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## Video Installation

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### Introduction

While at first, “video installation” would seem to refer to a particular medium and mode of display, in practice, the term is applied to a range of intersecting media, histories and genres, including but not limited to experimental and expanded cinema, video art, installation art, digital and new media art, and the emergent category of artists’ moving image. In short, “video installation” encompasses an expansive field of moving image practices, formats, and configurations, from multichannel film projection to video sculpture to immersive and interactive media environments. The term can apply to moving images that emanate from or are projected onto screens, monitors, or mobile devices, and are displayed in spaces outside of a conventional cinematic context. In terms of historical periodization, the rise of video installation coincided with the emergence of analog video technology in the mid- to late 1960s and the concomitant emergence of installation art during this same period. Up until the 1980s, video installation took shape predominantly as gallery-based displays of CRT monitors. Often configured into sculptural arrangements that self-reflexively acknowledge their physical support, “video sculptures” invoke and comment upon video’s genetic ties to broadcast television. Yet, other, more feedback-driven modes of installation, such as Nam June Paik’s *TV-Buddha* (1974) or Bruce Nauman’s *Live-Taped Video Corridor* (1970), emphasize the instantaneity of real-time closed circuit video over the sculptural presence of the monitor, and thus privilege surveillant over the televisual optics. By the 1990s, as video projectors improved in quality and decreased in cost, the bulky CRT gave way to the projected moving image, which in turn has emerged as a dominant mode within contemporary artistic production. Since it can adapt to a variety of spaces and surfaces—wall, ceiling, floor, screen, objects, even viewers’ bodies—projection opens up a multitude of experiential possibilities. Projection can also be sculptural, as in the work of Tony Oursler and Krystof Wodizcko, who generate uncannily embodied video portraits by projecting moving images onto free-standing objects, buildings, and monuments. Video projection can also be immersive or environmental, such as in Anthony McCall’s *Solid Light Works* (2005–2010), a suite of monumental, linear beams of white light projected into darkened gallery spaces, which act as updated, digital variations of his influential expanded cinema work, *Line Describing a Cone* (1973). In response to its dominant position within contemporary artistic practice, scholarship and criticism devoted to moving image installation, curation, and distribution have spiked since the 1990s. This bibliography offers a selection of relevant literature on this topic. Beginning with an overview of key scholarship on the history of video art and contemporary artists’ moving image, the bibliography transitions to more focused, thematic investigations of and significant prehistories, including topics like expanded cinema, video aesthetics and ecologies, and installation art. Finally, it includes a selection of key exhibition catalogues, including specialized sections on video projection and video sculpture. In tracing the entwined emergence of video and installation art since the 1960s, this bibliography also limns another historical intersection, that of video art and experimental film. While typically, these practices have been framed as historically distinctive, aesthetically autonomous and driven by medium-specific concerns, this bibliography takes inspiration from and highlights more recent scholarly, critical, and curatorial perspectives that align and cross-reference these traditions, and in doing so, situate themselves at the disciplinary intersection of art history and film and media studies.

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### Edited Collections and Anthologies on Video Art and Installation

Since the late 1970s, multiple edited collections and anthologies have gathered writings by art historians, critics, curators, and artists on video art. The works in this section can be divided into two generations of primary and secondary sources. Battcock 1978; Hall and Fifer 1990; Hanhardt 1986; and Korot, et al. 1976 are essential primary sources by artists and critics that have shaped the field. Bovier and Mey 2015, Comer 2009, Hatfield 2006, Jennings 2015, Leighton 2008, and Trodd 2010 are more recent anthologies of scholarly and critical writings on video.

**Battcock, Gregory, ed. *New Artists' Video: A Critical Anthology*. New York: E. P. Dutton, 1978.**

Anthology compiled by noted critic gathering together reprinted and original essays by prominent artists and commentators on early video, mostly hailing from the New York scene. Notable contributions include "The End of Video: White Vapor" by Douglas Davis; Nam June Paik and Charlotte Moorman's "Videa, Vidiot, Videology"; Lynn Hershman's "Reflections on the Electric Mirror"; and a reprint of Rosalind Krauss's seminal essay "Video: The Aesthetics of Narcissism."

**Bovier, François, and Adeena Mey, eds. *Exhibiting the Moving Image: History Revisited*. Zurich, Switzerland: JRP | Ringier, 2015.**

Collection stemming from a research project and conference held at the ECAL/University of Art and Design, Lausanne, focusing on the "exhibitionary complex" (qua Tony Bennett) that supports, controls, and maintains contemporary moving image art spectatorship. Includes historical case studies of moving image exhibition history and practice, from prominent scholars of artists' moving image, including Erika Balsom, Maeve Connolly, Giuliana Bruno, and Kate Mondloch.

**Comer, Stuart, ed. *Film and Video Art*. London: Tate, 2009.**

Survey of film and video edited by former curator of Media Art at Tate Modern, currently chief curator of Media & Performance at the Museum of Modern Art. Chapters of particular relevance to the topic of video installation include essays by Michael Newman, John Wyver, and Christiane Paul.

**Hall, Douglas, and Sally Jo Fifer, eds. *Illuminating Video*. New York: Aperture Foundation, 1990.**

Significant collection of critical writings by leading artists and critics, including Martha Rosler's influential essay "Video: Shedding the Utopian Moment." Chapters are organized according to the following themes: Histories, Furniture/Sculpture/Architecture, Audience/Reception: Access/Control, Syntax and Genre, and Telling Stories. Margaret Morse's essay "Video Installation Art: The Body, the Image, and the Space-in-Between" is of particular relevance to the subject of video installation.

**Hanhardt, John G., ed. *Video Culture: A Critical Investigation*. Layton, UT: Peregrine Smith Books, 1986.**

A collection of short texts divided into three sections. The first, "Theory and Practice," provides background through excerpted texts by major critics and theorists of 20th-century media and culture such as Walter Benjamin and Jean Baudrillard. Two subsequent sections examine different dimensions of video art practice—"Video and Television," "Film and Video: Differences and Futures"—with excerpts from key texts by influential critics, artists, theorists, and curators of video such as David Antin, Rosalind Krauss, Stanley Cavell, Nam June Paik, and Jack Burnham.

**Hatfield, Jackie, ed. *Experimental Film and Video: An Anthology*. Bloomington: Indiana University Press, 2006.**

This highly illustrated anthology that brings together artworks, writings, and interviews by a broad array of contemporary artists working in experimental film, video art, and interactive digital media. Contributors consider the history of experimental moving image practice by contextualizing their own practice against the history of experimental moving image practice since the late 1960s. Introduced by three prominent UK-based scholars of film and video: Hatfield, Sean Cubitt, and A. L. Rees.

