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Nota di contenuto	<p>""Video Art Theory""; ""Contents""; ""Acknowledgments"";</p> <p>""Introduction""; ""Key characteristics of video art""; ""Problem of general characterization of video art""; ""Medium as a concept and the comparative and interdisciplinary approach of media""; ""Historiography of video art""; ""Classification and selection of video artworks""; ""Literature on video art""; ""References""; ""1 Immediacy versus Memory: Video Art in Relation to Television, Performance Art, and Home Video""; ""Gillian Wearing's Trauma (2000) Juxtaposed to Joan Jonasa's Vertical Roll (1972)""</p> <p>""Video Art Dealing with the Constant Movements of Audio-Visual Electronic Media, and the Immediacy and Socio-Cultural Aspects of Television"" ""From television and audiotape to videotape: Dynamic images interwoven with sounds""; ""Socio-cultural aspects of television interrogated by video art""; ""The Appeal of Immediacy: Video in Performance Art and Performance in Video Art""; ""Video performance defined as the use of video in performances""; ""Video performance defined as substitute for a live event""; ""Video as documentation of performances""</p> <p>""The Application of the Mnemonic Ability of Video and the Relationship with Activist-Videos and Home Video"" ""Video as social documentation and recording tool in activism""; ""Video art and collective memory"";</p>

""Home video as mnemonic device""; ""Notes""; ""References""; ""2
Immateriality versus Three-Dimensionality: Video Art as Sculpture,
Installation Art, Projection, and Virtual Medium""; ""Lynn Hershmana€?s
Tillie the Telerobotic Doll (1995) Juxtaposed to Andy Warhola€?s Outer
and Inner Space (1965)""; ""Television as an Object: Sculpture or Part of
Architecture""
""Theory of boredom""""Video Art and Drawing""; ""Video Art and
Painting""; ""Color in video art and the relationship between painting
and avant-garde films""; ""Notes""; ""References""; ""4 Repetition and
Fragmentation in Narrative: Videoa€?s Appropriation and Subversion of
Classical Cinema""; ""Candice Breitzaa€?s Mother + Father (2005)
Juxtaposed to Rodney Grahama€?s Vexation Island (1997) and Keren
Cyttera€?s Corrections (2013)""; ""Aspects of Narrative in Video Art
Reacting to Hollywood Films, and Views on Compulsive Repetition"";
""Theories on narrative applied to the three key works""
""Compulsive repetition""

Sommario/riassunto

Helen Westgeest is Assistant Professor of Modern and Contemporary Art History at Leiden University, the Netherlands. Her most recent publication is *Photography Theory in Historical Perspective: Case Studies from Contemporary Art* (co-authored with Hilde Van Gelder, Wiley-Blackwell, 2011). Westgeest is also editor and a contributor of *Take Place: Photography and Place from Multiple Perspectives* (2009) and joint editor of *Photography between Poetry and Politics* (with Hilde Van Gelder, 2008).
