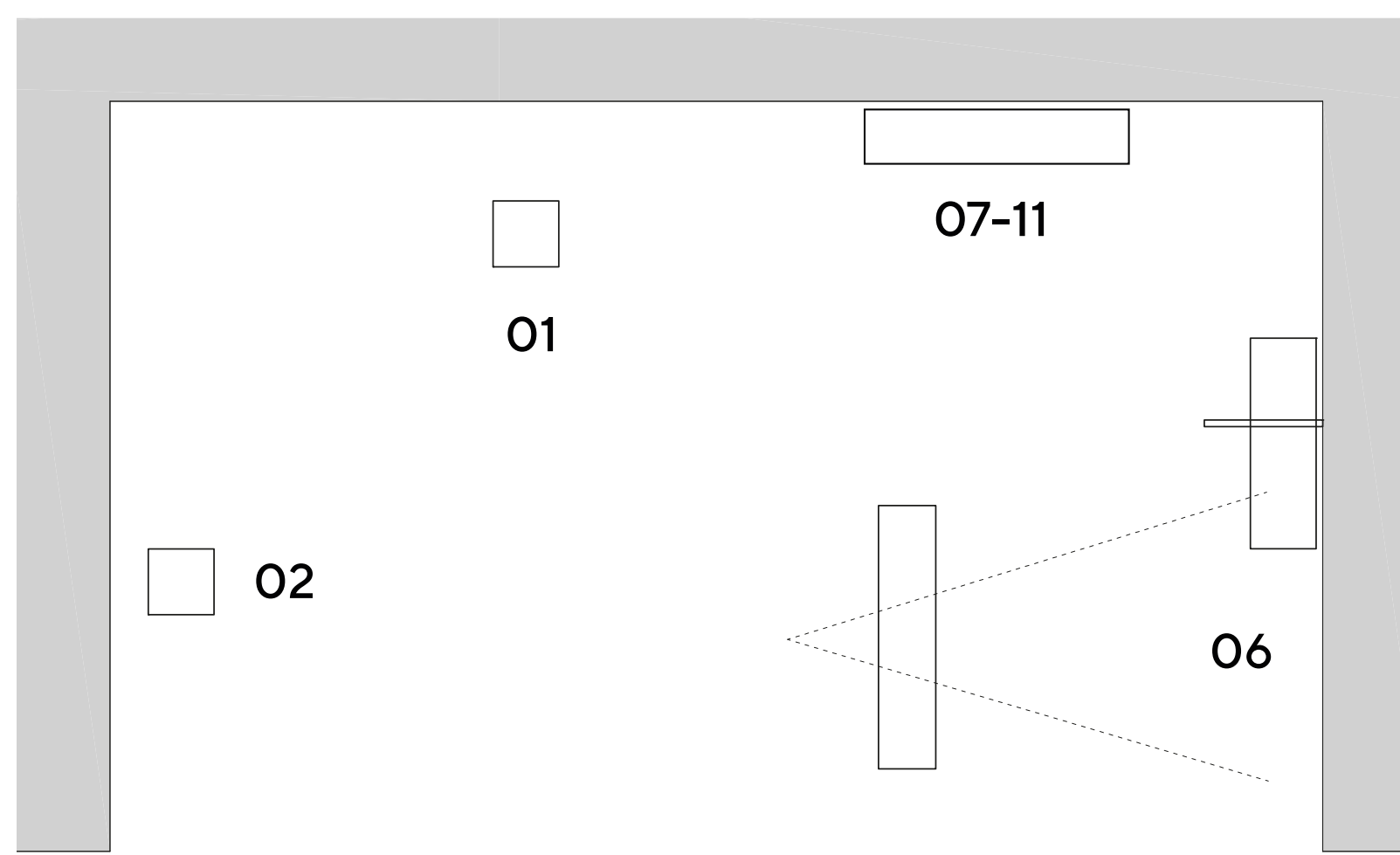


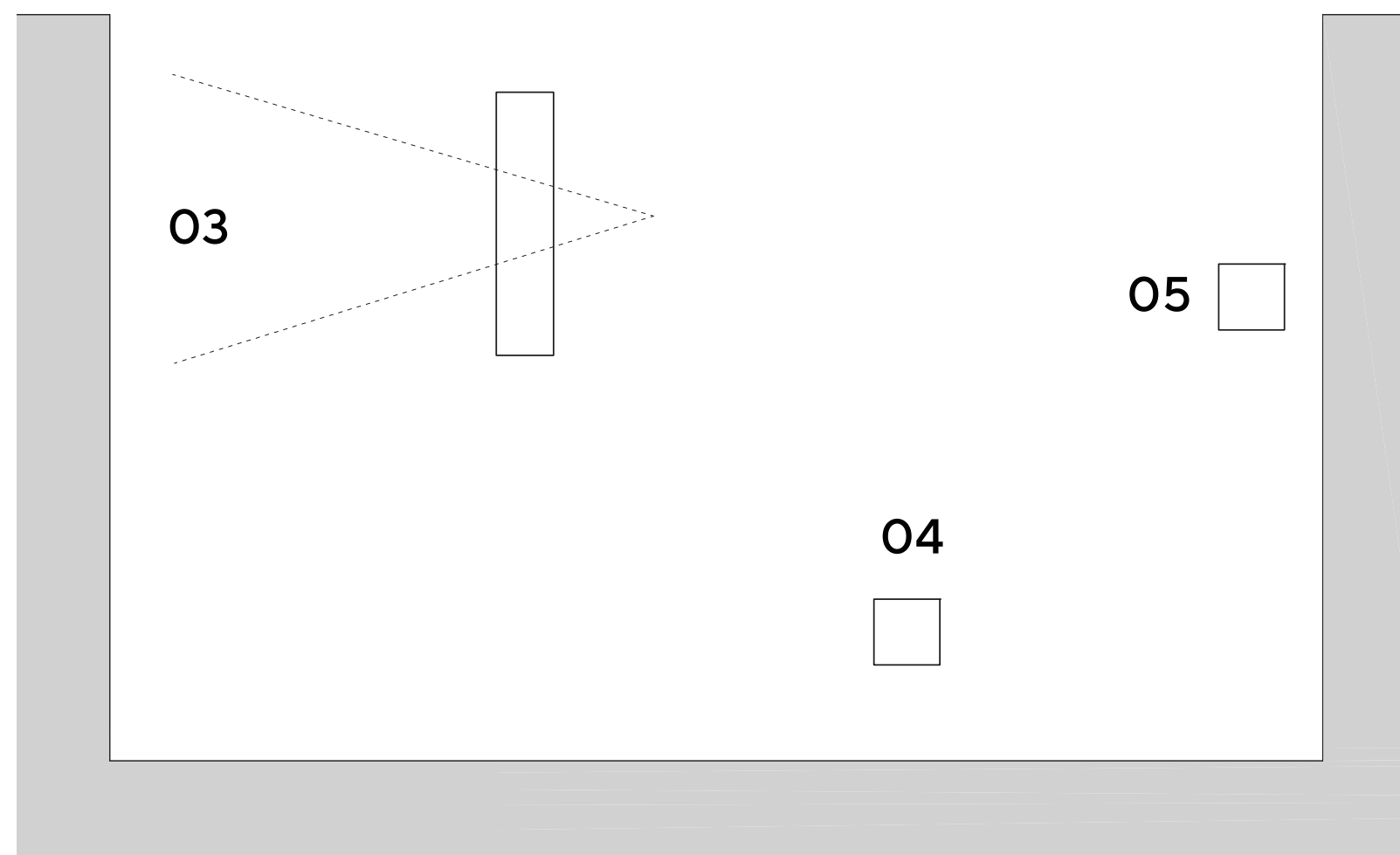
The video camera and new uses of the image

In 1965, Sony brought out the first video camera at a relatively economical price. The art world was sent reeling, immediately recognising its potential as an artistic tool. Its appearance coincided fully with a moment of transformation in which the patriarchal order dominated by the white, Anglo-Saxon and Eurocentric male was being questioned by various groups of social activists, including ecologists, feminists, pacifists, anti-racists and LGTB collectives, who were fighting to build a more just and egalitarian world. An interactive and multifaceted technology, video had to be learned without the influence of any historical precedent or specific literature. Lying half-way between art and information, it had to defend itself in its infancy from the overwhelming power and communicative potential of television. As Martha Rosler was to say, "its first users saw themselves as carrying out an act of profound social critique" aimed at the dominant structures of the cultural industry while ironically making use of its own means.

The artists of the 1970s took the use of the video camera in various directions. Here we point to three we regard as among the most significant. First of all, it was a perfect instrument for constructing a new image of themselves and so counteracting the manipulative power of the mass media. Works were therefore produced of a self-referential and narcissistic nature, metaphors of a private inner world opposed to an ideologically governed public space. In the second place, it was used as a method of reflecting on the technical possibilities of the medium itself, a proposal very much in line with artists working in body art, performance, earthworks or conceptual art, who not only questioned the art objects commercialised and exhibited in museums until then, but also explored the reduction of the artistic process to its essential tools. Finally, the video camera was exploited by artists of both sexes as a critical element through which to help bring about social transformation. In this respect, its appearance coincided with the period when women started to revisit history to propose new narratives from a feminist stance.