**Jennings, Gabrielle, ed. *Abstract Video: The Moving Image in Contemporary Art*. Berkeley: University of California Press, 2015.**

Edited collection that focuses on the history and aesthetics of abstraction in moving image art, from abstract animation, "visual music," and expanded cinema to more contemporary phenomena like CGI, glitch, and new media installation. Contributors include John Hanhardt, Cindy Keefer, and Gregory Zinman, with a forward by Kate Mondloch.

**Korot, Beryl, Mary Lucker, and Ira Schneider, eds. *Video Art: An Anthology*. London and New York: Harcourt Brace Jovanovich, 1976.**

Includes reprints of a number of influential early essays on video art, including David Antin's "Video: The Distinctive Features of the Medium," which originally appeared in the ICA Philadelphia's *Video Art* catalogue from 1975.

**Leighton, Tanya B., ed. *Art and the Moving Image: A Critical Reader*. London: Tate, 2008.**

Edited collection highlighting the intersection between postwar and contemporary art and the moving image, from avant-garde cinema to expanded cinema to video installation. Of particular relevance to the topic of video installation are Liz Kotz's essay "Video Projection: The Space between Screens" and Ursula Frohne's "Dissolution of the Frame: Immersion and Participation in Video Installations.

**Trodd, Tamara, ed. *Screen/Space: The Projected Image in Contemporary Art*. Manchester, UK: University of Manchester Press, 2010.**

Collection examining the history of the projected moving image, from the historical avant-garde to digital installation art. Introduction outlines its aim to move beyond medium-specificity in favor of questions of spectatorship, audience experience, and institutional politics. Contributors analyze the projected moving image across technological supports, from 16mm film to slide shows to HD digital video, with particular attention to the material specificities of gallery installation. Of particular relevance to video installation is Joanna Lowry, "Projecting Symptoms."

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## Artists' Moving Image Installation: Articles, Essays, Monographs

The term "artists' moving image" arose in response to both the proliferation of contemporary moving image installation practices in the gallery in the museum since the 1980s and the decline of medium-specificity as a critical paradigm within the increasingly pluralistic field of global contemporary art, a condition that Krauss 1999 (cited in *Video Aesthetics*) famously referred to as "post-medium." As such, "artists' moving image" can adopt a wide array of installation formats, interfaces, and technological support, both analog and digital—16mm film projector, digital video, even slide carousel. Whereas Balsom 2009, Balsom 2013, Connolly 2009, and Elwes 2011 critically examine the increasingly prominent role of artists' moving image installation in the museum and gallery setting, others focus particularly on this practice's technological reliance on the screen—whether a CRT monitor, digital interface, or projection surface—and thus its participation in the broader ubiquity of screen-based media in contemporary life. For instance, Bruno 2014 takes a phenomenological approach to this question, interrogating the function and aesthetics of the screen across media, whereas Mondloch 2010 approaches the question more specifically through video and media art. Meanwhile, authors like Fowler 2012 and Hanhardt 2008 stress the continuity between moving image installation and the spectatorial modes associated with "old media" such as cinema. In practice, the term "artists' moving image" arguably has more currency in the European than the North American context, which helps to account for the predominance of European scholars and artists in this bibliography, for instance, Bellour 2012, a key text in the Francophone reception of moving image art. Notably, also, Bal 2013, Butler 2010, and Fowler 2004 each look to the work of Finnish artist Eija-Liisa Ahtila as an exemplary case study.

**Bal, Mieke. *Thinking in Film: The Politics of Video Installation According to Eija-Liisa Ahtila*. London: Bloomsbury, 2013.**

A focused study on the political significance of multichannel video installation works by prominent Finnish artist Eija-Liisa Ahtila. Part of a trilogy of books published by Bal on the politics and contemporary art production and display. Each chapter examines "the contributions to the production of affect-based meaning production afforded by different elements of *dispositif* of video installation" (p. 5), with the phrase "thinking in film" summarizing her methodological approach.

**Balsom, Erika. "Screening Rooms: The Movie Theatre in/and the Gallery." *Public: Art/Culture/Ideas* 40 (2009): 24–39.**

Taking Jean-Luc Godard's 2006 exhibition at the Centre Pompidou in Paris, *Voyagers en utopie, JLG, 1946–2006*, as its central case study, Balsom traces the historical dispersal of the moving image, and specifically, its proliferation across a wide range of sites and exhibition

contexts, focusing on its increasing dominance in gallery and museum installation.

**Balsom, Erika. *Exhibiting Cinema in Contemporary Art*. Amsterdam: Amsterdam University Press, 2013.**

Monographic study of the historical, theoretical, and institutional significance of exhibiting moving images in contemporary art contexts. Balsom considers how the migration of the moving image away from its traditional exhibition setting, the darkened movie theater, combined with its increasing prevalence in the gallery and museum setting, has impacted the reception, distribution, increased mobility, and historical status of cinema. A bellwether in the interdisciplinary analysis of contemporary moving image art, Balsom's book adopts a hybrid approach anchored in the disciplines of film studies, art history, and art criticism.

**Bellour, Raymond. *L'Entre-images: Photo, Cinéma, Vidéo*. Edited by Lionel Bovier. Paris: JRP Ringier, 2012.**

First published in 1990, and now available in English translation, this collection of essays by the renowned French film theorist is central to the literature on 1980s moving image installation. Gathers twenty illustrated essays written between 1981 and 1989 on a disparate array of artists and filmmakers including Chris Marker, Bill Viola, Gary Hill, and Michelangelo Antonioni. English-language edition (*Between-the-Images*) includes a new foreword by Bellour reflecting on the essays' implications in the context of contemporary art and museum practice.

**Bruno, Giuliana. *Surface: Matters of Aesthetics, Materiality, and Media*. Chicago and London: University of Chicago Press, 2014.**

Considers the phenomenology of "surface tension" and materiality in a wide range of works of contemporary art, architecture, design, film, fashion, and visual culture. Sections 1 and 4 examine at the cinema of Wong Kar-wai and Sally Potter, whereas sections 2 and 3 focus more on experimental film and video, and especially the relationship between the projected image and the screen surface, by way of close readings of works by Anthony McCall, Tacita Dean, and Isaac Julien.

**Butler, Alison. "A Deictic Turn: Space and Location in Contemporary Gallery Film and Video Installation." *Screen* 51.4 (Winter 2010): 305–323.**

Butler uses the linguistic concept of " deixis," or, a statement contingent on the context (identity, location, position) of the speaker, to argue that the seeming "theatricalization" of moving image art in the gallery sets up a contingent, context-driven situation that complicates the spatial, temporal, and discursive dynamics of cinematic spectatorship. Examines specific video works by Eija-Liisa Ahtila among other contemporary practitioners.

