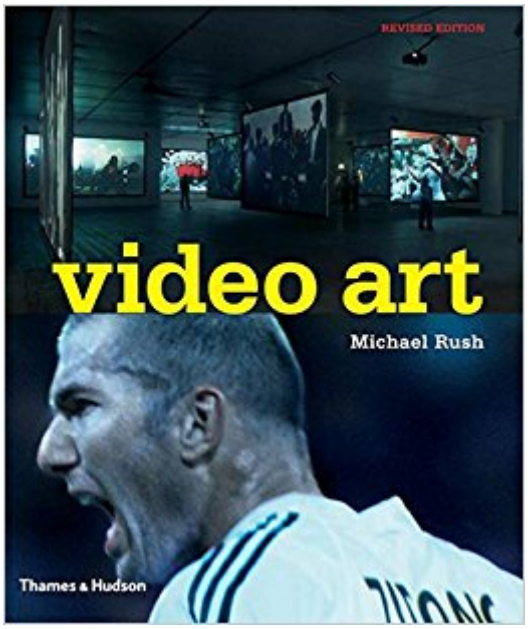
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Video Art (Revised Edition)



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Synopsis

The most complete and up-to-date overview available of an art form born some forty years ago and now ubiquitous internationally. Video art has moved from brief showings on tiny screens in alternative art spaces to dominance in international exhibitions and artistic events, in which vast video installations sometimes occupy factory-sized buildings or video projections take over the walls of an entire city block. It embraces all the significant art ideas and forms of recent timesÃ¢â ¬â ¢from Abstract, Conceptual, Minimal, Performance, and Pop to photography and film. Abundantly illustrated with frames and sequences, this updated edition offers a history of the medium from its early practitioners, such as Bruce Nauman and Vito Acconci, who used the video camera as an extension of their own bodies, through the vast array of conceptual, political, personal, and lyrical installations of the 1980s and 1990s by Gary Hill, Bill Viola, Inigo Manglano-Ovalle, Mary Lucier, Michal Rovner, and others up to the present day. A new chapter, "Video Ascending," explores the recent use of video in what might be called "the new cinematics"Ã¢â ¬â ¢not only multi-screen installations mixing sound and visuals but also immersive environments, including Virtual Reality, and alternative sculpture that combines solid forms with moving images. 383 illustrations, 296 in color. 383 illustrations, 296 in color

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Customer Reviews

The significance of video (and, more recently, digital video technologies) in the development of narrative film is widely known and well documented. Yet although video has also created nothing short of a revolution in the fine arts, few satisfying histories of video art exist. Rush’s comprehensive

volume gamely attempts to fill that void. Engagingly written, exhaustively researched and filled with hundreds of images of video works and installations, the book combines a trenchant historical overview with a more focused thematic analysis. Though Rush acknowledges the obvious fact that the video art boom was sparked by the sudden availability of affordable, portable video equipment, he’s quick to place video in a less arbitrary cultural context. The genre, he points out, actually combines any number of disciplines and art-historical categories. In this way, video art is very much a medium of its time. From its early stages as a means of deconstructing television (typified by such early practitioners as Frank Gillette), to the more personal and political work of the "giants" of the field (Vito Acconci, Nam June Paik, Bruce Nauman, Bill Viola), to the bigger names of today (Pipilotti Rist, Pierre Huyghe, Matthew Barney), the usual suspects are brought sharply into focus. Rush’s real success, however, lies in his discovery of what others have overlooked: the obvious yet oft-ignored contributions of Andy Warhol, for example, or the groundbreaking video work of Jean-Luc Godard. An ideal introduction to the history of and the formal/theoretical considerations behind video art, Rush’s book shines a light on the tiny details that make up the genre’s big picture. 383 illustrations, 296 in color. Copyright Ã Â© Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. --This text refers to an out of print or unavailable edition of this title.

"Masterfully chronicles the history of video art in all its forms.""Illustrated with examples from some of the best-known artists in the field."

The definitive study of video art and an excellent way to prepare for the 50th anniversary of this art form in 2015

I’m using this book as an introduction to video art for a university class I’m teaching in China and it’s perfect. Where there’s little access to the actual videos, the big, beautiful photos do a lot of service, as do the simple descriptions. The other reviewers give it low marks for not doing a job that it didn’t promise to do, which isn’t fair. Rush does superlative work in introducing video to the uninitiated via image and text.

I would like to think of myself as someone who is fairly well informed of the (short) history and theory of video art. As such, I will say this book is a very basic, sort of bland overview of the langauge of video. It’s very well put together in terms of it being flashy and "hip

N. Harrison pretty much nails it - this is just a coffee table book. Blowups of individual video stills are nice looking, but don't convey much of anything about the works. The blurbs are largely superficial. Rush's earlier book "New Media in Contemporary Art" is a much better survey of the terrain. Harrison's point about Harun Farocki also illustrates a wider point - the conceptual rubric of "video art" is incoherent and unnecessary. It was a stop-gap introduced in the 60s when this stuff was brand new, but unnecessary and no longer useful today. These are simply Artists. Full stop. They often work in installation, sometimes in film, video, photography, computational playback mechanisms (Stan Douglas)... the term "Video Art" is now simply marketing jargon.

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