, 6 May-27 July 2009. New York: Museum of Modern Art, 2009.
- Jameson, Frederic. *Postmodernism, or, The Cultural Logic of Late Capitalism*. London: Verso, 1991.
- Kacunko, Slavko. *Closed Circuit Videoinstallationen. Ein Leitfaden zur Geschichte und Theorie der Medienkunst mit Bausteinen eines Künstlerlexikons*. Berlin: Logos, 2004.

- Kaenel, Silvie von. "Was vermag Video auf dem Theater? Stefan Pucher – Matthias Hartmann – Frank Castorf." In *Theater im Kasten*, edited by Andreas Kotte, 91-160. Zurich: Chronos, 2007.
- Kammerer, Dietmar. *Bilder der Überwachung*. Frankfurt: Suhrkamp, 2008.
- Kaschadt, Katrin. "Der Riese." In *40jahrevideokunst.de. Digitales Erbe. Videokunst in Deutschland von 1963 bis heute*, edited by Rudolf Frieling and Wulf Herzogenrath, 20-33. Ostfildern: Hatje Cantz, 2006.
- Krauss, Rosalind. "Video. The Aesthetics of Narcissism." In *Video Culture*, edited by John Hanratt. Rochester, NY: Gibbs Smith, 1987.
- London, Barbara. *Video Spaces. Eight Installations*. New York: The Museum of Modern Art, 1995.
- Malsch, Friedemann. "Video und Kunst – ein historischer Abriss." In *Künstler-Videos. Entwicklung und Bedeutung. Die Sammlung der Videobänder des Kunsthauses Zürich*, edited by Ursula Perucchi-Petri, 17-42. Ostfildern: Hatje Cantz, 1996.
- Meigh-Andrews, Chris. *A History of Video Art. The Development of Form and Function*. Oxford and New York: Berg, 2006.
- Mellencamp, Patricia. "Video and the Counterculture." In *Global Television*, edited by Cynthia Schneider and Brian Wallis, 199-223. New York/Cambridge, MA: Wedge Press/MIT Press, 1988.
- Mitchell, Katie. *The Director's Craft. A Handbook for the Theatre*. New York: Routledge, 2008.
- Morse, Margaret. "Video Installation Art. The Body, the Image, and the Space-in-Between." In *Illuminating Video. An Essential Guide to Video Art*, edited by Dough Hall and Sally Jo Fifer, 153-167. New York: Aperture, 1991.
- Newman, Michael. "Moving Image in the Gallery since the 1990s." In *Film and Video Art*, edited by Stuart Comer, 86-121. London: Tate, 2009.
- Parfait, Françoise. *Vidéo. Un art contemporain*. Paris: Éditions du Regard 2001.
- Paul, Christiane. *New Media in the White Cube and Beyond. Curatorial Models for Digital Art*. Berkeley: University of California Press, 2008.
- Rebentisch, Juliane. *Ästhetik der Installation*. Frankfurt: Suhrkamp, 2003.
- Rees, A.L. "Movements in Art 1941-79." In *Film and Video Art*, edited by Stuart Comer, 46-65. London: Tate, 2009.
- Reitz, Edgar. *Liebe zum Kino. Utopien und Gedanken zum Autorenfilm, 1962-1983*. Cologne: Köln 78, 1983.
- Roman, Mathilde. "L'art vidéo et la scène. 'Relation in space'." In *Qu'est-ce que l'art vidéo aujourd'hui?*, edited by Stéphanie Moisdon, 16-23. Boulogne: Beaux Arts Éditions, 2008.
- Ross, David. "Truth or Consequences. American Television and Video Art." In: *Video Culture. A Critical Investigation*, edited by John Hanhardt, 169-170. Rochester: Studies Workshop Press, 1986.
- Rush, Michael. *Video Art*. London: Thames & Hudson, 2007 (2003).

- Schmidt, Sabine Maria. "Das Schleyer-Band I/II." In *40jahrevideokunst.de. Digitales Erbe. Videokunst in Deutschland von 1963 bis heute*, edited by Rudolf Frieling and Wulf Herzogenrath, 162-167. Ostfildern: Hatje Cantz, 2006.
- Schneider, Ira (ed.). *Video Art. An Anthology*. New York: Harcourt Brace Jovanovich, 1976.
- Spielmann, Yvonne. *Video. The Reflexive Medium*. Translated from the original German, with a slightly expanded introduction for the English edition, by Anja Welle and Stan Jones. Cambridge, MA: MIT Press, 2008.
- . *Video. Das reflexive Medium*. Frankfurt: Suhrkamp, 2005.
- Stoschek, Jeannette. "Raumsehen und Raumhören." In *40jahrevideokunst.de. Digitales Erbe. Videokunst in Deutschland von 1963 bis heute*, edited by Rudolf Frieling and Wulf Herzogenrath, 140-145. Ostfildern: Hatje Cantz, 2006.
- Tribe, Mark, and Reena Jana. *New Media Art*. Cologne: Taschen, 2006.
- Virilio, Paul. *Guerre et cinéma I. Logistique de la perception*. Paris: Éditions de l'étoile 1984.
- Youngblood, Gene, *Expanded Cinema*. New York: Dutton, 1970.