**Connolly, Maeve. *The Place of Artists' Cinema: Space, Site, and Screen*. Chicago: University of Chicago Press, 2009.**

Examines the emergence of "artist's cinema" and analyzes debates around the increased prevalence of moving image installation in contemporary art. By focusing in on the spatial and institutional dynamics of "artist's cinema" within the space of the gallery, Connolly illuminates key shifts in museum and curatorial practice since the 1990s.

**Elwes, Catherine. *Installation and the Moving Image*. New York: Columbia University Press, 2011.**

As both a scholar and practitioner, Elwes offers a thorough genealogy of moving image installation from the 1960s to the early 21st century. Initially contextualizing video installation in relation to cognate disciplines and media (architecture, painting, sculpture, performance), Elwes transitions to discussing categories relating to history, style, spectatorship, and genre, including pure film, structural film, and expanded cinema. Concludes with the oft-overlooked question of sound and a focused investigation of contemporary video installation by primarily UK-based artists.

**Fowler, Catherine. "Room for Experiment: Gallery Films and Vertical Time from Maya Deren to Eija Liisa Ahtila." *Screen* 45.4 (Winter 2004): 324–343.**

An analysis of multichannel projected moving image works in terms of what Fowler calls “comparative spectatorship.” Focusing on works by Douglas Gordon, Shirin Neshat, Eija-Liisa Ahtila, and other prominent contemporary artists that utilize a dual or multichannel installation format, Fowler observes the existence of a “dialogue between images” (p. 336) that solicits analogical and comparative forms of spectatorship.

**Fowler, Catherine. “Remembering Cinema ‘Elsewhere’: From Retrospection to Introspection in the Gallery Film.” *Cinema Journal* 51.2 (Winter 2012): 26–45.**

Examines moving image works for the gallery, or “gallery films,” made between the 1990s and mid-2000s by leading contemporary artists such as Pierre Huyghe and Steve McQueen, contextualized via influential theories of film spectatorship developed by Maya Deren, Stanley Cavell, and Victor Burgin.

**Hanhardt, John G. “From Screen to Gallery: Cinema, Video, and Installation Art Practices.” *American Art* 22.2 (Summer 2008): 2–8.**

Commentary from a pioneering curator of video art, who argues that contemporary curators and historians should develop a richer historical understanding of the relation between media art of the 1960s and 1970s and contemporary moving image–based practices.

**Mondloch, Kate. *Screens: Viewing Media Installation Art*. Minneapolis: University of Minnesota Press, 2010.**

Examines the rise of what Mondloch terms “screen-reliant” art works across media since the 1960s. Anchored in critical and scholarly discourses on installation art, this investigation spans the history of postwar and contemporary media art, from influential monitor-based video installations of the late 1960s to gallery-based film projections to contemporary digital art, where screens provide both image surfaces and “virtual windows” (per Anne Friedberg) that mediate experience and produce contemporary viewers as “screen subjects.”

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## Interviews, Conversations, and Round Tables on Artists’ Moving Image Installation

This section contains notable interviews and exchanges between artists, art historians, and curators on the topic of video art’s histories and its role in contemporary art production. Sturken 1983 provides key first-hand insights into the career and thinking of John Hanhardt, a groundbreaking scholar-curator of video art who had an especially close working relationship with Paik. The *October* round table Turvey, et al. 2003 contains Hal Foster’s oft-quoted comment that the projected moving image currently represents the dominant mode of contemporary artistic production. Featuring two leading video artists of their respective generations, Arcangel and Birnbaum 2009 emphasizes the development of video art from analog to digital formats. Rather than video, Gosse 2014 focuses on a gallery installation of three-channel celluloid film by Tacita Dean, and addresses questions pertaining to the projected moving image that are of relevance to the current discussion.

**Arcangel, Cory, and Dara Birnbaum. “In Conversation: Dara Birnbaum and Cory Arcangel.” *Artforum* 47.7 (Mar 2009): 191–198.**

Conversation between two leading moving image artists that touches upon questions of medium, technology, and popular culture, and draws generational comparisons between the 1970s feminist video movement and contemporary new media installation.

**Gosse, Johanna. “Et in Arcadia Ego: Richard Torchia in Conversation with Johanna Gosse on Tacita Dean’s *JG* (2013) and Exhibiting Film in the Gallery.” *Moving Image Review & Art Journal* 3.9 (2014): 94–104.**

Conversation between a scholar and curator Richard Torchia regarding the process of commissioning and installation Dean’s work in a university gallery setting. Touches upon the technical processes involved in gallery-based film installation, as well as questions around medium-specificity and the material obsolescence of celluloid-based film.

**Sturken, Marita. "The Whitney Museum and the Shaping of Video Art: An Interview with John Hanhardt." *Afterimage*, 10 (May 1983): 4–8.**

Interview with Hanhardt, a pre-eminent curator of media art, discussing his career trajectory of groundbreaking early exhibitions of video art at the Whitney Museum of American Art, including three key exhibitions of video art in the 1970s—the 1973 Whitney Biennial, "Projected Video" (1975), and "Re-Vision: Projects and Proposals in Film and Video" (1979)—which pioneered the exhibition of film and video projection in a museum context. Included in the conversation is a discussion of Hanhardt's longstanding working relationship with video art pioneer Nam June Paik.

**Turvey, Malcolm, Hal Foster, Chrissie Iles, George Baker, Matthew Buckingham, and Anthony McCall. "Round Table: The Projected Image in Contemporary Art." *October* 104 (Spring 2003): 71–96.**

Round-table conversation between artists, art historians, and a prominent curator of film and media on the rise of the projected image as a dominant mode of contemporary artistic practice. Discussion includes Hal Foster's oft-quoted assertion that the projected moving image currently represents the dominant mode of contemporary artistic production.

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## Recent Surveys of Video Art

This section gathers a selection of historical surveys of video art published since the turn of the 21st century. Meigh-Andrews 2006, Rush 2003, and Spielmann 2008 provide more general overviews well-suited for introductory courses; Curtis 2006 and Elwes 2005 emphasize the British context, and Connolly 2014 looks specifically at the intersection of television and the contemporary art in the museum and gallery setting.

**Connolly, Maeve. *TV Museum: Contemporary Art and the Age of Television*. London: Intellect, 2014.**

Analyzes the emergence of a "televisual turn" in contemporary art through a number of transnational case studies where broadcast media has served as the content, theme, promotional tool, business model, public archive, and/or object of display in contemporary art. Argues that the political aims of early video art were neutralized in favor of institutional imperatives to consolidate and grow the museum's "publics" in the wake of internet culture and emergence streaming video.

