

Nick Kaye  
Multi-Media: Video – Installation – Performance  
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Multi-media has fascinated artists and researchers for decades. This new book by Nick Kaye investigates the subject by combining theoretical analysis, practical case studies, and new articles by some of the world's leading creative practitioners (Vito Acconci, Fiona Templeton, The Builders Association, John Jesurun, and Pipilotti Rist). It explores the cross-disciplinary roots of video art, installation and performance, analyzing relationships between the 'recorded', the 'mediated' and the 'live' in the context of multi-media theatre. Although the central theme of the narrative remains the detailed examination of the notions of 'real' and 'virtual', the book also investigates the concept of 'presence' and 'presentness' in post-minimal video installation and performance linked to technologies of mediation (works by Bruce Nauman, Dan Graham and Joan Jonas). In the chapter *Video Time/Performance Time*, the author provides a comprehensive overview of the creative careers of Nam June Paik, Joan Jonas, John Cage and Fluxus Video, paying particular attention to the structure of time and space in their works. Of particular interest is also a chapter on *Video Space/Performance Space*, which studies performing spaces multiplied through the use of video technologies. This chapter analyzes the 'performance' through the medium of video, focussing especially on the experiments by Vito Acconci on 'personal' and 'public' spaces, and discussing the effect of 'aura' and 'division' in his 1974 *Command Performance*. The confident report on an interactive experience by Studio Azzurro is an interesting and inspiring beginning of a *Multiplying Media* chapter, which looks into various multi-media practices by the Wooster Group, John Jesurun, and The Builders Association, questioning the stability of their languages and addressing the differences between the 'real', 'live' and 'mediated' body in their works.

Notably well-referenced, *Multi-Media* is accessibly written and stimulating. Its creative approach to presenting the original artistic components in the body of analytical text is challenging, thought-provoking and captures the reader's attention. This impressive compilation gives us an opportunity to look 'inside' the medium of television and video artwork, and will be essential reading for anyone interested in the effect of 'mediatization' of the art world.

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