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Sommario/riassunto	<p>The American artist Anthony (Tony) Conrad (* 1940) has been a fixture in the art world for over 50 years. Celebrated as a musician, filmmaker, video and performance artist, his breakthrough came in 1966 with the experimental film The Flicker. In addition to the film work (including yellow movies), the so-called String Performances (solo violin) are widely recognized. They are reminiscent of the Theater of Eternal Music (1962-1967) and have been edited by well-known authors. The present monograph therefore concentrates on the approx. 70 video works by the artist that were created after 1977 and have not yet been scientifically examined. After remembering the cornerstones of the artistic career (videographic view of the artist's life), the transition from materialistic experimental film to videographic image thinking in the context of appropriation art (video as the last request) follows. The reflection of the telematic culture of the 1980s questions the interplay between (video) art and society (video as television criticism). The last chapter (video in the tension field of music) returns to the beginning of Tony Conrad's artistic career.</p>