**Curtis, David. *A History of Artists' Film and Video in Britain, 1897–2004*. London: British Film Institute, 2006.**

A historical survey that traces the genealogy of experimental moving image practice through historical avant-garde art and cinema. Of particular relevance is the book's final third, which examines British video art from the 1990s, including discussions of key figures like David Hall and members of the Young British Artists group who worked with video; in conclusion, the rise of video installation is mentioned on the final page.

**Elwes, Catherine. *Video Art: A Guided Tour*. London: I. B. Taurus, 2005.**

Authored by a UK-based scholar-practitioner, this study offers an engaging look at the history of video art with a strong emphasis on its relationship to broadcast television, delivered in an introductory tone well suited for undergraduate students. Tracing major currents and movements from "real-time" feedback in the 1970s to UK "scratch video" in the 1980s, Elwes strikes a balance between discussing key works by American pioneers like Nam June Paik and Dara Birnbaum alongside key British pioneers like David Hall and later generations of Young British Artists like Steve McQueen and Sam Taylor-Wood.

**Meigh-Andrews, Chris. *A History of Video Art*. Oxford: Oxford University Press, 2006.**

A historical survey of video art from its origins in the 1960s until the early 1990s authored by a contemporary practitioner, this text includes helpful discussions of technical processes and a glossary of video terminology. The penultimate chapter, “Off the Wall: Video Sculpture and Installation” (pp. 243–260), is devoted specifically to installation, and considers both projection-based and sculptural approaches to video installation in the gallery.

**Rush, Michael. *Video Art*. London: Thames & Hudson, 2003.**

Introductory survey to the topic that is frequently assigned in undergraduate courses. Provides a helpful overview of major tendencies, theoretical paradigms, and key works, with vibrant color illustrations and stills of rarely exhibited works.

**Spielmann, Yvonne. *Video: The Reflexive Medium*. Cambridge, MA: MIT Press, 2008.**

Translated from the German, this survey examines the history, theory, and practice of video art. Beginning with philosophical concerns, it then shifts into a historical overview of different phases of experimentation, from guerilla television to gallery-based installation. The third section takes individual works as case studies for exploring particular themes and techniques (the performing body; sound; layering and condensing; computers) and concludes with a discussion of video installation focusing on artists Eija-Liisa Ahtila, Chantal Akerman, and Gillian Wearing.

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## Expanded Cinema

Originally coined by media artist Stan VanDerBeek in the mid-1960s (see Arning and Ribas 2011 and Sutton 2015), and later defined in the landmark book *Youngblood* 1970, “expanded cinema” refers to moving image installation practices that expand beyond the traditional cinematic *dispositif*—a sedentary audience facing a screen in a darkened theater—combining projected moving images with elements like live performance, sound, and audience participation to produce immersive and often interactive installation environments. A defining work of the genre Anthony McCall’s *Line Describing a Cone* (1973), in which audiences are invited to traverse a space filled with smoke, steam, or haze that works to diffuse and refract beams of projected light. But whereas Walley 2003 insists on the medium specificity of expanded cinema as exemplified in McCall’s work, Marchessault and Lord 2007 and Rees, et al. 2011 all emphasize expanded cinema’s role as an important historical touchstone in the history of moving image installation. Furthermore, Uroskie 2014 considers how expanded cinema raises critical questions about *where* cinema takes place rather than *what* cinema is; by focusing on site specificity over ontology, Uroskie argues, artists like McCall, VanDerBeek, and others reimagined the relationship between the filmic apparatus and installation art at the precise moment of the emergence of video as an artistic medium. Moreover, as Colomina 2001 and Turner 2013 illuminate, the collective forms of audience experience afforded by expanded cinema were put to specific political purposes during the ideological battles of the Cold War era.

**Arning, Bill, and João Ribas, eds. *Stan VanDerBeek: The Culture Intercom*. Cambridge, MA: MIT List Visual Art Center, 2011.**

Exhibition catalogue for the first large-scale solo exhibition of VanDerBeek, who coined the concept of “expanded cinema.” Contributions by scholars Gloria Sutton, Jacob Proctor, Mark Bartlett, and Mike Zryd.

**Colomina, Beatrice. “Enclosed by Images: The Eameses’ Multimedia Architecture.” *Grey Room 2* (January 2001): 6–29.**

A close reading of Ray and Charles Eames’s film *Glimpses of the U.S.A.*, which was first exhibited in a Buckminster Fuller-designed dome at the American exhibition of science, technology, and culture in Moscow in 1959. Thousands of images from American everyday life were condensed into a short montage and projected onto seven large screens within the dome.

**Marchessault, Janine, and Susan Lord, eds. *Fluid Screens, Expanded Cinema*. Toronto: University of Toronto Press, 2007.**

Edited collection on the legacy of 1960s expanded cinema in contemporary video installation and immersive new media environments. Contributions chart the historical and aesthetic continuities between these practices by leading scholars of moving image media, including Haidee Wasson, Abigail Child, Laura U. Marks, and Sean Cubitt, and includes an afterword by Gene Youngblood, author of *Expanded Cinema*.

**Rees, A. L., Duncan White, Steven Ball, and David Curtis, eds. *Expanded Cinema: Art, Performance, Film*. London: Tate, 2011.**

Gathers together artists' statements by major practitioners of postwar experimental and expanded cinema, reproductions of archival texts from the British Artists' Film and Video Study Collection, and more recent critical interventions and interviews generated during a multiyear research project initiated by Jackie Hatfield. Rees's introduction states the collection's aim is to construct a canon of key works of expanded cinema, though notably it is focused more on the London Film-makers Co-op than on artists from other national and artistic contexts.

**Sutton, Gloria. *Experience Machine: Stan VanDerBeek's Movie-Drome and Expanded Cinema*. Cambridge, MA: MIT Press, 2015.**

Monographic study on artist Stan VanDerBeek, focused primarily on his "Movie-Drome," an immersive moving image installation built in the late 1960s that featured 360-degree projections in a repurposed grain silo located in upstate New York. Sutton examines key influences on VanDerBeek including his education at Black Mountain College, the design theories of Buckminster Fuller, and cross-disciplinary experimentation between art and technology during the 1960s.

