

# Screen Video Art: A New Experimental Proposal for Creative Study

## Ekran Video Sanatı: Yaratıcı Çalışmalar İçin Yeni Bir Deneysel Öneri

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### ABSTRACT

This article explores the use of the technique that allows several videos to be shown simultaneously on different screens, creating a visual and artistic experience for the viewer in general. The main goal is to investigate experimental projects that address the complexity of everyday reality and find solutions through social art to address visual concerns. The method of video art corresponds to the documentary and qualitative study on the selected works to create the audiovisual pieces from the multiple-screen sketch, and small sample on the theory of the creative project. Some selected works of video art through a series of video compilations from different visual and artistic experiences. Advances in video production technology have allowed video artists to create works of greater creativity. In conclusion, the lack of attention or appreciation for video art in the context of contemporary art may be due to a variety of factors, including a limited understanding of the medium and the technology required to produce it.

**Keywords:** Art, media art, multiscreen, technology, video art

### ÖZ

Bu makale, birden fazla videonun aynı anda farklı ekranlarda gösterilmesine olanak tanıyan ve genel olarak izleyici için görsel ve sanatsal bir deneyim yaratan tekniğin kullanımını araştırmaktadır. Araştırmanın temel amacı, gündelik gerçekliğin karmaşıklığını ele alan deneysel projeleri araştırmak ve görsel kaygılara sosyal sanat aracılığıyla çözümler bulmaktır. Video sanatı yöntemi, çoklu ekran taslağından görsel-işitsel parçalar oluşturmak için seçilen eserler üzerinde belgesel ve nitel çalışmaya ve yaratıcı projenin teorisi üzerine küçük bir örnekleme yapmaya olanak vermektedir. Bir dizi video serisi aracılığıyla seçilen video sanatı eserlerinden bazıları farklı görsel ve sanatsal deneyimlerden derlenmiştir. Video prodüksiyon teknolojisindeki ilerlemeler, video sanatçılarının daha yaratıcı işler yaratmasına olanak tanımaktadır. Sonuç olarak, çağdaş sanat bağlamında video sanatına yönelik ilgi ve takdir eksikliği, onu üretmek için gereken araç ve teknolojinin sınırlı anlaşılması da dahil olmak üzere çeşitli faktörlerden kaynaklanıyor olabilir.

**Anahtar Kelimeler:** Sanat, medya sanatı, çoklu ekran, teknoloji, video sanatı

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## Introduction

Video art is a technique that allows several videos to be shown simultaneously on different screens, creating a visual experience for the viewer in general. This technique has been used in a wide range of video art works, from art installations in museums to screenings at film or art festivals. Although video art can also be used to explore cyberspace (on the issues of connection and disconnection in modern society) to generate different stories on different screens, creating an effect of fragmentation and manipulation of videos, or sounds, and of course, interactive art.

In some key concepts related to new media art, such as the creative process, it is possible to compare this process with that of painting or sculpture to deepen the similarities and the differences between these art forms and the creation of new media artworks. Video art takes many forms, including broadcast recordings, installations in galleries or museums, and performances that incorporate televisions, monitors, and projections, creating a temporal experience for the viewer and highlighting the importance of understanding and manipulating time in this artistic medium. The condition that marks the postdigital age may be precisely the condition for error (Barker, 2011, p. 43). Video art is a form of

artistic expression that combines audiovisual technology with creative projects in still and moving images to create innovative and experimental works.

Although this form of new media art has been present in the cultural scene for several decades, in recent years, a crisis has emerged in the world of video art that has questioned its relevance and future. The crisis of video art is due to several factors, including the saturation of the contemporary art market, the lack of general interest in video art, and the difficulty in obtaining support for projects. New media art seeks to create its own language to explore new expressive possibilities in digital communication and requires clear terminology to advance its artistic research and production (Bernaschina, 2019, 2021; Manovich, 2001; Price, 2016; Riboulet, 2013). The emergence and expansion of digital platforms and social media have had a significant impact on the production and consumption of new media art (Hope & Ryan, 2014; Lovejoy, 2004; Pallis et al., 2011; Paul, 2008; Wands, 2007; Watkinson, 2013). The use of these technologies allows for the merging of various artistic and technological currents, which has generated new forms of creation and expression in the art of new media. Art creators use these platforms and social networks to share their works globally and to connect with other artists and creators. Furthermore, multiscreen technology has been incorporated into new media art to provide viewers with an immersive experience, enabling a more extensive and sensory exploration of the artwork.

