Visuella studier, delkurs 1.
HT 2025

VIDEOKONST:
bildteknik, begrepp och tolkningar

ATT SKAPA EN KONSTFORM

MALIN HEDLIN HAYDEN
Professor i konstvetenskap
Institutionen för kultur och estetik
Stockholms universitet

television, *TV*, *teve*
metod att överföra rörliga bilder med ljud



Tele från grekiska: avstånd, fjärran



Rancho Drive-In Theater at dusk before the start of the feature movie, 1948
Foto: Allan Grant/LIFE Picture Collection



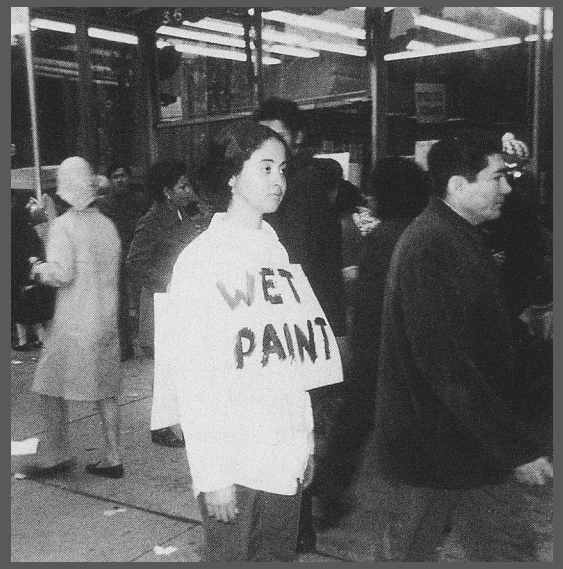
Epidaurus: amphitheatre
Amfiteater (ca 400-talet f.Kr.)
Grekland





Niki de Saint Phalle,
Tir (tidigt 1960-tal)



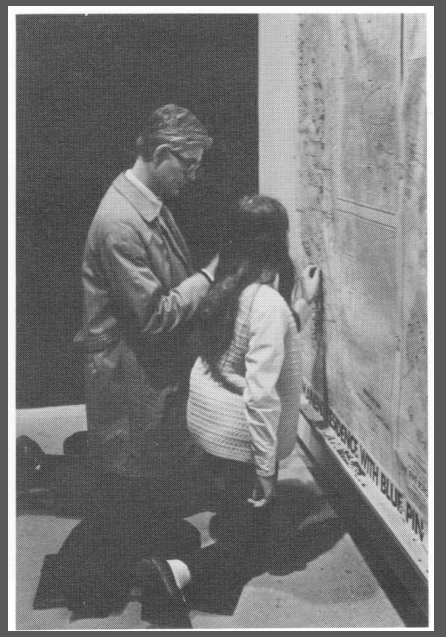


Adrian Piper,
Catalysis III,
1970

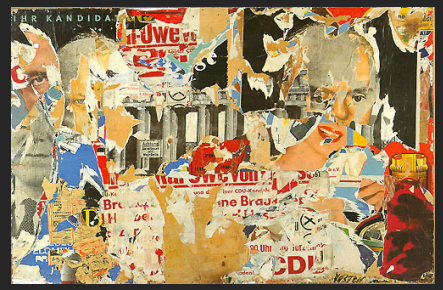


Andy Warhol,
Brillo Box, 1964.

https://www.warhol.org/lessons/brillo-is-it-art/



Hans Haacke:
Gallery Goers Birthlace and residence
Part 2.