**Turner, Fred. *The Democratic Surround: Multimedia and American Liberalism from World War II to the Psychedelic Sixties*. Chicago: University of Chicago Press, 2013.**

Wide-ranging and interdisciplinary intellectual history focused on the relationship between postwar immersive media installation and the politics of American postwar liberalism. Starting with the democratic design ethos developed at the Bauhaus before WWII, Turner traces inter- and postwar discourses on anthropology and systems theory before arriving at 1960s multimedia experiments by the Eameses, Stan VanDerBeek, et al.

**Uroskie, Andrew. *Between the Black Box and the White Cube: Expanded Cinema in Postwar Art*. Chicago: University of Chicago Press, 2014.**

In-depth analysis of the practice of expanded cinema, with particular emphasis on how the "situational" and "locational" (rather than site-specific) character of cinematic practice presented a challenge to dominant postwar critical discourses on medium-specificity. Includes close readings of work by predominantly American experimental filmmakers, including Robert Breer, Ken Dewey, Stan VanDerBeek, Andy Warhol, and Robert Whitman.

**Walley, Jonathan. "The Material of Film and the Idea of Cinema: Contrasting Practices in Sixties and Seventies Avant-garde Film." *October 103* (Winter 2003): 15–30.**

An influential scholarly contribution that helped re-establish art historical interest in experimental and expanded cinema practice, by tracing the historical relation between 1960s and 1970s experimentation and contemporary moving image art. Particular attention paid to Anthony McCall's *Line Describing a Cone* (1973).

**Youngblood, Gene. *Expanded Cinema*. New York: E. P. Dutton, 1970.**

With an introduction by R. Buckminster Fuller, Youngblood's defining text adopts an atavistic-meets-techno-utopian vocabulary (i.e., the "Paleocybernetic Age") to construct an encyclopedic overview and theorization of "expanded cinema" practice, ranging from abstract animation to live, intermedia light shows, experimental television broadcasts to computer-based and holographic cinema. An essential historical and critical text.



## Video Ecologies

Much of the early critical discourse on video art was preoccupied with distinguishing this emerging artistic genre from broadcast television, its primary mass media rival and technological predecessor. Antin 1975 is an early and influential contribution that hones in on the “distinctive features of the medium” of video vis-à-vis television. As a special journal issue, Hornbacher 1985 provides a snapshot of how the discourse was developing in the mid-1980s, by which point video art had been critically and institutionally accepted as a prominent mode of contemporary art production. More recently, in-depth art historical studies like Blom 2016, Joselit 2007, and Kaizen 2016 have taken up and revised this critical project by shifting focus away from questions of medium-specificity to consider early video’s embeddedness in broader media ecologies, including television, but also experimental and independent cinema and activist video.

**Antin, David. “Video: The Distinctive Features of the Medium.” In *Video Art*. Edited by Suzanne Delahunty, 57–74. Philadelphia: Institute of Contemporary Art and University of Pennsylvania, 1975.**

Critical essay theorizing nascent medium’s strong genetic ties to broadcast television, a “frightful parent” that determined the social, aesthetic, and economic conventions that video was compelled to address and challenge.

**Blom, Ina. *The Autobiography of Video: The Life and Times of a Memory Technology*. Berlin: Sternberg Press, 2016.**

Critical art historical intervention that takes up the framework of “autobiography” to analyze the history of video art, to generate a kind of “memoir” for the medium. Blom aims to decenter individual makers and works in order to remap the relationship between artists, apparatus, and society.

**Hornbacher, Sarah, ed. *Special Issue: Video: The Reflexive Medium*. *Art Journal* 45.3 (Fall 1985).**

Special journal issue devoted to video art and exhibition, from “guerrilla television” (Deirdre Boyle) to “Agit Video” (Benjamin Buchloh), image processing as genre (Lucinda Furlong), and “expanded forms of film and video art” (John Hanhardt). Includes exhibition and book reviews relating to video art exhibition and scholarship. An insightful glimpse into the state of critical discourse on video art in the mid-1980s.

**Joselit, David. *Feedback: Television against Democracy*. Cambridge, MA: MIT Press, 2007.**

With a nod to Susan Sontag’s “Against Interpretation,” this compact but influential intervention set the stage for early-21st-century revisionist histories of video art. Among the first and most influential texts to position early video against the broader postwar media “ecology” of network television and the contemporary rise of the New Left, Black Power, and the psychedelic counterculture, Joselit balances the scales between video’s history as an art and a form of Cold War media production, and essentially laid down a gauntlet for subsequent studies.

**Kaizen, William. *Against Immediacy: Video Art and Media Populism*. Hanover, NH: University Press of New England, 2016.**

Kaizen situates early video art against the backdrop of US broadcast television and contemporary discourses on art and technology via close readings of pioneering works by Nam June Paik, Dara Birnbaum, and Juan Downey, as well as landmark events like MoMA’s 1974 *Open Circuits* conference. Following Sontag’s “against interpretation” and its adaptation as “television *against* democracy” in Joselit 2007, *Against Immediacy* argues that it was video’s innate political “populism”—its commercial availability, community accessibility, and capacity for audience interactivity—not its technological speed and “immediacy,” that enabled these artists to recognize the technology’s democratic potential.

## Video Aesthetics

Rosalind Krauss is arguably among the most influential and debated voices on this subject. Krauss 1999 offers a rigorous diagnosis of the role of moving image art in redefining the contours of the traditional artistic medium as a “technical support,” a process that resulted in what she famously refers to as the “post-medium condition” of contemporary art. Her argument functions as a more sustained and philosophically rigorous follow-up to Krauss 1976, which argued that the medium of video was analogous to the psychological condition of narcissism. Wagner 2000 responds to Krauss by shifting emphasis from the psychological to the corporeal. Paulsen 2017 extends Wagner’s intervention to specifically consider the haptic (as opposed to Krauss’s emphasis on the optic and cognitive) dimensions of video from its inception in the late 1960s to its various “new media” permutations in subsequent decades. Finally, Westgeest 2016 adopts a more comparative, survey-like approach to address major theoretical and aesthetic concepts in the study of video.

**Krauss, Rosalind. “Video: The Aesthetics of Narcissism.” *October 1 (Spring 1976): 50–64.***

An early and exceptionally influential analysis of video art, focusing on works by Vito Acconci, Richard Serra, Nancy Holt, Bruce Nauman, Lynda Benglis, Joan Jonas, and Peter Campus. Krauss employs her signature scholarly synthesis of psychoanalytic theory, deconstruction, and modernist aesthetic criticism to argue that the medium of video is defined less by its physical apparatus than its analogical relation to the psychology of narcissism, exemplified by its mirror-like capacity for instantaneous feedback.