For example, artwork can be arranged in such a way that the viewer has a panoramic view and is often used to produce a “new” media arts language in which the viewer feels immersed in the electronic artwork. On the other hand, it can also be an artistic proposal in itself, that is, the use of creative projects can be a way to explore themes such as multiplicity, simultaneity, or fragmentation. Artists can use video art to present different perspectives of the same subject or to present different audiovisual scenes that interact with each other.

There is a brief introduction about the “aesthetics and new technologies toward an inclusive connection on contemporary social challenges” which refers to the integration of creative and digital esthetics to address social problems through artistic-technological practices (Barker, 2011; Locher, 2011; Morris & Swiss, 2006; Tripathi, 2010). In many cases, these practices are considered essential to address current social challenges and adapt to ongoing transformations.

The main goal is to investigate experimental projects that address the complexity of everyday reality and find solutions through social art to address visual concerns. This can be set criteria that will be applied automatically, or selections interactively to carry out this task in the video art project. The challenge is to understand and approach these ideas through a philosophical lens within the context of artistic technology and social concerns. Likewise, it is important to explore the possibilities and the potential of the use of multiple projects in video art as a means to create immersive and engaging visual experiences for viewers.

It will then briefly consider the issues raised in the strategic renewal of video art:

- Examining the historical and contemporary uses of multiple creative projects in video art.
- Discussing the technical and creative challenges involved in creating various video art projects.

- Analyzing the ways in which video art affects the viewer's perception and experience of the artwork.
- Providing examples and case studies of successful video art installations.
- Offering practical advice and guidance for artists and curators interested in creating or exhibiting a video art project.

This synthesis delves into the use of various historical and artistic contexts to incorporate the contemporary video art project, addressing new strategic proposals, such as the technical challenge and creative space to examine the viewer's perception and providing, for example, some practices and recommendations for artists and curators interested in the art media language.

## Literature Review

Video art as artistic research is to go to images and sounds for thinking, from the material and immaterial plot of an exploration process, just as interactive cinema is a form of cinema made possible by digital technology, which allows the viewer to interfere with the work (Coelho & Jordan, 2023; Reyer, 2022). For example, digital art plays a central role in the creation and production of art within the social context. The following is a brief analysis of an evolving creative system that uses the creation of video art:

Digital art is developing and becoming more common, changing our perception of what art is and what it will become. Not only have traditional forms of art been transformed by digital techniques and media, but entirely new forms have emerged as recognized practices. Computers may enhance visual art through ease of rendering, capturing, editing and exploring multiple compositions, supporting the creative process (Chambel et al., 2007. p. 837).

Usually, the creation of video art with evolutionary algorithms involves the use of a creative-artistic system that employs operators and properties of evolutionary computing. This system is designed to enhance our creative processes and generate innovative solutions to problems. Furthermore, new technologies have been incorporated into different criteria and procedures for determining the artistic medium in television and film. The creative project technique in a single video art is a way to create an immersive audiovisual experience by projecting multiple images on different screens that are synchronized to display a single visual artwork. In this form of video art, the audience is immersed in a multivideo display, which can take different shapes such as a circular or an array of screens, and is created to be experienced across multiple screens for a more intense visual and sound experience than traditional single-screen video art.

There are many artists who have created video art works using the technique of multiple video screens, some of them include the following: Bill Viola (1951, American) is known for his contemporary art project video installations that explore themes such as life, death, rebirth, and spirituality (Blain Southern, 2019; Comunita di Bose, 2016; METALOCUS, 2020; Museo Riojano de Arte Contemporáneo, 2011; snakeBISHOP, 2009); Nam June Paik (1932–2006, South Korean) was one of the first artists to use the technique of contemporary creative project in video art, creating installations that explored the relationship between technology and popular culture (dimpfmeier, 2009; kubricklynch—Film History, 2017); Pipilotti Rist (1962) is a Swiss artist who artistically

creates multiscreen video installations that explore themes such as sexuality, femininity, and nature (NOWNESS, 2015); Doug Aitken (1968) is an American artist who has created numerous video installations in various creative videos exploring topics such as communication, the environment, and technology (The Museum of Modern Art, 2007); Isaac Julien (1960) is a British artist who has created video installations on different split screens that explore themes such as identity, race, and sexuality (Casa Redonda, 2016; Pálsson, 2018; Videobrasil, 2012); and Chris Cunningham (1970) is a British artist who has created multi-image split-motion video installations for musicians, creating immersive visual and sound worlds. These are just some examples of artists who have used the technique of different creative projects in their video art works.