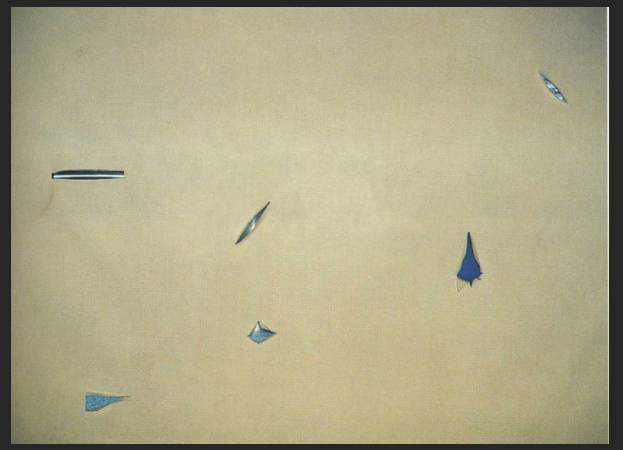




WOLF VOSTELL
TV-Dé-coll/age, no. 1
1958-59

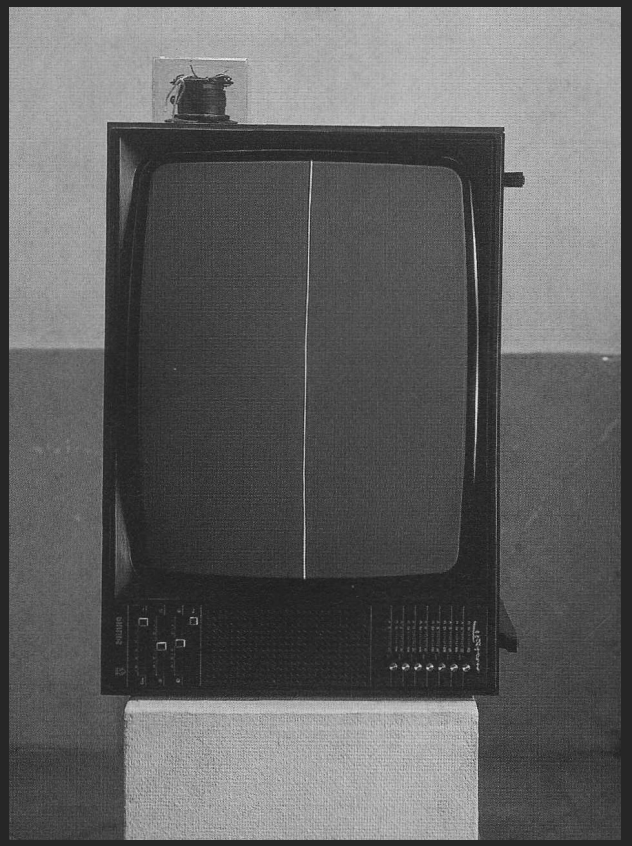
Medium
Six cathode-ray tube monitors, canvas, and painted plywood

