In a time when performance in front of the camera is ubiquitous and the line between theater and reality is blurring, where six-second videos on Vine pervade our social consciousness and create overnight celebrities, a book like On Stage: The Theatrical Dimension of Video Image should be on every media artist’s reading list.

Distilling the history of video installation through the lens of theatrical performance, this title explores the parallel dialogue between these two mediums. By comparing the way in which both are apparatuses for display of time-based narratives, rely heavily on the understanding of space and place, and heighten our sensitivity to the “gaze” and ideas of spectatorship, Mathilde Roman is able to amplify their connectedness in both form and function.

In the section titled “Thinking Space and Projecting the World,” a quote from Jérome Glicenstein’s L’art: une histoire d’expositions (2009), begins the study:

The scenographer ( . . . ) seeks to break free of the conventional museum framework by frequently choosing non-museum venues, and takes an interest in the aesthetic relation as form, that is to say, in the organization of space between the works and the public. He considers the exhibition as a way of staging both the works and the viewers. (68)

This statement—considered in the context of the work of artists Didier Faustino, Dan Graham, Julian Rosefeldt, and Michael Snow, among others—remind us that theater and video installation are innately performance-based mediums. Their inclusion reminds us how the contemporary trajectory of these experiences relies on viewers and their interaction with the video work as much as the content of the work itself. Understanding the connections between these two very powerful and emotive performance media multiplies the capacity of each to engage, enlighten, inform, challenge, and entertain.

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BOOKS

Adjusted Margin: Xerography, Art, and Activism in the Late Twentieth Century, by Kate Eichhorn. MIT Press/201 pp./$26.95 (hb).


At the End of the Street in the Shadow: Orson Welles and the City, by Matthew Asprey Gear. Wallflower Press/292 pp./$30.00 (sb).


Beautiful Terrible Ruins: Detroit and the Anxiety of Decline, by Dora Apel. Rutgers University Press/210 pp./$27.95 (sb).


Dark Space: Architecture, Representation, Black Identity, by Mario Gooden. Columbia Books on Architecture and the City/137 pp./$20.00 (sb).


The Early American Daguerreotype: Cross-Currents in Art and Technology, by Sarah Kate Gillespie. MIT Press/213 pp./$31.95 (hb).

Flood of Images: Media, Memory, and Hurricane Katrina, by Bernie Cook. University of Texas Press/404 pp./$29.95 (sb).

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Jews and Photography in Britain, by Michael Berkowitz. University of Texas Press/358 pp./$45.00 (hb).


Picturing, edited by Rachael Z. DeLue. Terra Foundation for American Art/216 pp./$24.95 (sb).


Repainting the Walls of Lunda: Information Colonialism and Angolan Art, by Delinda Collier. University of Minessota Press/253 pp./$25.00 (sb).


The Light of Coincidence: The Photographs of Kenneth Josephson, with texts by Gerry Badger and Lynne Warren. University of Texas Press/331 pp./$75.00 (hb).


Selma 1965: The Photographs of Spider Martin, edited by Amy K. Bowman, with texts by Don Carleton and Doug Brinkley. Dolph Briscoe Center for American History/115 pp./$40.00 (hb).

Solomon D. Butcher: Photographing the American Dream, by John E. Carter. University of Nebraska Press/143 pp./$29.95 (sb).

Stories from the Camera: Reflections on the Photograph, edited by Michele M. Penhall. University of New Mexico Press/222 pp./$50.00 (hb).

Wilderness to Wasteland, by David T. Hanson, with texts by Joyce Carol Oates and Miles Orvell. Taverner Press/191 pp./$55.00 (hb).

EXHIBITION CATALOGS

F.C. Gundlach Collection, edited by Bruno Brunnet. Published in conjunction with the exhibition The F.C. Gundlach Collection: “The medium of photography is entitled to be thought-provoking” at Contemporary Fine Arts, Berlin, June 19–August 14, 2015. Hirmer Verlag in association with Contemporary Fine Arts, Berlin/177 pp./$55.00 (hb).


Robert Irwin: All the Rules Will Change, edited by Evelyn C. Hankins, with texts by Robert Irwin, et. al. Published in conjunction with the exhibition of the same name at the Hirshhorn Museum & Sculpture Garden, Washington, DC, April 7–Sept. 5, 2016. DelMonico Books/Prestel in association with the Hirshhorn Museum & Sculpture Garden/176 pp./$49.95 (hb).


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