### **Analysis of the Concept of Visuality and Technology**

This section on the concept of visuality and technology analyzes the main challenges related to the creative proposal in video art and its context of media arts. Next, three concepts related to visuality and technology that give rise to new approaches in media arts are presented: the theory of media arts, the evolution of digital creativity, and the relationship of multiple-screen projects.

#### **Theory of Media Arts**

The theory of media arts is a theoretical and artistic movement that focuses on the study and creation of works that use different technological media, such as computing, electronics, robotics, and virtual reality, among others; this theory proposes that the relationship between technology and art is not simply instrumental but rather a complex interaction that produces new forms of expression and a different understanding of the relationship between human beings and their environment (Bernaschina, 2021; Chambel et al., 2007; Daniels & Thoben, 2022; Westgeest, 2016).

- **Video art analysis**

Video art analysis seeks to stimulate the senses, the mind, and the creative spirit through the use of technological skills and imagination. The impact on the audience and the public who can relate to the video artwork depends on the use of disciplinary methods to challenge the discipline or language of media arts. This video art analysis focuses on artistic creation through technology or software to generate diverse sensory and emotional experiences in the audience or in public space, exploring new forms of artistic expression-narrative, and to reflect on the relationship between technology and human beings.

- **Digital art and digital photography analysis**

The analysis of digital art and digital photography is the critical and theoretical study of artworks created with digital technology, such as computer-generated images, digital photographs, animations, and interactive art. This analysis focuses on how digital technology influences the creation, production, and reception of art and how it relates to traditional forms of art. Technical aspects such as image quality, digital manipulation, the use of digital programs and tools, and the ways in which technology affects the esthetics and visual communication of the artwork are also analyzed.

#### **Evolution of Digital Creativity**

The evolution of digital creativity involves analyzing the process of change and development in creativity as technology and visuality evolve. This requires examining both technological advances

and the creation, production, and reception of digital creativity, which involves new forms of artistic and visual expression, including virtuality and media art. Additionally, it may involve exploring the role of social media, user interaction, and audience participation in the creation and reception of digital creativity.

On the other hand, the evolution of digital creativity is also linked to video art, which utilizes digital and visual technology to produce dynamic art pieces. Technological advancements and developments in visual design have encouraged video artists to experiment and explore new forms of visual storytelling and presentation, resulting in the creation of innovative works. Additionally, the evolution of digital creativity has empowered video artists to create intricate and refined pieces of art by utilizing digital tools and media art techniques.

#### **Relationship of Multiple-Screen Project**

Multiple screen can be associated with video art. Video art is a form of art that utilizes video technology and screens to present artworks. Often, video art pieces are transformed on multiple screen or electronic device to create a viewing experience. Also, the use of multiple screens in video art can allow the artist to explore new forms of visual narrative and presentation, as well as play with the spatial relationship between the viewer and the artwork. Therefore, multiple screen can be a very useful tool for video artists to create artworks that involve multiple perspectives and dimensions.

Likewise, the multiple-screen creative project is a commonly used technique in video art, as it allows the artist to present their work on multiple screens simultaneously, creating an immersive visual and auditory experience for the viewer. The multiple-screen technique can also be used to create synchronization and overlapping effects between the different screens, which further expands the expressive possibilities of video art. The multiple-screen creative project allows for the exploration of complex themes and the creation of nonlinear narratives. By using multiple screens, the artist can provide multiple layers of information and meaning in a single work of art.

### **Methods**

The method of video art corresponds to the documentary and qualitative study on the selected works to create the audiovisual pieces from the multiple-screen sketch, and a small sample on the theory of the creative project. It is important as a new useful tool for some works by contemporary artists who seek to create a visual, experimental, and multidimensional video experience in media arts.

