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ART 75

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### Busting the Tube Reflection

See something funny? Swipe that phone from the back pocket. Record it. Add some music and text. Post it. And watch the likes and comments roll in. This is one of a plethora of ways to create video art today. In the past fifty years, videos have evolved from exclusively film and television to YouTube shorts, viral videos, vlogs, and so much more.

To start off, video art started as a way to oppose centralized television. In the 1950s, television was gaining traction and quickly becoming a common source of entertainment and news in households. With limited sources of information at the time, television was seen as a powerful device to persuade people to think in a limited way in which Herbert Marcuse nicknamed it as a “one-dimensional man.” Despite the negative critique, Canadian media theorist Marshall McLuhan believed that television and future advancements in media can positively transform society. Little did he know that his theory would correctly predict great advancements in future video art. In 1965, Japanese Corporation Sony released the first consumer camcorder, resulting in greater access to video equipment for artists, activists, and the general public. Videos regarding politics, counterculture, and performance work flourished and artists such as Bruce Nauman and John Baldessari rose to fame. With video art rising to fame in the 60s, 1970s introduced visual effects such as keying and layering to the video art community. Along with new technology, the US government acknowledged and funded video art as a growing medium

and nonprofit media centers were created. This allowed youth, people of color, women, and other minority groups to use media to tell their stories which resulted in decentralizing the limited media perspective at the time. Within the next decade, more visual effects such as video transitions, moving text, and animation became available to the public. While the technology was quickly developing in the 1980s, so was the AIDS hysteria. Hence, many artists and activists created videos to fight the omissions and misconceptions of AIDS. What soon came after the fear of AIDS were debates between conservatives and artist communities, resulting in significant cuts in art funding. Despite the hysteria and art fund cuts, video technology continued to evolve throughout the 1990s, resulting in digital editing software greater use of visual effects such as repetition and close-ups. Not only did digital editing software decreased editing time, but also made it possible to edit on computers rather than in expensive post-production studios.

What started as an exclusive art form to film and television directors is now an ever changing mainstream art used to inform, demonstrate, persuade and more.