

FRANKENSTEIN'S CHILD:  
INSIDER OR OUTSIDER

Ann-Sargent Wooster

170 Second Avenue, New York, New York 10003 U.S.A.

FRANKENSTEIN'S CHILD: INSIDER OR OUTSIDER, THE ROLE OF ELECTRONIC  
ART FORMS IN THE MUSEUM OF THE 21st CENTURY

Historically, the genesis of video and other electronia media is intimately tied to an earlier period of dissolution and change, that of the late sixties and early seventies. Viedeo's appeal lay first and foremost in its "outsider" status, a new art form allegedly born without the cultural baggage and privileged status of the older art forms of painting and sculpture. Its "political" appeal also lay in its ability to cross boundaries of privilege and present the faces and voices of the previously disenfranchised. How well did it succeed as an "outsider" art form? What is its status today both within and withou the museum? What is the role of video and other electronic art forms in the museum of the future? Is video art still a guerrila art form or has it become another kind of old master.