Entrance →



01. Richard Serra

Boomerang, 1974

Vídeo. Colour. Sound. Duration 10'27"

IVAM Institut Valencià d'Art Modern, Generalitat

02. Bruce Nauman

Violin tuned D.E.A.D., 1968

Video. B/W. Sound. Duration 60'

IVAM Institut Valencià d'Art Modern, Generalitat

03. Antoni Miralda / Benet Rossell

París. La cumparsita, 1972-2005

Video installation. 16 mm film (remastered and transferred to DVD). Ed. 2/8. Duration 25'

IVAM Institut Valencià d'Art Modern, Generalitat

04. Joan Jonas

Vertical Roll, 1972

Video, B/W, sound. Duration 19'38"

IVAM Institut Valencià d'Art Modern, Generalitat

05. Dara Birnbaum

Technology/Transformation: Wonder Woman, 1978-79,

Video, colour, sound. Duration 5'50"

IVAM Institut Valencià d'Art Modern, Generalitat

06. Robert Smithson

Spiral Jetty, 1970.

16 mm film transferred to video. Colour. Sound.

Duration 35'

IVAM Institut Valencià d'Art Modern, Generalitat

07. Kris Kool/ Caza

Text and illustrations: Philippe Cazaumayou

Passenger Press, vol.4, 2020

Colección Álvaro Pons

08. Zara/ La Terre Creuse

Scenography: Luc Schuiten, François Schuiten

Designs: François Schuiten, Luc Schuiten

Casterman, volume 2, 1930

Colección Álvaro Pons

09. Koukaku Kidoutai (Ghost in the Shell)

Script: Shirow Masamune

Drawing: Shirow Masamune

Japanese editorial: Kodansha

Spanish editorial: Planeta Cómic / Planeta DeAgostini

Cómic, May 1993

Colección Álvaro Pons

10. Barbarella/ Le Terrain Vague

Script and drawing: Jean- Claude Forest

Colour: Manuela Dopilar, Yvette Mounoux

La Marge-Kesslering Editeurs, April 1974

Colección Álvaro Pons

11. Flesh Empire

Text and illustrations: Yan Legendre

Casterman, September 25th of 2019.

Colección Álvaro Pons