#### **Stage of Methodological Work**

Creating a methodological work of multiple split-screen video art using creative tools involves several steps: conceptualization, preplanning, filming, editing, review, export, and presentation. In the conceptualization stage, the creative idea is defined and the division of the screen in the creation of videos is analyzed. Then, in advance planning, a script and storyboard are created, as well as plans for the shots and locations. During filming, each segment (or perimeter) of the split screen is recorded. In the editing phase, the segments (or perimeters) are arranged in editing software, and transitions, effects, and/or audio are added. Then, the preliminary assessment (or feedback received) is reviewed and adjusted. Finally, the finished video is exported and the artist decides where and how to present it. Flexibility and creativity are key throughout the process.

**Creative Tool**

Additionally, there is the creation of a single piece of video art on several screens divided by using several simultaneous videos to observe an audiovisual experience through the senses; that is, each viewer observes and analyzes themselves from multiple perspectives, and sometimes the different screens become confusing.

This statement of creative tool is part of layout—about the process of designing and establishing the visual composition through the scene or sequence—to incorporate the work of video art, that is, each key frame of video—including cinema or animation—in different audiovisual elements (composition, lighting, two-dimensional/three-dimensional spatial, and others). Also, the creative work of visual development is facilitated through video or moving images as references for artistic projects on the split screen.

**Procedure on the Split Screen**

However, some general steps can help to create the preliminary project of multiple-screen video art (Table 1), depending on the viewer to observe in various unconventional exhibition environments such as video installations, art installations in galleries or museums, where viewers interact with the works through the use of multiple displays.

This process may involve using video editing or graphics software tools to create multiple layers of visual content, which can be superimposed on multiple screens or electronic devices. The use of creative computer tools can also allow the artist to experiment with synchronization and overlapping of different visual elements on the different screens, as well as explore the spatial relationship between the artwork and the viewer. By using creative computer

tools, the artist can preview and adjust their artwork on a virtual platform before presenting it in a physical space. Finally, it is important to create an artistic experience through multiple-screen video art for all users (and viewers), considering the spatial relationship between the artwork and the viewer.

**Results**

Although video art has been present since the 1960s, many consider it a marginalized medium compared to other forms of artistic expression such as painting, sculpture, or photography; through this concise literature review, it is noticeable that there has been a shift in the discussion of video art from its context within the art world to a more recent interest in exploring its potential in interdisciplinary fields (Daniels & Thoben, 2022; Manasseh, 2009; Meigh-Andrews, 2013; Westgeest, 2016).

For example, a brief synopsis of multiple-screen works in video art (Figures 1, 2, 3, and 4) represents a compilation of videos from different angles and diverse visual experiences.

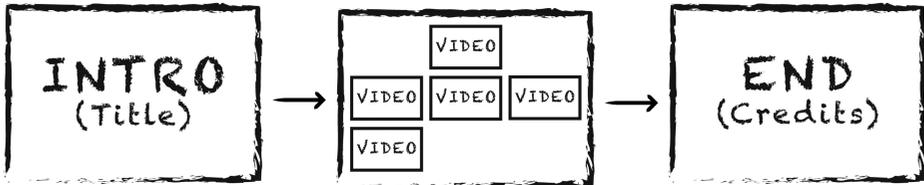
The issue with video art is its lack of recognition and appreciation in contemporary art. Both artworks explore the representation of the human brain using multiple screens, showcasing the complexity and unknown nature of new media. The video recordings in these pieces create different perspectives and changes in dimensionality. Sound and image effects are used to add complexity and confusion to the reality represented on screen. Through visual practices, the artworks depict the erratic behavior of humans in response to technology and a constantly changing society.

