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Some recent developments in European video in the 80's are

- that many video-festivals came to existence, for example in Locarno, in San Sebastian, in Montbéliard and in The Hague
- that some very good videotapes were made by filmmakers, for example by Jean Luc Godard, by Claudia von Alemán and by Michael Klier
- that artists were able to use professional video equipment
- that video was taught at art schools, so that art students could attend video classes right away, without being obliged to go through other media first.

These developments had the effect among other things

- that suddenly a lot of people were informed about the state of European and American video
- that on the one hand the 'video-art-family' got to know each other quite well, that on the other hand the 'members of the family' discovered their different viewpoints by the offer of a diversity of video works
- that video became an 'adult' medium with many different categories, styles and cultures
- that artists were no longer astounded at the new video medium, but simply could use it according to their own ideas.

Of course some European video classics are made before, as for example, TV as a fireplace by Jan Dibbets in 1969, Identifications produced by Gerry Schum in 1972 or Das Propellerband by Klaus vom Bruch in 1979, but in the 80's the video horizon widened.

Video can be life and recorded.

Video can be image and sound.

Video can make use of existing and personally photographed, painted, filmed or televised material, which is processed, re-recorded, dubbed or transferred to other systems.

Video can be a medium and a artform.

The video screen is blanker than an empty canvas.