Video Art

Jan Debbaut
Belgian Video Art

Peggy Gale
Video Art in Canada

Roselee Goldberg
NY Video Art and Cable TV

David Hall
British Video Art

Sue Hall and John Hopkins
The Metasoftware of Video

Wulf Herzogenrath
Video Art in West Germany

Mark Kidel
British TV and Video Art

Richard Kriesche
The State of Austrian Video

Stuart Marshall
Video Art, The Imaginary and the Parole Vide

Hein Reedijk
Video in the Netherlands

David Ross
Artist’s Television in the US

Contributions from: Barnard, Bauermeister, Byrne, Campus, Hall, Hoey, Knkorian, Lange, Leggett, Marshall, Partridge
The Monitor

The picture on a TV screen is concentrated into a much smaller area than in film, and the light emitted by that screen draws our attention.

Instead of having the conversational mode and the familiar loose composition in broadcast programmes, it is possible with video to select, construct, emphasise and intensify the visual information with greater concentration. As regular viewers of television, we have come to expect a certain range of subjects, such as figures in a landscape and figures in a studio, directed by a roving camera.

By using landscape, close-up surfaces of water, clouds or waves, I am hoping to confront the viewer with a vaguely familiar picture, one which he is constantly aware of but which he normally neglects to observe. Allowing the subject and not the camera to direct (holding the camera to one single shot), attention is drawn more forcibly to the image than to the subject, and to an awareness of the monitor itself. The light sensitivity of the vidicon tube adds to this by automatically reacting to sharp contrast or unlit subjects, and draws one into a strange phenomenon – the subject is actually contained in the TV set itself.

In Breeze 2 and 3, these elements are highlighted by the play of light and movement, obvious kinetic traits, where the vidicon tube responds in particular ways: in 2 with negative and positive elements, which become unclear; and in 3 to a situation in which the water appears to be inside the monitor.

With Disintegrating Forms (a project as yet incomplete), the subject is carefully chosen, even structured, in order to draw attention to the monitor. The constant re-grouping of a cloudscape, for example, at times leaves the screen completely clear, and at others fills it with moving nebulous masses.