One reason for this lack of appreciation is the lack of understanding and appreciation of the technical complexities and requirements

**Table 1.**  
*General Stages of the Preliminary Project*

Stages	Processes
1. Investigation of works of video art	<ul style="list-style-type: none"> <li>Investigating and exploring other video art works that utilize the use of multiple screen.</li> <li>Analyzing and observing video art works related to the technique and visualization of the creative experience.</li> </ul>
2. Selection of tools	<ul style="list-style-type: none"> <li>Identifying and selecting the use of a creative computer tool to create the multiple-screen piece.</li> <li>Choosing the use of a creative computer tool that best fits the creative and technical needs of the artistic project.</li> </ul>
3. Content creation	<ul style="list-style-type: none"> <li>Creating the visual content with the multiple-screen piece.</li> <li>Using various techniques such as animation, graphic design, photography, and video recording, depending on the creative vision of the project.</li> </ul>
4. Video editing and graphic design	<ul style="list-style-type: none"> <li>Using the selected software to edit the visual content and create the different layers that will overlap on the different screens. Make sure to experiment with the synchronization and superimposition of different visual elements to achieve the desired effect.</li> </ul>
5. Tests and adjustments	<ul style="list-style-type: none"> <li>Testing the artwork on a personalized file to preview and adjust the multiple-screen piece before uploading the video or delivering it for the art exhibition.</li> </ul>
6. Presentation in physical space (or virtual space)	<ul style="list-style-type: none"> <li>After finalizing the project, presenting your multiple-screen piece in a suitable physical (or virtual) space for video art display, such as an exhibition hall or an online art space.</li> </ul>

Source: Self-made.



**Figure 1.**  
*Sketch's video art of Visual – erratic appearance. Source: self-made.*

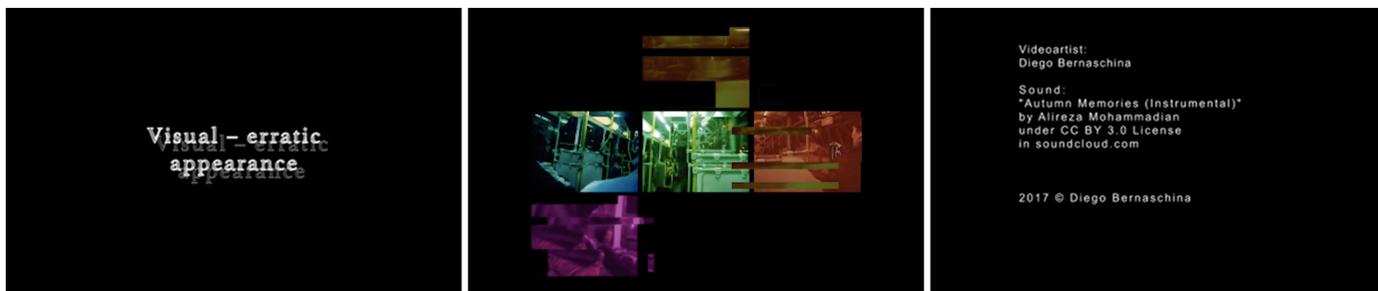


Figure 2. Capture of *Visual – erratic appearance* (2017). Video art. 54 seconds. Source: <https://vimeo.com/243702470>.

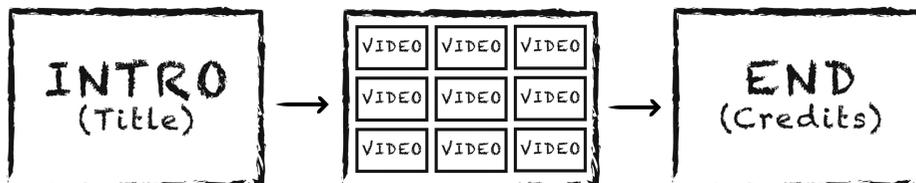


Figure 3. Sketch's video art of *Multiple confused look*. Source: self-made.

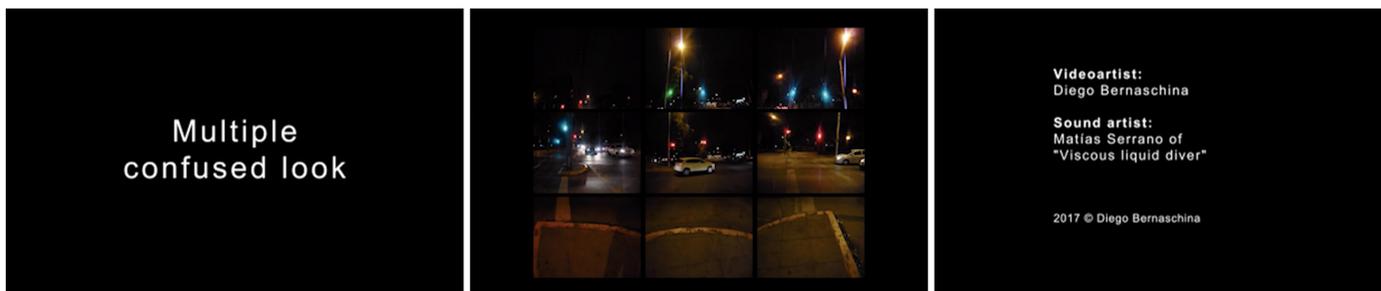


Figure 4. Capture of *Multiple confused look* (2017). Video art. 2 minutes 16 seconds Source: <https://vimeo.com/243702955>.