**Krauss, Rosalind. *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition*. New York: Thames & Hudson, 1999.**

Analyzes the emergence of a “post-medium condition” through an examination of contemporary art works that foreground their “technical support.” This heterogeneous, hybrid, materialist ensemble of formal, technical, and historical concerns fuses (and arguably recuperates) the high modernist concept of medium-specificity (qua Clement Greenberg) via theories of the cinematic apparatus, largely elaborated within Marxist film theory. To demonstrate this turn, Krauss assembles a selection of key works of installation art, structural film, and early experimental video, focusing particularly on the work of Marcel Broodthaers.

**Paulsen, Kris. *Here/There: Telepresence, Touch, and Art at the Interface*. Cambridge, MA: MIT Press, 2017.**

Analyzes the history of experimental video art practice from its analog beginnings in 1960s to the digital present through the medium of touch. Ranging from early guerrilla video to contemporary virtual reality, case studies explore of philosophical implications of haptics and telepresence in video installation and networked media art, focusing on the ethics and politics of power, agency, control, and reciprocity.

**Wagner, Anne. “Performance, Video, and the Rhetoric of Presence.” *October 91 (Winter 2000): 59–80.***

Critical rejoinder to Krauss’s famed essay, examining the intersection of video and performance art since the 1970s. Wagner argues that the presence of the body (rather than the psychological paradigm of narcissism) provides video art’s principal aesthetic logic via an especially pointed critique of Bill Viola, arguing that his work pursues an uncritical experience of visual pleasure sans irony, skepticism, or “mistrust” toward its medium, in contrast to more rigorously critical feminist and postmodern forebears like Acconci, Rosler, and Jonas.

**Westgeest, Helen. *Video Art Theory: A Comparative Approach*. West Sussex, UK: Wiley Blackwell, 2016.**

Chapters utilize comparative case studies to address key issues in the study of video art. Section 2, entitled “Video Art as Sculpture, Installation Art, Projection, and Virtual Medium,” deals specifically with questions of medium by juxtaposing works by Lynn Hershman Leeson and Andy Warhol. Introduction provides an especially useful literature review of key texts on video art history and theory.

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## Installation Art and the Rhetoric of the White Cube

O’Doherty 1986 is a collection of essays by an artist and critic who is often credited with launching the critical discourse on the so-called “white cube,” which emerged in tandem with the rise of Institutional Critique in the late 1960s. Reiss 2000, written by the author of the *Oxford Bibliographies* in Art History entry on “Installation Art,” positions itself as the first monograph on the topic. Suderberg 2000 is a

collection of essays that surveys a range of approaches and perspectives, and includes multiple chapters on moving image installation. Bishop 2005 presents a critical survey of postwar installation art through the theoretical lens of phenomenology. Finally, Paul 2008 and Sperlinger and White 2008 focus specifically on curatorial issues raised by exhibiting works of film, video, and new media installation within the white cube context of the gallery and museum.

**Bishop, Claire. *Installation Art: A Critical History*. New York: Routledge, 2005.**

Historical examination of installation art from the postwar period to the present. Referencing Merleau-Ponty's phenomenology, Bishop argues that viewer experience in installation art is characterized by fragmentation and decentering, a paradoxical experience that requires the viewer to initially immerse, and therefore center, themselves vis-a-vis the artwork. Chapters focus on various experiential dimensions of installation, such as "the dream scene," "heightened perception," "mimetic engulfment," and "activated spectatorship."

**O'Doherty, Brian. *Inside the White Cube: The Ideology of the Gallery Space*. Berkeley: University of California Press, 1986.**

An influential collection of essays by the influential critic and artist (alias Patrick Ireland) focusing on the institutional, political, and economic ideology behind the emergence of the "white cube" gallery space and its significance within the history of modern American and European art. Notable essays include "Notes on the Gallery Space" and "Content as Context," originally published in *Artforum* in the mid-1970s.

O'Doherty was among the earliest and most prominent Anglo-American art critics to unpack the politics of the white cube as a supposedly sacrosanct zone of aesthetic autonomy; in this sense, his writings serve as a critical counterpart to the emergence of Institutional Critique in the late 1960s.

**Paul, Christiane, ed. *New Media in the White Cube and Beyond: Curatorial Models for Digital Art*. Berkeley: University of California Press, 2008.**

Positioned at the intersection of museum and curatorial studies, art history, and new media studies, this collection gathers contributions from leading curators, scholars, and conservators who reflect on the complications and challenges, both conceptual and practical, that arise from curating, exhibiting, and preserving new media art in the museum and gallery, which often entails a variety cross-platform moving image installation practices.

**Reiss, Julie. *From Margin to Center: The Spaces of Installation Art*. Cambridge, MA: MIT Press, 2000.**

This focused history of the emergence of installation art is purportedly the first book-length study on the topic. Reiss traces the emergence of this hybrid medium through a set of key artists, critics, and curators who established alternative modes of exhibition and performance-based practice in New York City, the epicenter of the art world during the postwar period. Chapters are thematically organized into sections on "Environments," "Situations," "Spaces," and "Installations." Notably, there is scarce mention of film or video, which points to the marginalization of the moving image within histories of installation art.

**Sperlinger, Mike, and Ian White, eds. *Kinomuseum: Towards an Artists' Cinema*. Cologne: Verlag der Buchhandlung Walther König, 2008.**

Anthology of essays by artists, curators, and critics who participated in the "Kinomuseum" film series at the 2007 International Short Film Festival Oberhausen, curated by the late Ian White. The program focused on contemporary artists whose work navigates the institutional spaces of the cinematic "black box" and gallery and museum's "white cube," and thus point forward toward "a new museum rising from the foundations of the cinema auditorium."

**Suderberg, Erika. *Space, Site, Intervention: Situating Installation Art*. Minneapolis: University of Minnesota Press, 2000.**

Edited collection featuring leading art historians, curators, and critics on the topic of installation art and the challenges it poses to traditional institutional orthodoxy on questions of exhibition, value, and significance. Includes a contribution from noted curator of moving image art,

Chrissie Iles, "Video and Film Space," as well as a number of other focused discussions of film and video installation by Bruce Jenkins, Tiffany Ana López, et al.

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## Selected Moving Image Installation Exhibition Catalogues

This section contains a curated selection of catalogues from influential exhibitions of video art since the late 1960s. Two early examples, Wise 1969 and Delahunty 1975 reflect the state of video installation in the US context in its early phase. Denson and High 1981 gathers contributions and documentation of works by important early practitioners in the early 1980s. Mignot and Coelho 1984, Bellour 1991 and Michaud 2006 represent three influential, internationally-traveling exhibitions of moving image art that set the terms of curatorial discourse on the moving image in that decade. Brougher 1996 concentrates specifically on the relationship between visual art and Hollywood cinema, and includes many notable works of video art, whereas Michalka 2003 is more strictly art historical, focusing specifically on expanded cinema installations of the 1960s and 1970s. Molesworth 2003 and Weibel and Shaw 2002 represent influential turn-of-the-century thematic surveys of moving image installation across formats. Finally, Iles 1990 and Iles 2016 represent defining bookend exhibitions organized by one of the leading curators of time-based art.

