

Video Art and later Developments

Edited by Komson Nookkeu

Nam June Paik's early prediction on the dominance of video has become, at least partially, true. Although video art has by now means replaced the more traditional mediums in the contemporary art world, it has become an

exhaustive field which certainly complements them.

Contemporary Video art practices expand in both form and content, allowing artists to experiment with new ideas and new technologies. The growth of high definition digital video over the last decade, for example, has enabled artists to produce work of expanded clarity. The humorous mock-documentaries of American performance

made to an extremely high production value far removed from the grainy, scratchy videos made in the 1960s. This

technology is now available through a wide proliferation of intuitive and DIY software programs easily adaptable across

computers, tablets, cameras, smartphones and the internet. This has opened the context of how and where art can be

shown as well. Today's video artists build upon inspiration from early Video art pioneers yet bring an enhanced

knowledge of the highly atmospheric technologies of the table. Some examples are more true to video's origin

much like the large, tightly atmospheric projections of French artist Philippe Parreno, or the ever more elaborate,

architecturally-scaled video installations of Swiss pigment artist Rirk - both of whom use modern projectors and special

effects to push the medium in ever more visually impressive and conceptually complex directions. One can find hints

of Warhol's love of real time footage with doses of the video collageist in Christian Marclay's The Clock (2010), which

ran for 24 hours and featured a mash up of images of clocks from iconic movie scenes. Additionally, Andrew Thomas

found gained worldwide attention in 2007 with his video DoD Face, a critique on the influence of Google's

self-image. Ryan Heather is notable for bringing a gay male angle to video art by including oftentimes genderly

presented stereotypes to otherwise normative images and video to clips. Some video artists take signs of the post-mi-

ennial age with cutting edge video works. Revolutionary post-internet artist, Cory Archangel's most famous piece

Super Mario Clouds (2002) featured hacked, pixelated images of the popular video game sailing across blue skies on a

website, which can still be seen on Youtube. Although the original launch of the piece took place in a gallery on

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1. Ana Baylak, "Sayless", (Germany) Pal. Colour, Sound, 2016.

2.Claudia Schwarz "Doors of Perception" (Germany) Pal. Colour, Sound, 2016.

The unknown causes the fear of the unknown.

This is how we know/Doors of perception is a lay

table in black light. In a world where the unknown is black

darkness. She sets o search for the familiar, the trustworthy.

stripes are recognizable. The projection of the video takes place

on windows and shutters or in room corners - depending on

what the exhibition space gives to the projection surface.

5. Diego Vianco "The Wall" (Spain) Pal. Colour, Sound, 2014.

The first starting point of the project is the most important German Romantic painter Caspar David Friedrich and his fascination

with the relationship between man and nature. This idea is present in many of his paintings of people observing an immense

landscape, turning the backs to the viewer. The second point is the confrontation with the idea of destruction, the aesthetic that

belongs to it and the impact that this has on our society. Nature and Destruction make in us feelings of something sublime and

extending. Both share an historic and overwhelming essence. In the video you can see me standing with my hand to my chest,

camera, against a massive field of blossoming canola. After a while, an explosion occurs in the middle of the field, which

confuses the viewer, making him wonder about the relationship between all variables. The video celebrates the encounter between

man, nature and destruction.

6. Diego Vianco "Not Understood" (Spain) Pal. Colour, Sound, 4:22 min(loop), 2012.

"Flag semaphore" which is directly connected with corporal

movements. The video plays with the communicational means of

flag signal which normally are used at sea and in mountaineer-

ing communication. Firstly, I draw attention to myself and the

flags ("a call") and then I display "Not understood" as long as my

art's can hold. With this work I question communication. At the

same time I show my fundamental lack of understanding the

functioning of contemporary society.

A video work in which I approach differences of opinion and the

idea of "swimming against the current". In the video you can see

me walking in direction of the camera while the people around

me, against all probability, are walking backwards. The crowd as

a metaphor of a barely reflective and aligned society, the herd

which continues the way without questioning anything. At the

end of the video I say my name to the camera with the same

function as when the artist signs the picture playing with the

reverse effect.

8. Emarina Schäler "DOZE" (Austria) Pal. Colour, Sound, 1:54 min., 2017.

Silver lining is about imaging an imaging system for further personal exploration of the interface between the mind,

its human imaging system and the outside imaging systems.

King Ming's Institute of Technology, Lankang, Faculty of Fine and Applied Arts, Burapha University, 19 - 21 March 2018.

Faculty of Fine and Applied Arts, King Mongkut's Institute of Technology, Bangkok, 25 April 2018.

King Mongkut's University of Technology Thonburi, Faculty of Fine and Applied Arts, Suan Sunandha International School of Art, Rajabhat Suan Sunandha University, 2 - 8 May 2018.

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