



Sounding the Gallery: Video and the Rise of Art-Music (Oxford Music / Media)

By Holly Rogers

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Becoming commercially available in the mid 1960s, video quickly became integral to the intense experimentalism of New York City's music and art scenes. The medium was able to record image and sound at the same time, which allowed composers to visualize their music and artists to sound their images. But as well as creating unprecedented forms of audiovisuality, video work also produced interactive spaces that questioned conventional habits of music and art consumption. This book explores the first decade of creative video work, focusing on the ways in which video technology was used to dissolve the boundaries between art and music.

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