### **Bellour, Raymond, ed. *Passages de l'image*. Barcelona: Centre Cultural de la Fundació Caixa de Pensions, 1991.**

Catalogue for an internationally touring exhibition organized by Raymond Bellour, Catherine David, and Christine van Assche at the Musée National d'Art Moderne, Paris. *Passages* blended cinema, photography, video, and digital media to address the "crisis of the image" in the late information age. The catalogue essays are primarily Francophone, and include theoretical texts by Pascal Bonitzer, Jean-Francois Chevrier, Serge Daney, et al., and focused single-artist essays by prominent philosophers Jacques Derrida (Gary Hill) and Paul Virilio (Marcel Odenbach), and art historians Thierry de Duve (Michael Snow) and Louis Marin (Jeff Wall).

### **Brougher, Kerry. *Hall of Mirrors: Art and Film since 1945*. Los Angeles: Museum of Contemporary Art, 1996.**

Landmark exhibition on the relationship between postwar art and cinema, both mainstream and experimental, which included many notable works of video installation. Catalogue features essays from prominent scholars such as Jonathan Crary, Bruce Jenkins, and Molly Nesbit.

### **Delahunty, Suzanne, ed. *Video Art*. Philadelphia: Institute of Contemporary Art and University of Pennsylvania, 1975.**

Pivotal exhibition of video art that also traveled to the Contemporary Arts Center in Cincinnati, the Museum of Contemporary Art Chicago, and the Wadsworth Atheneum Museum of Art in Hartford, CT. Catalogue contains a number of influential critical essays, including David Antin's "Video: The Distinctive Features of the Medium." Other contributors include Lizzie Borden, Jack Burnham, and John McHale.

### **Denson, Roger G., and Kathy High, eds. *Installation: Video, An Exhibition of Diagrams Documentation and Video Installation*. Buffalo, NY: Hallwalls, 1981.**

Catalogue features essay contributions from prominent video artists (with a notably high proportion of women) including Dara Birnbaum, Wendy Clarke, Brian Eno, Gary Hill, and Shigeko Kubota. The curators reflect on the distinction between exhibiting video via broadcast television versus gallery installation, which they regard as both a more "selective" and "intimate" format and that helps free the artist from the constraints of both industry standards and market imperatives. Fully realized installations were accompanied by sketches, diagrams, and documentation for past and proposed "events."

### **Iles, Chrissie. *Dreamlands: Immersive Cinema and Art, 1905–2016*. New York: Whitney Museum of American Art, 2016.**

*Dreamlands* was a blockbuster survey of art and media from the early 20th to the early 21st century, organized around the theme of immersion. Exhibition featured large-scale film and video installations by Stan VanDerBeek, Hito Steyerl, and others. Served as a follow-up

to Iles's 2001 exhibition at the Whitney, *Into the Light*, which focused specifically on late 1960s and 1970s experimental film and video. Catalogue contributors include prominent academics like Noam Elcott, Giuliana Bruno, and Tom Gunning.

**Iles, Chrissie, ed. *Signs of the Times: A Decade of Video, Film and Slide-Tape Installation in Britain 1980–1990*. Oxford: Museum of Modern Art Oxford, 1990.**

First large-scale exhibition of British artists' moving image in the 1980s, featuring two generations of practitioners who until then had remained largely marginalized within art historical and critical discourse. Featured artists included David Hall, Cerith Wyn-Evans, and Susan Hiller.

**Michalka, Matthias, ed. *X-Screen: Film Installation and Actions in the 1960s and 1970s*. Cologne: Verlag der Buchhandlung Walther König, 2003.**

Textual accompaniment for the exhibition *X-Screen* ("Expanded Screen"), which focused on North American and Austrian media art and was on view in Cologne and Vienna during 2003–2004. Essays offer a critical survey of European and North American experimental film, video, and performance of the 1960s and 1970s, with essays by leading scholars, including Branden Joseph, Liz Kotz, Pamela Lee, and Eric C. H. de Bruyn, and interviews with Malcolm Le Grice and Birgit Hein.

**Michaud, Philippe-Alain, ed. *Le Mouvement des images*. Paris: Centre Pompidou, 2006.**

Catalogue for a thematic reinstallation of works in the permanent collection of the Musée National d'Art Moderne, Paris, which brought together works concerned with the idea of "movement," from classics of avant-garde cinema and abstract expressionist painting, to more recent works of contemporary video and multimedia installation.

**Mignot, Dorine, and Rene Coelho, eds. *Het lumineuze beeld: The Luminous Image*. Amsterdam: Stedelijk Museum, 1984.**

Catalogue for a sprawling survey of video installation organized at the Stedelijk featuring work from twenty-two international artists, including video pioneers like Shigeo Kubota and Dara Birnbaum alongside a selection of Dutch artists. Features essays from participating artists such as Nam June Paik and Vito Acconci alongside critical texts by prominent curators and scholars of video, such as David Ross and John G. Hanhardt.

**Molesworth, Helen, ed. *Image Stream*. Columbus, OH: Wexner Center for the Arts, 2003.**

Focused exhibition of eight film and video works by a wide range of artists and directors including Kutluğ Ataman, Matthew Barney, Tacita Dean, Andrea Fraser, Pierre Huyghe, Neil Jordan, Donald Moffett, and Lorna Simpson. Curator Helen Molesworth distinguishes contemporary moving image art from the previous generations' interest in the formal and structural properties of cinematic apparatus and medium, and describes the contemporary turn to narrative and pop cultural appropriation as a signal of greater "reciprocity" between art and mass media.

**Weibel, Peter, and Jeffrey Shaw, eds. *Future Cinema: The Cinematic Imaginary after Film*. Karlsruhe, Germany: Zentrum für Kunst und Medien, 2002.**

*Future Cinema* was a sprawling survey of moving image installation across medium—from film to video to digital and net-based art—which traced how "the cinematic imaginary" has evolved since the birth of film technology and continues to adapt in the contemporary networked age. The catalogue's chapters are organized according to keywords describing media-related objects, techniques, processes, and attributes, such as "Screenings" and "Theatres," "Immersive" and "Calculated," "Interpolated" and "Recombinatory."