Dimensions
251.5 × 340.4 × 81.3 cm





Vostell, *TV Dé-coll/age*

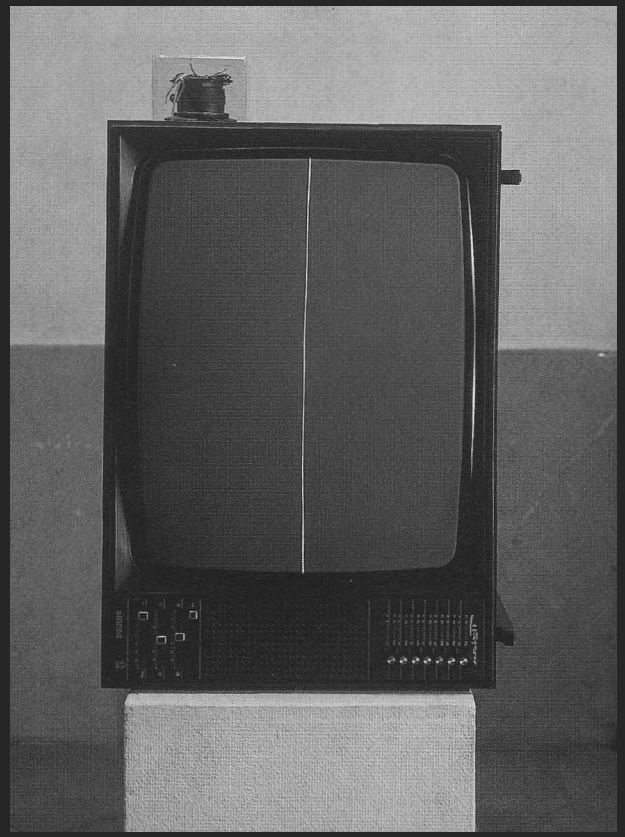


Nam June Paik
Zen for TV
1963

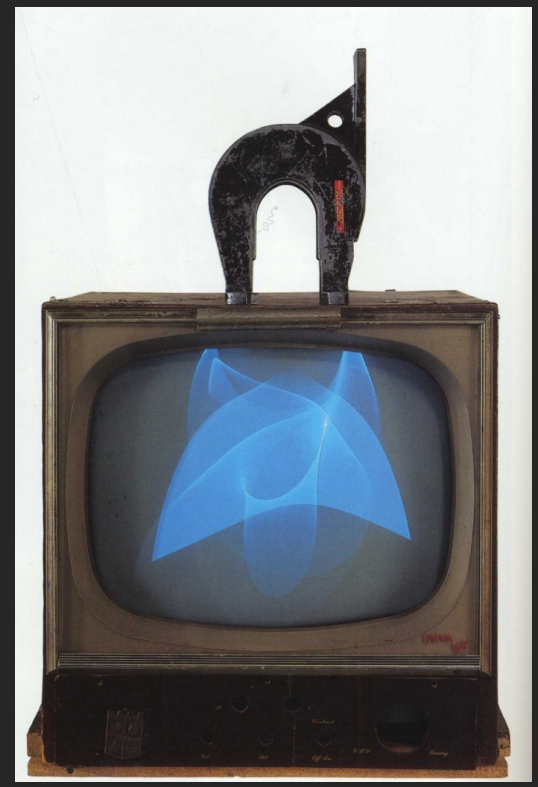
Utställningen *TV Trouble*
på Smolin Gallery, New York 1963

Nam June Paik





Zen for TV,
1965



Magnet TV, 1965

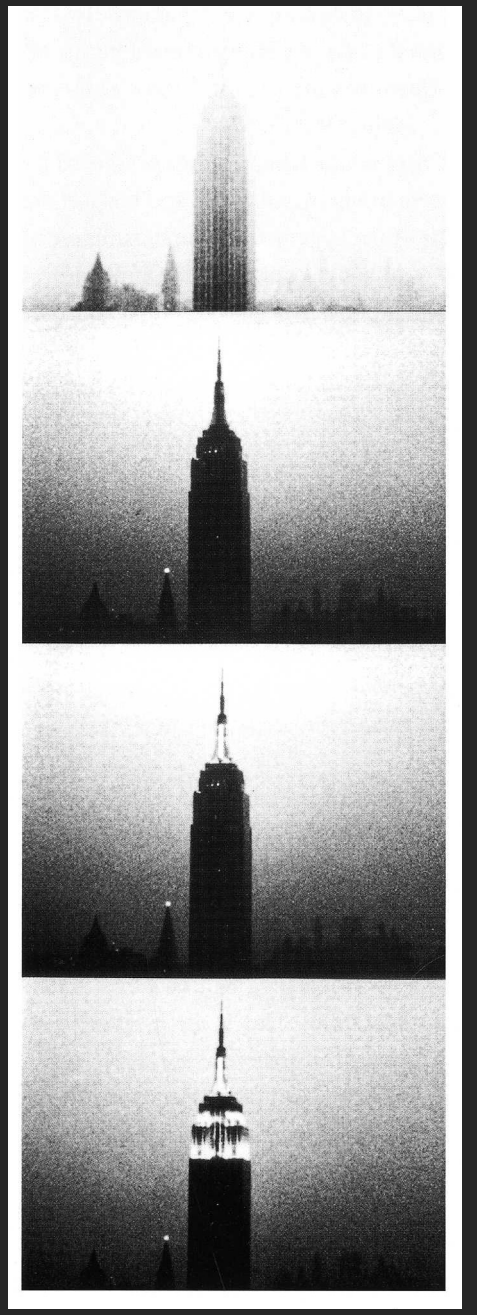
Cesar (César Baldaccini)
Television
1962

166 x 76 x 50 cm





Andy Warhol
Empire
1964




SONY

Paik eller Warhol?





