

# **The Second Link**

## **Viewpoints on Video in the Eighties**

## Second Link Viewpoints On Video In The Eighties

**William Olander, Lynne Tillman, New  
Museum of Contemporary Art (New  
York, N.Y.)**



## **Second Link Viewpoints On Video In The Eighties:**

**Canadian Film and Video** Loren R. Lerner, 1997-01-01 This extensive bibliography and reference guide is an invaluable resource for researchers practitioners students and anyone with an interest in Canadian film and video With over 24 500 entries of which 10 500 are annotated it opens up the literature devoted to Canadian film and video at last making it readily accessible to scholars and researchers Drawing on both English and French sources it identifies books catalogues government reports theses and periodical and newspaper articles from Canadian and non Canadian publications from the first decade of the twentieth century to 1989 The work is bilingual descriptive annotations are presented in the language s of the original publication *Canadian Film and Video Film et vid o canadiens* provides an in depth guide to the work of over 4000 individuals working in film and video and 5000 films and videos The entries in Volume I cover topics such as film types the role of government laws and legislation censorship festivals and awards production and distribution companies education cinema buildings women and film and video art A major section covers filmmakers video artists cinematographers actors producers and various other film people Volume II presents an author index a film and video title index and a name and subject index In the tradition of the highly acclaimed publication *Art and Architecture in Canada* these volumes fill a long standing need for a comprehensive reference tool for Canadian film and video This bibliography guides and supports the work of film historians and practitioners media librarians and visual curators students and researchers and members of the general public with an interest in film and video

**The Second link** Walter Phillips Gallery, 1983 *Avant-garde Performance* Günter Berghaus, 2017-09-16 How did the concept of the avant garde come into existence How did it impact on the performing arts How did the avant garde challenge the artistic establishment and avoid the pull of commercial theatre gallery and concert hall circuits How did performance artists respond to new technological developments Placing key figures and performances in their historical social and aesthetic context Günter Berghaus offers an accessible introduction to post war avant garde performance Written in a clear engaging style and supported by text boxes and illustrations throughout this volume explains the complex ideas behind avant garde art and evocatively brings to life the work of some of its most influential performance artists Covering hot topics such as multi media and body art performances this text is essential reading for students of theatre studies and performance

**Digital Currents** Margot Lovejoy, 2004-08-02 *Digital Currents* explores the growing impact of digital technologies on aesthetic experience and examines the major changes taking place in the role of the artist as social communicator Margot Lovejoy recounts the early histories of electronic media for art making video computer the internet in this richly illustrated book She provides a context for the works of major artists in each media describes their projects and discusses the issues and theoretical implications of each to create a foundation for understanding this developing field *Digital Currents* fills a major gap in our understanding of the relationship between art and technology and the exciting new cultural conditions we are experiencing It will be ideal reading for students taking

courses in digital art and also for anyone seeking to understand these new creative forms **Gary Hill** Gary Hill, 2000 Time this is what is central to video it is not seeing as its etymological roots imply Video's intrinsic principle is feedback Gary Hill From Interview For more than twenty years Gary Hill has been at the cutting edge of video often setting the terms for its development and pointing it in new exciting directions Since the mid eighties Hill has established himself as one of the major voices in the medium His work has been the focus of major exhibitions and retrospectives at museums in Europe and the United States including the Guggenheim Museum in Soho the Whitney Biennial and the Lyon Museum in France He has received numerous awards including the coveted MacArthur Award 1998 Hill's work focuses on the poetic and philosophical implications of temporal perception Tall Ships for example is a large scale video installation that presents haunting images of isolated human figures in a darkened corridor seen from a distance then close up Hill's representation of time in videos is partly informed by his adolescent experiences as a surfer in Southern California his Learning Curve series invites the viewer to sit at the end of a long table and watch a black and white projection of a wave folding and unfolding upon itself Other themes in Hill's work include meditations on the self-referentiality of the medium and explorations of the connections and conflicts between language and image This new volume in PAJ's Art Performance series is the first critical edition devoted to Hill's work Edited by Robert C Morgan it anthologizes a number of critical essays tracing Hill's reception from the mid seventies to today a series of informative interviews as well as a selection of Hill's writings revealing him as an original and articulate thinker The book also offers a detailed chronology of Hill's career a bibliography and videography and twenty five photos from his installations Morgan's introduction traces Hill's emergence as an artist out of the sixties counter culture and explores how his work creates dialogues with philosophers as diverse as Heidegger Blanchot Derrida and Marshall McLuhan