**Wise, Howard, ed. *TV as a Creative Medium*. New York: Howard Wise Gallery, 1969.**

Catalogue for influential 1969 exhibition at Howard Wise Gallery, one of the first gallery shows dedicated to video art. Includes artists' statements on key early works of video installation including Frank Gillette and Ira Scheider's *Wipe Cycle*, Nam June Paik's *Participation TV*, Paik and Charlotte Moorman's *TV Bra for Living Sculpture*, Paul Ryan's *Everyman's Moebius Strip*, and Aldo Tambellini's *Black Spiral*. Exhibition also featured live topless cello performances by Moorman during opening hours for the month-long duration of the exhibition.

## Video Sculpture Exhibition Catalogues

This section offers a selection of exhibition catalogues that focus specifically on the history of video as sculpture. London 1995 regards video sculpture as an especially "fertile" form of contemporary video in the mid-1990s, whereas Huldish 2018 periodizes the heyday of video sculpture, between 1974 and 1995, as "before projection," and thus positions London's exhibition (see London 1995) at the tail end of this history. Herzogenrath and Decker 1989 and Breitwieser 1999 present a longer view of video sculpture dating back to video's early years in the late 1960s.

### **Breitwieser, Sabine. *White Cube/Black Box: Skulpturensammlung: Video Installation Film*. Vienna: Generali Foundation, 1999.**

Explores and deconstructs the binary opposition between the white cube and the black box in relation to moving image art in the gallery, focusing on the role of sculpture in the emergence of media art since the 1960s. Stems from an exhibition of film and video works in the permanent collection of the Generali Foundation, by artists such as Dan Graham, Valie Export, and Gordon Matta-Clark.

### **Herzogenrath, Wolf, and Edith Decker, eds. *Video-Skulptur: Retrospektiv und Aktuell 1963–1989*. Cologne: DuMont Buchverlag, 1989.**

Catalogue for a definitive survey of video sculpture which was organized at Kölnischer Kunstverein in 1989, and later traveled to Berlin and Zurich. Taking Nam June Paik's 1963 Fluxus performance "Exposition of Music" as a point of departure, *Video-Skulptur* examined nearly forty years of object-based video installation. Includes the original, German-language version of Edith Decker's essay, an English translation of which is featured in *Before Projection* (Huldish 2018).

### **Huldish, Henriette, ed. *Before Projection: Video Sculpture 1974–1995*. Munich: Hirmer Verlag, 2018.**

Catalogue for an exhibition curated by Huldish at the MIT List Visual Arts Center, surveying video sculpture produced in the interstitial years before projection emerged as the dominant format of moving image installation in the mid-1990s. Essays focus on how artists like Dara Birnbaum, Nam June Paik, Shigeko Kubota, and Tony Oursler used monitors "conceptually and aesthetically" in the decades before the video projector (as well as handheld mobile devices) became a ubiquitous presence in the gallery. Includes an English-language translation of Edith Decker-Phillip's essay from 1989's *Video-Skulptur* exhibition in Cologne.

### **London, Barbara. *Video Spaces: Eight Installations*. New York: Harry Abrams, 1995.**

In the catalogue for this survey of "environmental video" or video sculpture, curator Barbara London regards it as among the "most fertile forms" of contemporary video art. Exhibition included nine prominent video artists including Tony Oursler and Bill Viola and, perhaps most significantly, featured Teiji Furuhashi's *Lovers* (1995), an immersive multimedia installation that stands as the only completed solo work by the Japanese artist before his death that same year. In 2016, MoMA conserved and reinstalled *Lovers*, a moment of institutional continuity that speaks to the historical significance of London's landmark exhibition.

## Video Projection Exhibition Catalogues

By the 1990s, as video projectors became better quality, less costly, and more readily available for use by artists, video installation was gradually liberated, as Liz Kotz states, from its "historical containment in the monitor or TV set" (Kotz, "Video Projection: The Space

between Screens,” in Leighton 2008, cited under Edited Collections and Anthologies on Video Art and Installation, p. 371). Douglas and Eamon 2007 includes case studies for moving image projection ranging from the late 19th century to contemporary gallery installation and a range of prominent scholarly perspectives. Iles 2001 offers a more concentrated art historical focus on American art from 1964 to 1977, an especially rich period for artistic engagement with moving image media. Friis-Hansen 1998 and Mayer and Spaulding 1996 offer a more contemporary focus on the state of video projection during in the 1990s.

**Douglas, Stan, and Christopher Eamon, eds. *Art of Projection*. Ostfildern, Germany: Hatje Cantz Verlag, 2007.**

Case studies on alternative modes of moving image projection—from 19th-century magic lantern shows to Expanded Cinema experimentation of the 1970s to contemporary gallery-based installation, coedited by artist Stan Douglas and featuring reprinted contributions from leading scholars (Colomina, Joseph, Joselit, Doane, Bal, Gunning). One of two texts accompanying Eamon’s exhibition “Beyond Cinema: The Art of Projection, Films, Videos and Installations, 1963–2005,” which opened at the Hamburger Bahnhof in 2006.

**Friis-Hansen, Dana, ed. *Projected Allegories*. Houston, TX: Contemporary Arts Museum, 1998.**

Catalogue for a series of rotating, dual installations of video work from the mid- to late 1990s by major figures in gallery-based projection, many of them UK-based, such as Douglas Gordon, William Kentridge, Rosemarie Trockel, Sam Taylor-Wood, Rodney Graham, and Gillian Wearing, contextualized against the theory of postmodern allegory developed by art critic Craig Owens in the late 1970s and early 1980s.

**Iles, Chrissie. *Into the Light: The Projected Image in American Art, 1964–1977*. New York: Whitney Museum of American Art, 2001.**

A groundbreaking historical survey of American experimental film and video installation, *Into the Light* included recreations and restorations of pioneering works such as Yoko Ono’s *Sky TV* (1966) and Robert Whitman’s *Shower* (1964). This pivotal exhibition aimed to historicize the phenomena of post-1990s “artist’s cinema” and “moving image art” by showcasing overlooked and neglected practices in postwar American art.

**Mayer, Marc, and Karen Lee Spaulding, eds. *Being and Time: The Emergence of Video Projection*. Buffalo, NY: Albright-Knox Gallery, 1996.**

Catalogue for a group exhibition that also traveled to the Cranbrook Art Museum, the Portland Art Museum, and the Contemporary Arts Museum, Houston. Examines the role of projection in the work of a range of contemporary video artists, including Willie Doherty, Bruce Nauman, Tony Oursler, Gary Hill, Bill Viola, and Diana Thater. Curator Marc Mayer’s essay “The Emergence of Video Projection” is particularly relevant to the topic of video installation.

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