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MASS-MÉDIA GÉNÉRATEURS D'ART VIDÉO

The political changes in Russia changed the cultural situation as well. After the collapse of the communist regime and its ideology mass media got the democratic freedom and gained the opportunity to develop its institutions on the way of cultural and technological advance.

Ironically, having grown out of opposition to the official culture, particularly, to the television, which always played the role of the society's values apologist, video art have been integrated into mass media network in early 90's TV-makers began to look at video as a form of speech, a form of artistic expression. The emerging new reality in our country created a new video reality.

The process of underground culture legitimization started with the invasion of the first wave of Russian videoclips, which opened the way for the discriminated rock musicians to the television. The changes in the economy demanded the creation of TV-commercials. By now the Russian Teleradio broadcasting company is self-financing organization which fully depends on its own advertising. A large number of independent private video companies produce Tv-commercials and sometimes of the high quality.

The state doesn't finance not only video art projects but the culture as a whole. In this connection it's difficult to speak about the video art training in our country. The majority of the TV-directors and camera-men weren't specially trained. Most of them are journalists, painters, ex-videoamateurs, former movie-makers. Only this year Russian Television organized special multimedia courses. Besides that a few years ago there were organized video workshop at the State College of cinematography and experimental workshop of new technologies at the centre of cinema for children and youth.

A few years ago young videomakers of the Tv-program called "Author's television" were the first video-artists in our country who used new technologies and made a videofilm in high-definition system. They demonstrated the advantages of new opportunities of artistic expression in the advanced audio-visual field. Their TV-programmes

were innovative not only in technological aspect, they were completely new in form and content.

Obviously the computer technology changed the aesthetics of video art. But in this connection I'd like to note, that the technical advance must not serve as the substitute of artistic advance. Computer technology could be the dangerous trap for the artists who started their creativity from domestic video-art, operating with non professional cameras and editing systems.

MASS MEDIA THE GENERATOR OF VIDEO ART DEVELOPMENT IN RUSSIA: HISTORICAL REVIEW

In my report I'm going to give a historical review of Video Art development in Russia and to highlight the principle moments of the relationship between state, mass media and videoculture.

I am not going to tell you about those hard economic and political problems, which overwhelmed Russia now. I just want to point out that Russia is suffering such a shock not for the first time in its history and always in such period the inner strengths of art have been activated and the culture used to get a new breath.

In this connection Russian Video Art is one of new and progressing fields of the emerging culture in the emerging country.

Video Art emerged in Russia in the late of 70's within the underground culture as a new field of artistic expression.

That period Soviet mass media ignored the existence of Video Art as the representative of underground movements which included rock music, avant-guard fine-arts and avant-guard theatre. Sometimes the ruling establishment even struggled with the now trends in culture, proclaiming the creativity of independent artists as enemy like, western orientated and subversive. State television accumulated all the professional video technologies and video devices, closing the access to them for the young, independent, originally thinking videoartists. Video Art in Russia came from the theatrical tradition. That's why video

underground movement was born under the banner of post-modernistic video performances and actions. Avant-garde videotheatre opposed TV-theatre, which visual form was very archaic and primitive. The leading force of underground movement in our country was so called parallel culture, which included independent movie and video makers, avant-garde painters. They called themselves parallel artists because their creativity opposed to the official culture and its ideological values.

Till the late of 80's the Russian TV-spectators were deprived of opportunity to see the achievements of video technology. Russian television showed no TV-commercials, no video clips. The majority of Russian people associated the word "video" with video-tape recorders and video tapes, which contained the recording of American movies. That time video existed as only the means of broadcasting.

Gradually, the monopolistic role of state mass media in video art development loses its significance. Every year the number of private TV and art companies, newspapers and magazines permanently grows. They try to give a new breath to the Russian culture and open the gates for the innovative art movements and trends. With the financial and intellectual assistance of local and foreign cultural organizations and foundations they promote the activity of videoartists who do their best assimilating new technologies and planning a number of experimental video art projects. At last Video Art penetrated into the television.

The "Author's television", which I mentioned above, is the absolute leader of radical changes within the State teleradio broadcasting company "Ostankini", on October it will be opened the program... "New Monday", which includes 14 programmes dedicated to the different fields of art. I am involved in the production of "Video Art" programs highlighting the problems of Video Art development in RUSSIA and in the world. On the base of this program videoartists will get the happy opportunity not only to show their works but to create. They will use and exploit the new tech-

nologies concentrated in the hands of TV-company, and continue their experiments they started as amateurs and underground artists.

I also represent another mass media establishment — Video Art magazine, which exists already for 3 years. For that time it made a solid contribution into video art popularisation. A special Video Ass edition "Video Ass — Satellite" is still the only one in our country which permanently publishes articles on Video Art and accumulates all the interesting information concerning Video Art Festivals and events abroad.

Recently in Russia there was organized new magazine called "625". It specializes on the scientific problems of new video technologies.

In conclusion I'd like to point out that the inevitable process of mass media and video art convergence started in Russia and I'm sure that it will be further developed.

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