A History of Installation Art and the Development of New Art Forms Faye Ran, 2009 Art mirrors life life returns the favor How could nineteenth and twentieth century technologies foster both the change in the world view generally called postmodernism and the development of new art forms Scholar and curator Faye Ran shows how interactions of art and technology led to cultural changes and the evolution of Installation art as a genre unto itself a fascinating hybrid of expanded sculpture in terms of context site and environment and expanded theatre in terms of performer performance and public

*Sights of Resistance* Robert James Belton, 2001 CD ROM contains Chapters from text Glossary **New York Magazine** , 1983-09-12 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *New York Magazine* , 1983-09-12 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and

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***Fake*** William Olander, Lynne Tillman, New Museum of Contemporary Art (New York, N.Y.), 1987 Description *Fake* organized by William Olander To utter the word fake to point a finger and say fraud to declare what was believed to be original counterfeit can promote an extraordinary rupture in the social fabric To create a fake to perpetrate a fraud to pass a counterfeit is literally illegal but in a broader metaphoric sense each constitutes a subversive act which if not prosecutable is not easily tolerated Yet in a global economy increasingly dominated by high technology capable of reproducing copies more real than the real thing the fake is revealed only with great difficulty Indeed for a fake to operate as a fake it must pass as an original circulating freely in our system of late capitalism from the art forgery to the knock off high fashion from the pirated record album to the copyright infringement Catalogue

***Fin de siècle*** General Idea (Firm), Württembergischer Kunstverein, 1992 Catalogue of an international touring exhibition

**Postmodern Currents** Margot Lovejoy, 1997 Postmodern Currents Art and Artists in the Age of Electronic Media explores in detail the growing impact of video and computer technologies and of the Internet on aesthetic experience and examines the emerging role of the artist as social communicator It recounts the involvement of such artists as Jenny Holzer Nam June Paik Bill Viola Gary Hill and Laurie Anderson among others with electronic media and discusses the important economic social and aesthetic issues these new technologies imply

**Orange Coast Magazine**, 1984-01 Orange Coast Magazine is the oldest continuously published lifestyle magazine in the region bringing together Orange County's most affluent coastal communities through smart fun and timely editorial content as well as compelling photographs and design Each issue features an award winning blend of celebrity and newsmaker profiles service journalism and authoritative articles on dining fashion home design and travel As Orange County's only paid subscription lifestyle magazine with circulation figures guaranteed by the Audit Bureau of Circulation Orange Coast is the definitive guidebook into the county's luxe lifestyle

**General Idea** General Idea (Firm), Joshua Decker, 1997

**Introjection** Tony Oursler, Deborah Menaker Rothschild, 1999 Introjection marks the first mid career survey of the internationally recognized video artist Tony Oursler Plumbing popular and punk culture for the twisted icons that structure our collective unconscious Oursler creates fragmentary images and scenes that might belong to the hallucinations of a delinquent adolescent on a bad trip The viewer is left to imagine what ungodly narrative was frozen in time to create such surreal but somehow uncomfortably familiar mayhem Though darkly humorous his work known to most for his use of sculptural rag dolls onto which he projects the video image of a human face delves deeply into the question of how the twinned forces of sex and violence gender and power function in our culture This catalogue traces the evolution of Oursler's career from early single channel videos through his current mixed media installations and experiments in digital media Combining sculpture video performance and text Oursler's work addresses complex contemporary issues with

empathy insight and wit Also included are four critical essays two interviews an essay by the artist as well as a comprehensive exhibition history and bibliography International Bulletin for Photographic Documentation of the Visual Arts ,1986 Artscribe International ,1983 **An Art of Limina** George Quasha,Charles Stein,2009 Foreword by Lynne Cooke Text by George Quasha Charles Stein Carnegie International 1995 Richard Armstrong,Paola Morsiani,Carnegie Museum of Art,1995 **Performance** ,1984

## The Enigmatic Realm of **Second Link Viewpoints On Video In The Eighties**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Second Link Viewpoints On Video In The Eighties** a literary masterpiece penned by way of a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of people who partake in its reading experience.

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