

Abstract

In this bachelor thesis my objective is to evaluate the evolving phenomenon most frequently called Video mapping to an art historian's point of view. In the contemporary discourse this might be a new approach; the scarce theoretical reflexions are coming mostly from the creators themselves or from other branches. The work evolves strictly around the projected image and presents various types of approaches. The aim of this thesis is to present a critical analysis of the possibilities of this relatively new form, and it wants to help to further clarify the distinction between artistic intervention and commercial product.

Key Words: projected image moving image video projection mapping public space scenography museology contemporary art multimedia new media spectacle festival of lights videoart installation videoteatro activism effects object oriented philosophy ontology postinternet