necessary to produce video art. This may be partly due to the fact that video art is a relatively new medium, and its technical and artistic evolution remains unknown to many in the art world.

Another challenge is the lack of access to high-quality equipment and technologies for the production of video art. Although technology has advanced significantly in recent decades, many video artists still do not have access to the most advanced equipment and software to produce their work. However, despite these challenges, multiple-screen video art continues to evolve and expand its horizons (Figures 5, 6, 7, 8, and 9) to exemplify the sample of selected works from festivals, exhibitions, biennials, etc.

As technology continues to advance and online culture continues to evolve, video art has the potential to continue expanding its

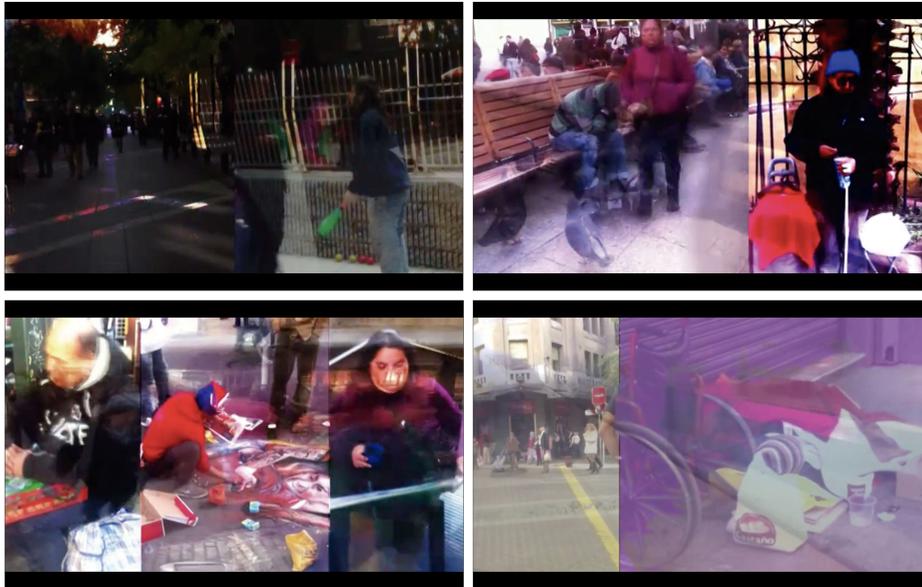
horizons and be recognized as an important and relevant form of art in our current society.

### Discussion

Advances in video production technology have allowed video artists to create works of greater creativity. This new reality has also posed some challenges for video artists and creators. The creation of innovative and collaborative content can enable each artist and creator to explore and discover new forms of expression in video art on multiple screens. In addition, it has been affected by the technological divide that exists between those who have access to the equipment and software necessary to produce the multiple screens in video art. This has led to a situation where some artists can produce high-quality works with specialized



Figure 5. Capture of *Night Tour* (2015). Video art. 5 minutes 30 seconds. Source: <https://vimeo.com/322177328>.



**Figure 6.**

*Capture of People on the street: Street ride in everyday life (2016). Video art. 3 minutes 49 seconds. Source: <https://vimeo.com/165000349>.*



**Figure 7.**

*Capture of Confused (2017). Video art. 3 minutes 58 seconds. Source: <https://vimeo.com/322159669>.*

resources and equipment, while other artists have to face technical and budgetary limitations. The sound and image effects add complexity and confusion to the represented reality, making video art even more intriguing and complex.

Through these creations, artists can make social critiques and raise questions about technology and its impact on modern society. Previously, it was discussed in the context of art, but more recently, there has been a growing interest in the medium itself. It can be observed, based on this brief literature overview, that there has been a shift in discussions about video art.