Nam June Paik



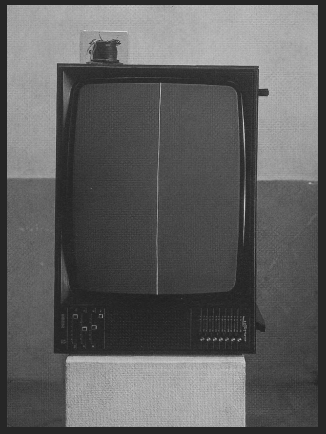
Integral piano
1958-60



Paik på *Documenta*, 1977



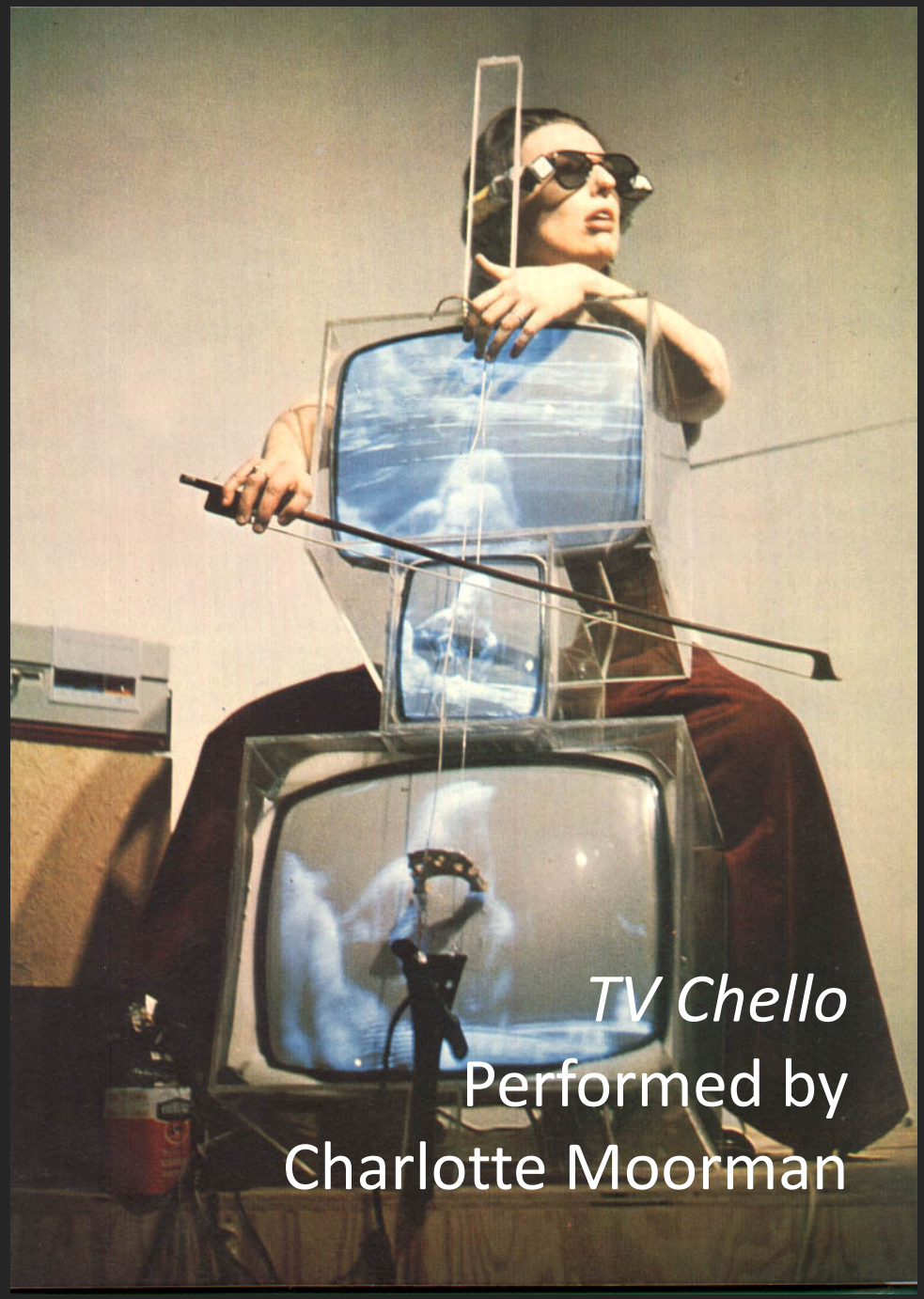
Zen for head, 1962



Zen for TV,
1965



TV Bra for Living Sculpture, 1969



“Variability and Indeterminism is underdeveloped in optical art as a parameter. Sex is underdeveloped in music. As collage technique replaced oil-paint, the cathode ray tube will replace the canvas.

Someday artists will work with capacitors, resistors & semiconductors as they work today with brushes, violins & junk.”



