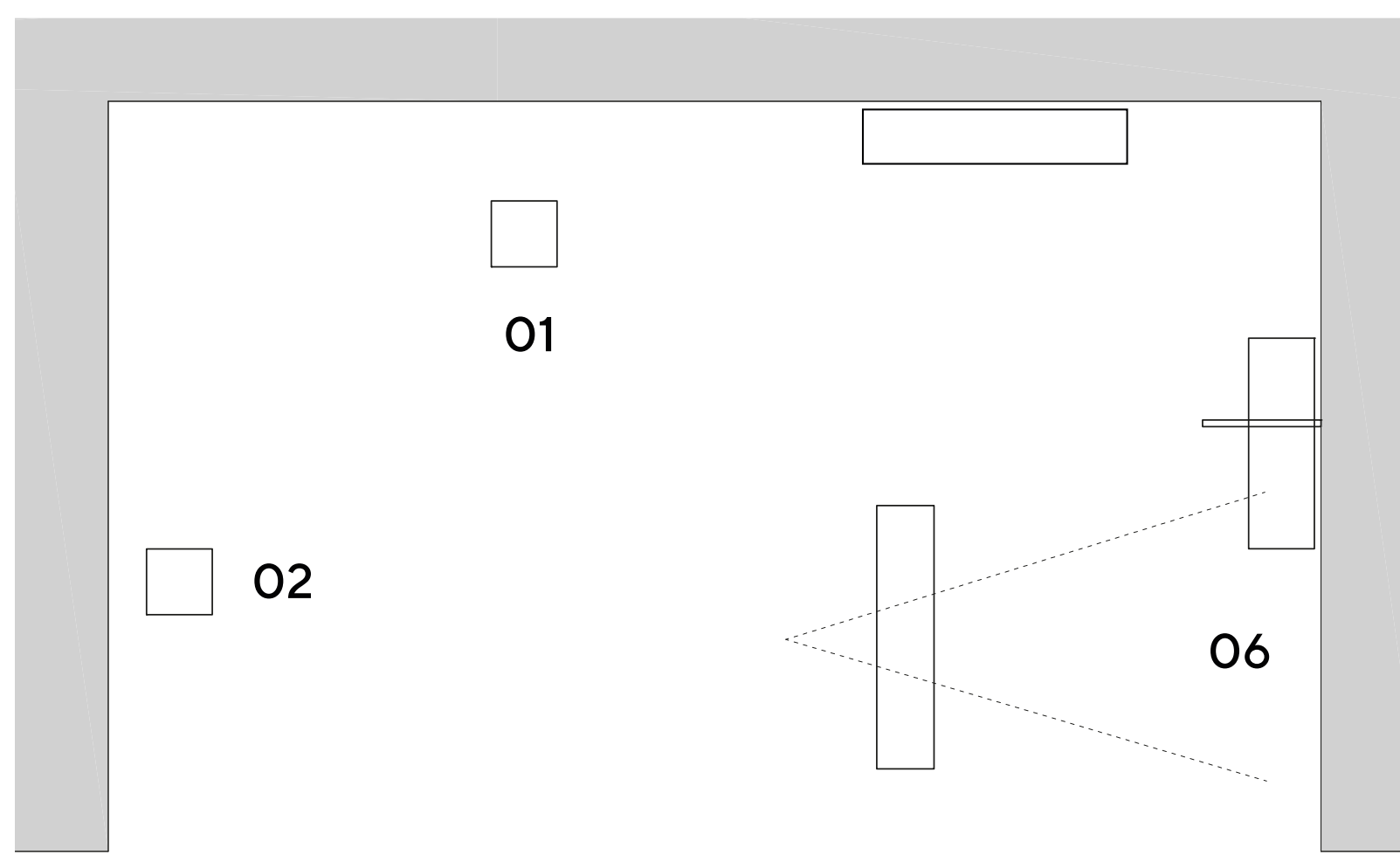


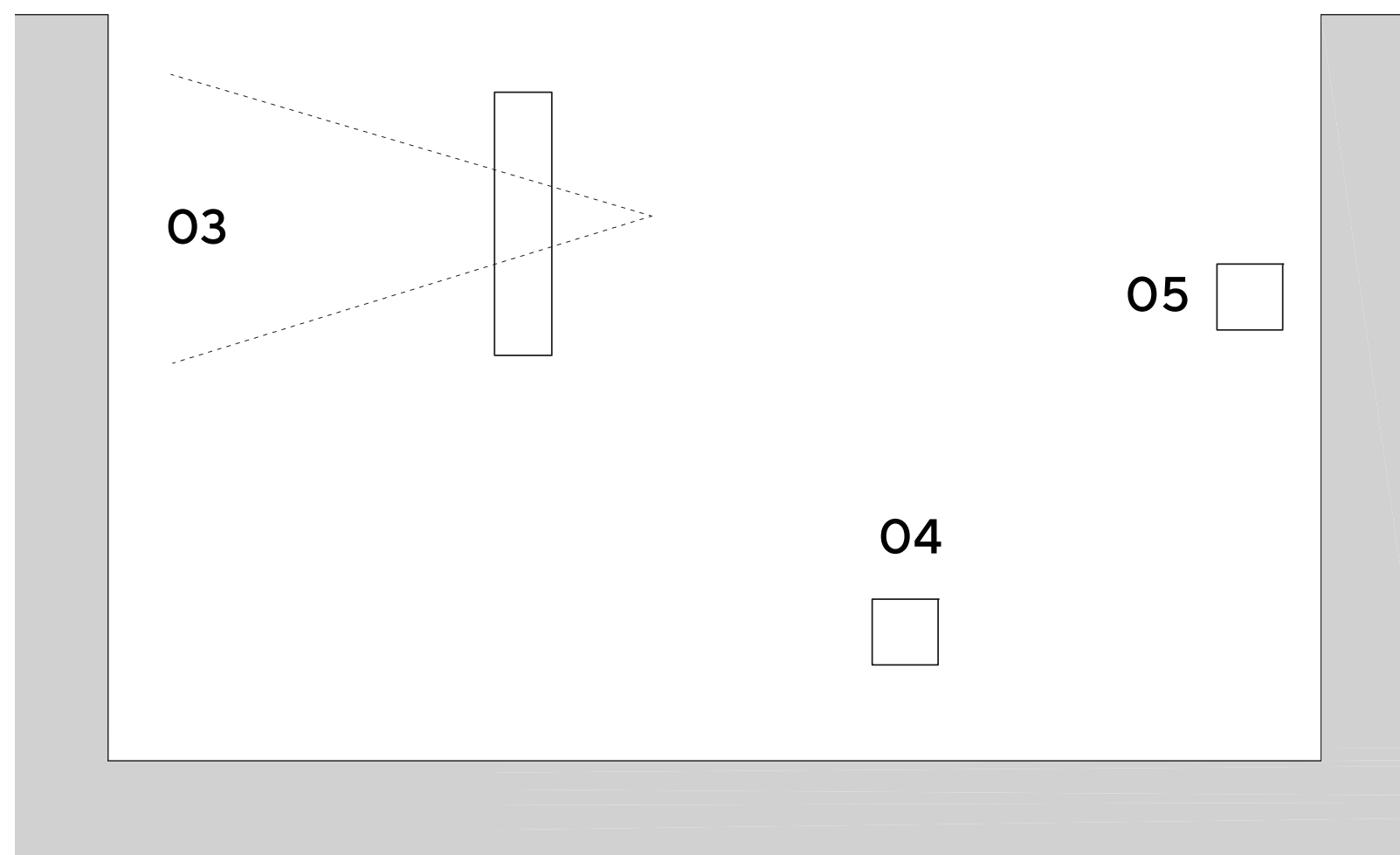
## The video camera and new uses of the image

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

Video. 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