

Video art in the Netherlands 1970 - 1980

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The Magnetic Era Video Art In The Netherlands 19701985

Peter Weibel



The Magnetic Era Video Art In The Netherlands 1970-1985:

The Magnetic Era Jeroen Boomgaard, 2003 **More Than Illustrated Music** Kathrin Dreckmann, Elfi

Vomberg, 2023-02-23 The genre of the video clip has been established for more than thirty years mainly served by the sub genres of video art and music video This book explores processes of hybridization between music video film and video art by presenting current theoretical discourses and engaging them through interviews with well known artists and directors bringing to the surface the crucial questions of art practice The collection discusses topics including postcolonialism posthumanism gender race and class and addresses questions regarding the hybrid media structure of video the diffusion between content and form art and commerce as well as pop culture and counterculture Through the diversity of the areas and interviews included the book builds on and moves beyond earlier aesthetics driven perspectives on music video

Conservation of Time-Based Media Art Deena Engel, Joanna Phillips, 2022-11-02 Conservation of Time based Media Art is the first book to take stock of the current practices and conceptual frameworks that define the emerging field of time based media conservation which focuses on contemporary artworks that contain video audio film slides or software components Written and compiled by a diverse group of time based media practitioners around the world including conservators curators registrars and technicians among others this volume offers a comprehensive survey of specialized practices that have developed around the collection preservation and display of time based media art Divided into 23 chapters with contributions from 36 authors and 85 additional voices the narrative of this book provides both an overview and detailed guidance on critical topics including the acquisition examination documentation and installation of time based media art cross medium and medium specific treatment approaches and methods the registration storage and management of digital and physical artwork components collection surveys and project advocacy lab infrastructures staffing and the institutional implementation of time based media conservation Conservation of Time based Media Art serves as a critical resource for conservation students and for a diverse professional audience who engage with time based media art including conservation practitioners and other collection caretakers curators art historians collectors gallerists artists scholars and academics Installation Art

and the Museum Vivian Saaze, 2025-10-01 Installation art has become mainstream in artistic practices However acquiring and displaying such artworks implies that curators and conservators are challenged to deal with obsolete technologies ephemeral materials and other issues concerning care and management of these artworks By analysing three in depth case studies the author sheds new light on the key concepts of traditional conservation authenticity artist's intention and the notion of ownership while exploring how these concepts apply in contemporary art conservation Based on original empirical research and cross case analysis this ground breaking study offers a re examination of traditional conservation values and ethics and argues for a reassessment of the role of the conservator of contemporary art **From City Space to**

Cyberspace Amanda Wasielewski, 2025-10-01 The narrative of the birth of internet culture often focuses on the

achievements of American entrepreneurs in Silicon Valley but there is an alternative history of internet pioneers in Europe who developed their own model of network culture in the early 1990s Drawing from their experiences in the leftist and anarchist movements of the 80s they built DIY networks that give us a glimpse into what internet culture could have been if it were in the hands of squatters hackers punks artists and activists In the Dutch scene the early internet was intimately tied to the aesthetics and politics of squatting Untethered from profit motives these artists and activists aimed to create a decentralized tool that would democratize culture and promote open and free exchange of information

40jahrevideokunst.de Peter Weibel,2010 The present volume is the second part of the 40yearsvideoart de restoration project by the German Federal Cultural Foundation The project succeeded in retrieving a large number of videos from the sixties and seventies believed lost from artists estates and museum storerooms restoring them and in many cases presenting them again for the first time in over thirty years This volume features over fifty early and largely unknown videos by and with artists such as Joseph Beuys Valeska Gert and Klaus Rinke It offers an illustrated history of video techniques and features discussions on modern restoration practices In addition texts by experts artists curators art theorists and media scholars as well as a comprehensive annotated bibliography provide profound insight into one of the most influential genres in twentieth and twenty first century art The Low Countries Luc Devoldere,2004 The Low Countries is a yearbook aimed at presenting to the world the culture and society of the Dutch speaking area which embraces both the Netherlands and also Flanders the northern part of Belgium The articles in this yearbook survey the living contemporary culture of the Low Countries as well as their cultural heritage It provides information about literature and the arts but also about broad social and historical development in Flanders and the Netherlands **American Book Publishing Record** ,2003 *The Low Countries* Stichting Ons Erfdeel,1993 Bibliographic Guide to Art and Architecture New York Public Library. Art and Architecture Division,1980

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