

Abstract

This doctoral thesis treats of the early video art of the 1960s and 70s from four points of view: in chapter one the artistic and technological genesis of video art is analyzed; chapter two is dedicated to a scholarly analysis of video art on whose basis the relation of video art to other arts is determined (especially film and fine art), the chapter, furthermore, examines the properties of video as a medium; chapter three deals with the reception of video art by the audience, its mode of depiction and aesthetic properties which are demonstrated on specific examples; special attention is focused on temporality of video art; the final chapter is dedicated to feminist video art whose task it was to help emancipate women. The aim of the thesis is to present a comprehensive overview of early video art with emphasis on its artistic and aesthetic properties. The thesis does not merely rest on valid scholarly theories - it also analyzes specific art pieces which are documented in an extensive graphic appendix.