### Conclusion and Recommendations

In conclusion, the lack of attention or appreciation for video art in the context of contemporary art may be due to a variety of factors, including a limited understanding of the medium and the technology required to produce it. However, the exploration and connection of technical possibilities in video art with multiple-screen production can bring together artists and creators in this context, regardless of their previous experience in the field of contemporary art.

It is important to note that video art with multiple screens is a complex and multifaceted form of artistic expression that requires a deep knowledge of contemporary technology and

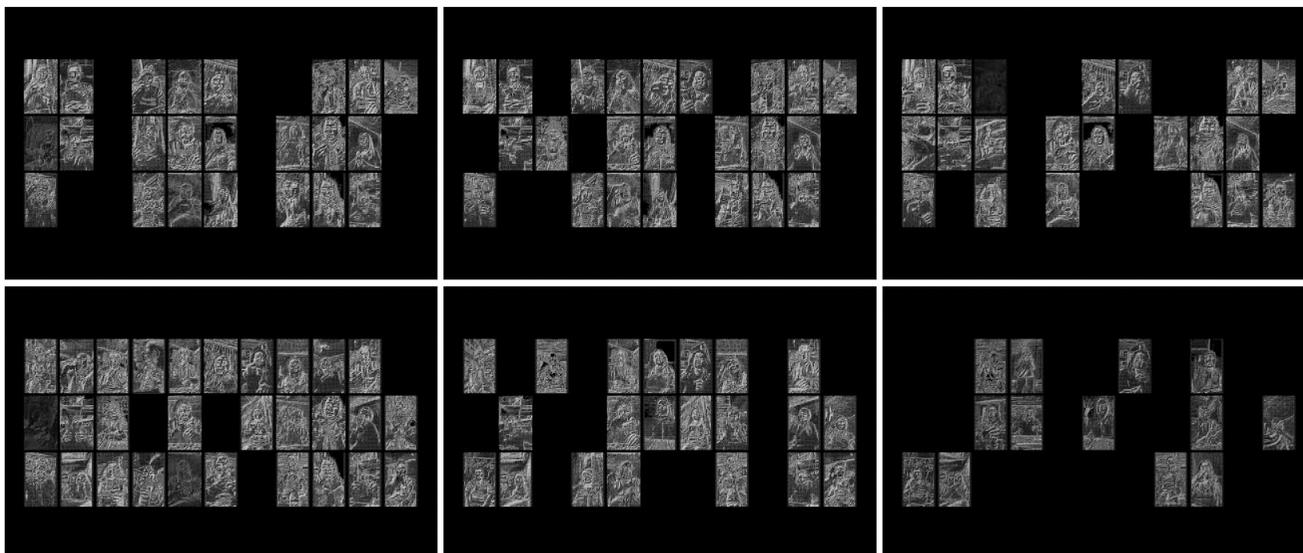
production techniques. Although some artists may have previous experience in these areas, others may have less experience in video production and editing. This integration of both esthetics and new technologies to address contemporary social challenges is an innovative effort in the artistic-technological field. This initiative aims to address complex social concerns through practices that combine esthetics and technology. In this sense, video art can be considered a form of contemporary art that uses video as a medium of expression. Many artists use this art form to explore social, political, and cultural issues and to experiment with new forms of visual storytelling.

Despite these differences, the connection between participants in this artistic context is often based on the exploration of technical possibilities in video production, regardless of their previous experience in the field of contemporary art.

In this exploration of technical possibilities in video production, it can serve as a catalyst for connection and creativity among artists and creators in the context of contemporary art. Therefore, although video art may be considered a marginalized medium compared to other forms of artistic expression, it is essential to recognize its multifaceted nature and its ability to bring artists together in the exploration of new possibilities.



**Figure 8.** Capture of *Observing in the double look [Extract]* (2016/17). Video art—Video installation. 4 minutes 58 seconds. Source: <https://vimeo.com/217788057>.



**Figure 9.** Capture of *Access denied: Indifferent strange look, confused and absent caption* (2018). Video art. 6 minutes 50 seconds. Source: self-artwork.

The connection and collaboration among creators can drive the evolution of multiple-screen video art in the context of contemporary art.

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