Nam June Paik, 1965



TV Buddha, 1974
cctv



TV Chair
1968-1974
←



TV Rodin, 1976



Global Encoder, 1994



TV Garden, 1974-78



Electronic Superhighway, 1995

Bruce Nauman

Corridor
1968-70



Video art historicized: traditions and negotiations

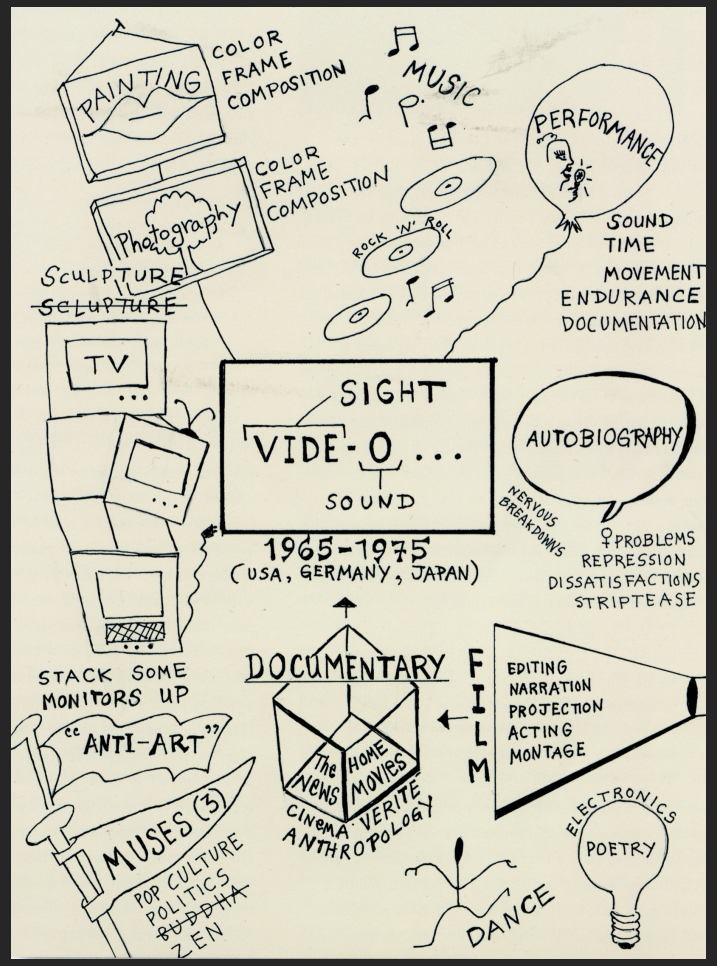
1. HESITANTLY ART: Great expectations of a medium

2. ART HISTORY OR NOT: Stories of reluctance and crisis

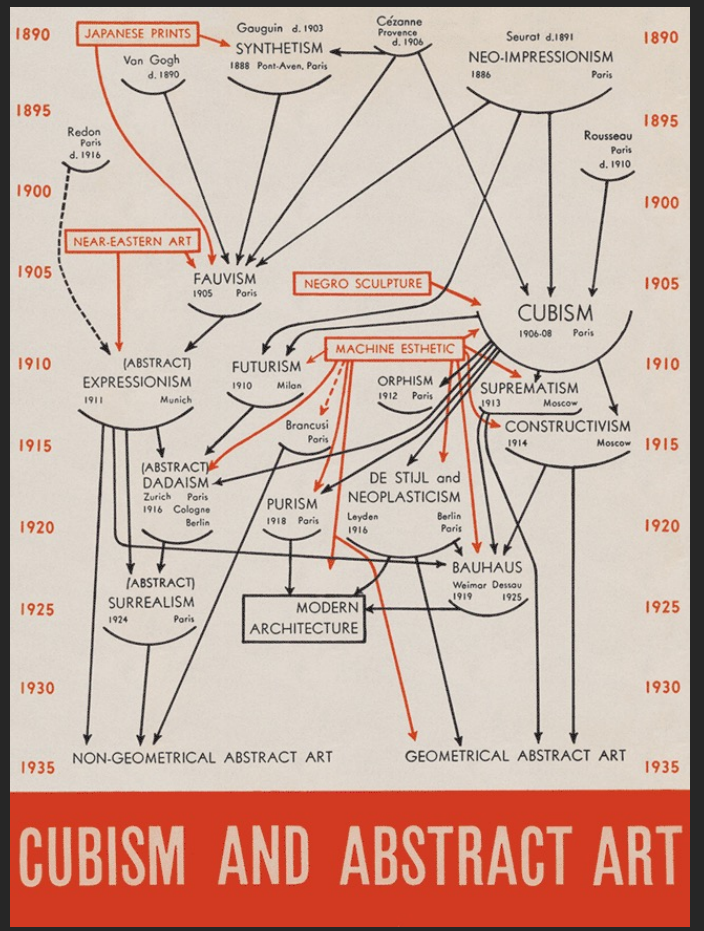
3. CANON and the practices of canonizations

4. GENDER: Compulsive categorizations

5. AND ALSO: Making stories, thinking through thematic space



LAURA COTTINGHAM
After Alfred Barr: Video Art, 2001
←











MARTHA ROSLER, *Semiotics of the kitchen,* 1975







Dara Birnbaum
Technology/Transformation: Wonder Woman
1978-79
Medium Video (color, sound)
Duration 5:50 min.





