

ABSTRACT

The work deals with video art and issues related to the presentation of video art in gallery and non-gallery spaces. The theoretical part defines the basic concepts such as new media, analog and digital video and video art, and then examines the polymorphism of video as a medium influenced and modified by other media. The final section is devoted to spatial forms of video art, such as video performance and video installation, and explores the special aspects of video in three-dimensional space.

In the practical part, I carry out a survey (N = 65) of viewers' attitudes to space and video art. Respondents preferred experiencing video art in a dark, "cinema-like" room over other given options (in order of popularity: spatial video installation in a gallery, YouTube and video projection in a public square). The most important characteristics of video art spaces for respondents were: good acoustics, high video resolution projection and affordability of access. In the final section of the practical part, I describe and realize a series of video installations and performances, working with experimental ambient music, video installations and non-gallery spaces.

The didactic part of the work summarizes the advantages of using video art in school, specifically in art lessons, and presents a design for a teaching unit for the subject. The proposed unit is divided into four blocks intended to gradually increase the difficulty level. It incorporates themes such as video art, video editing, video installations and video performances.

KEY WORDS

contemporary art, digital age, new media, video installation, video art, art education, education, visual communication, video performance.