

California Video: Artists and Histories / Edited by Glenn Phillips. -Los Angeles, CA: Getty Research Center, for the J.P. Getty Museum, March 2008.—320 p.: ill.—ISBN 978-0-89236-922-5: \$39.95.



In Spring, 2008, the J. Paul Getty Museum presented the “first comprehensive survey of the history of video art in California” *California Video: Artists and Histories* is the first comprehensive survey of the history of video art in California.” The catalog, which accompanied an exhibition at the J. Paul Getty Museum in Spring, 2008, features the work of fifty-eight artists and collaboratives, ranging early adopters of the new media in the 1960s to current, established and emerging artists and collaborators.

The “Artists” section of the catalog provides profiles of the artists, including pioneers John Baldessari, Chris Burden, Martha Rosler, and Bruce Nauman and new talents, including Jim Campbell, Mike Kelley, and Diana Thater. In biographical or interpretive essays, interviews, or commissioned articles, the profiles are accompanied by screen stills from major works and / or video transcripts and they provide considerable insight into the process and context for making art in this medium.

The “Histories” section contains six essays on large themes, such as artists’ experiments with cable television broadcasts and feminist projects from the Woman’s Building in Los Angeles. In his introduction, Glenn Phillips gives an overview of the California video art scene and history of video art in the region. For film studies students and researchers this publication will be a fantastic addition to the library. A profile of each artist is presented in interview and / or essay format, accompanied by screen stills from major works. The interviews and essays grant first-person accounts and insight into the process and context for the projects and provide inspiration.

With 575 color and eighty black-and-white illustrations, the catalog’s design is attractive. Its content is accessible to readers at different levels—though film studies students are its primary audience—who may choose to read the volume from beginning to end or enter at random points to read about a specific artist or project and then jump ahead or backwards to another entry.

The landmark exhibition is well represented by this handsome publication, which is a recommended acquisition for museum and academic libraries.

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