GARY HILL, *Crux*, 1983-87.



GARY HILL
Tall Ships, 1992

Tall Ships konstruktion: 12 kanals videoinstallation (NTS, svartvitt utan ljud) med 12 modifierade videomonitorer, 12 projektionslinser, 12 datorstyrda laserdiscspelare och matta med inlagda sensorer samt datorenheter.


copyright 1992,1996 Gary Hill

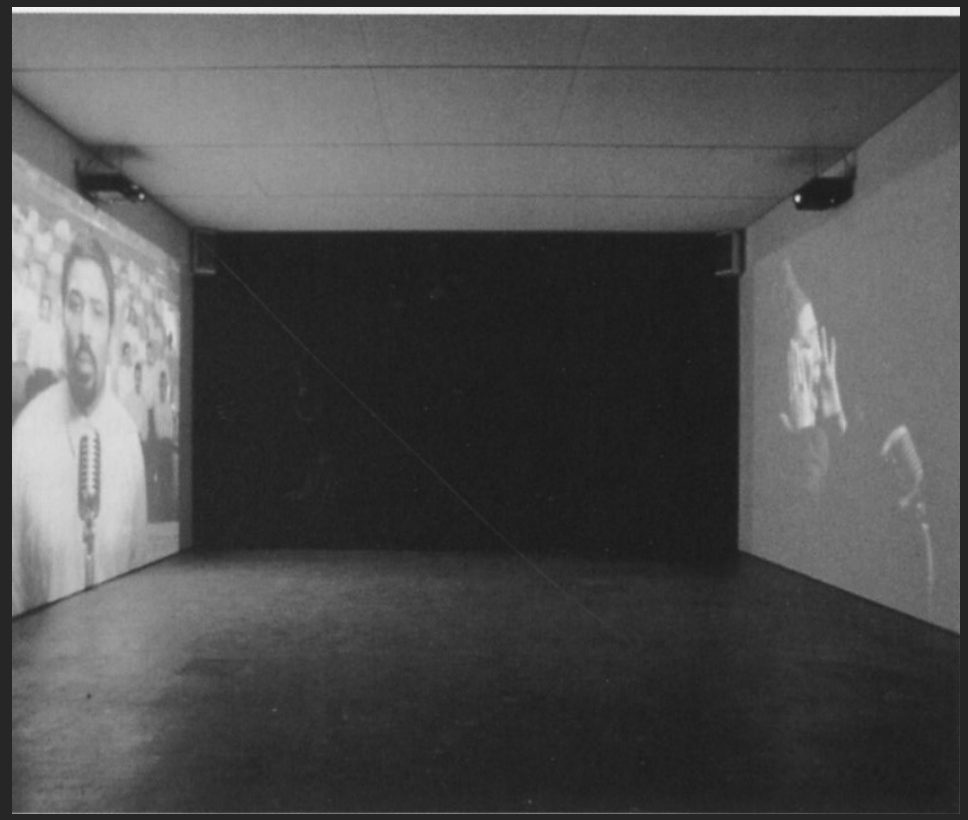

copyright 1992,1996 Gary Hill

GARY HILL *Viewers*, 1996



SHIRIN NESHAT

Turbulent
1998
Stillbilder







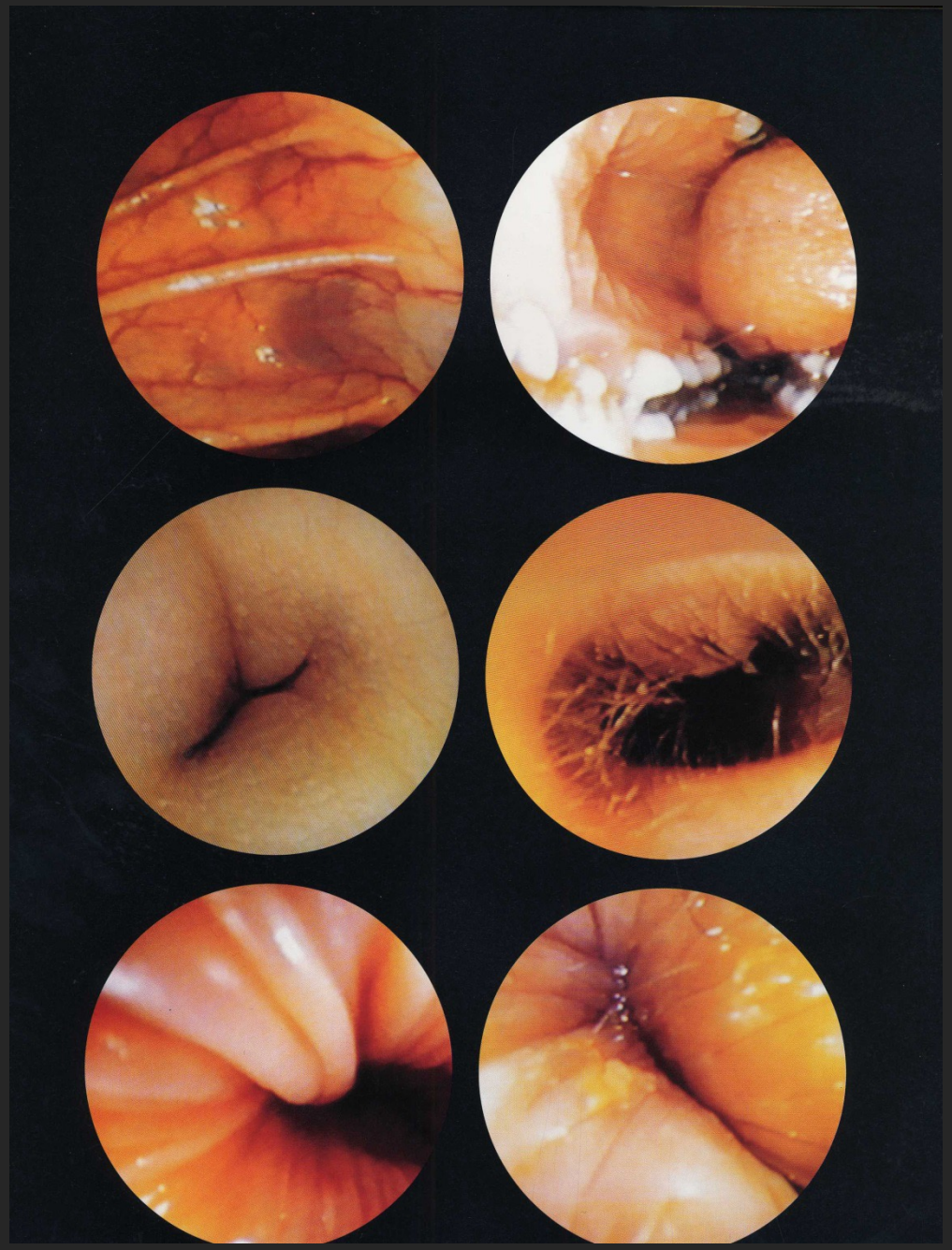
Turbulent 1998, video stills



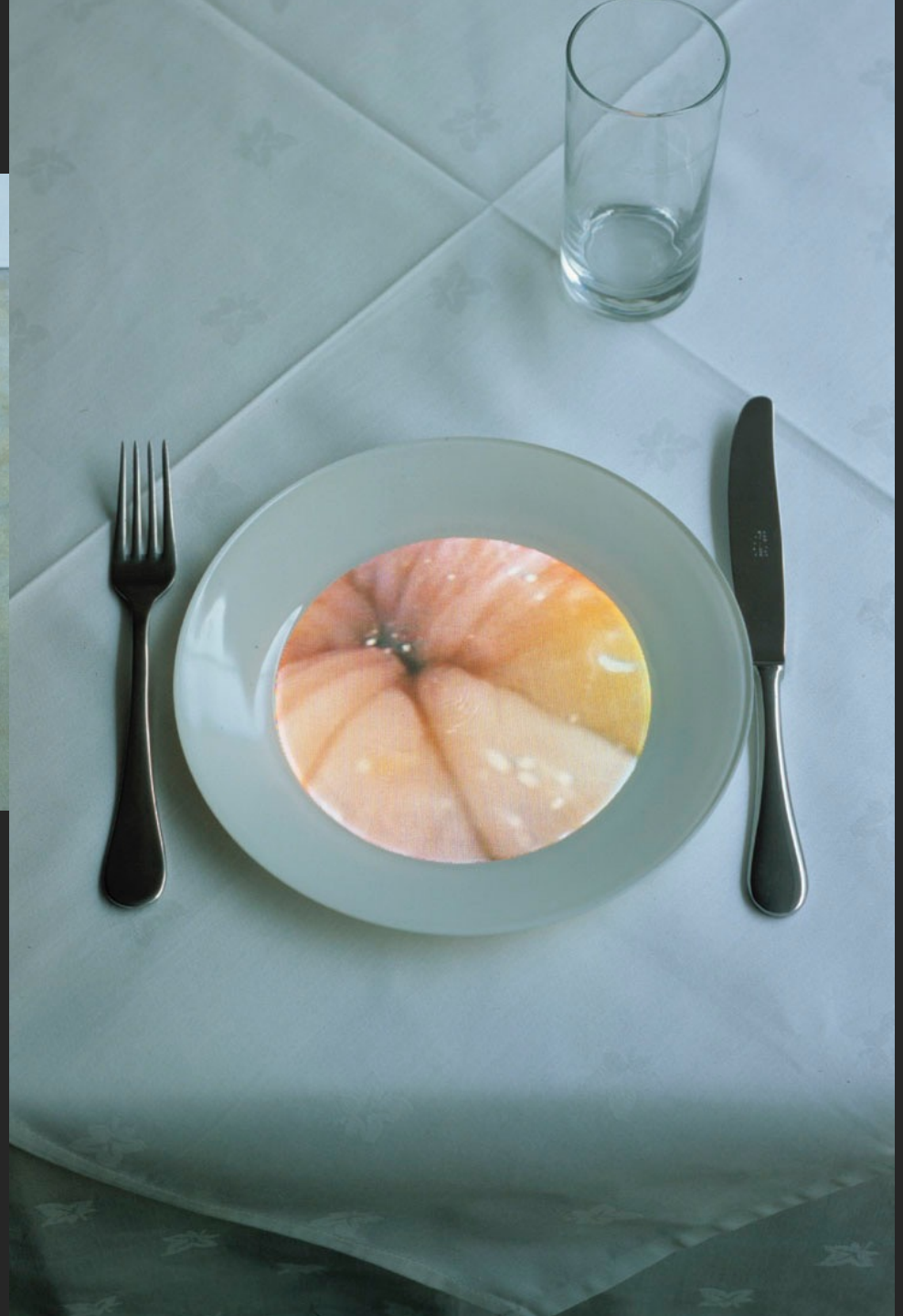


Mona Hatoum
Corps Etranger
1994





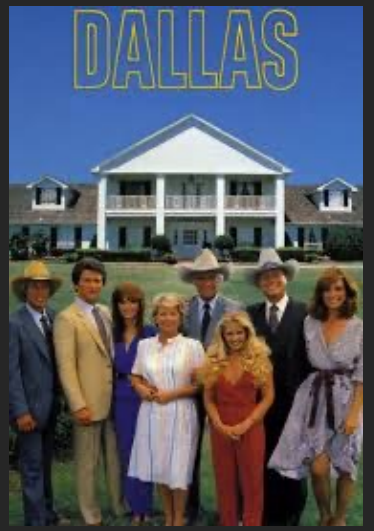




Deep throat, 1996

Candice Breiz, *Becoming*, 2003





Dallas
Amerikansk TV-serie,
1978-1991













https://online.sammlung-goetz.de/en/work/becoming-candice-breitz/





Pipilotti Rist

EVER IS ALLOVER

1997









Gravity, be my friend, Magasin3, 2007





Selbstlos im Lavabad ("Osjälvisk i lavabadet"), 1994

VIDEO

Art that involves the use of video and /or audio data and relies on moving pictures.

https://www.tate.org.uk/art/art-terms/v/video



Bill Viola
Nantes Triptych (1992)
Tate

MARTHA ROSLER: *Semiotics of the kitchen,* 1975

https://www.youtube.com/watch?v=ZuZympOIGC0

DARA BIRNBAUM: *Technology/Transformation: Wonder Woman*
1978-79

https://www.youtube.com/watch?v=wJhEgbz9piI

SHIRIN NESHAT: *Turbulent,* 1998

https://www.youtube.com/watch?v=VCAssCuOGls