

"Written
on top of
ments ar

VIDEO CIRCUITS

DECEMBER 4 - JANUARY 2, 1974
McLAUGHLIN LIBRARY
UNIVERSITY OF GUELPH

8777424

Preface and Acknowledgements

This exhibition grew out of a mutual interest in video tape as an art form shared by Eric Cameron, Professor of Fine Art, Ian Easterbrook and Noel Harding of the Television Unit, Audio Visual Services at the University of Guelph.

In the past we have explored the photographic image as an art form in an exhibition on the history of the still photograph from 1845 to 1970. But this is our first exhibition of a sampling of video tape used as an expressive medium by artists. The selection of tapes was governed by our intention of presenting a show typifying what is happening in video art today. For this reason we have included tapes by established artists, faculty and students.

At the University of Guelph courses in video art have been taught by Allyn Lite, Eric Cameron and Noel Harding and have been offered to students in the Department of Fine Art about once a year for the past three years. Arising out of the teaching of video tape an exchange program has been organized with the Nova Scotia College of Art and Design and another planned with the California College of Arts and Crafts. Examples of tapes by students from these two schools and from this university are included in the exhibition.

We are grateful to Ian Easterbrook for co-ordinating the administrative and technical requirements of this exhibition, also to Noel Harding for contacting artists and to Eric Cameron for writing the introduction to the exhibition. Finally I would like to thank the artists who are participating in Video Circuits.

Judith Nasby
Curator of Art

VIDEO AS ART

by

Eric Cameron

"As collage technique replaced oil paint,¹ the cathode-ray tube will replace the canvas" (Nam June Paik, 1965).

Remarkably Nam June Paik's statement seems almost to have come true - or rather, it has come as close to coming true as such mouthings of prophetic hysteria ever can, - which is to say again, it has come close enough to coming true to make the questions how and why worth asking.

Part of the explanation must be the excitement which television itself has aroused since the fifties, but the emergence of art out of experimentation with television is not the whole story. It is also a matter of the development of art in response to internal forces to a point at which television becomes applicable and even necessary; and it may be that this is more important. The path by which one traces the logic of the process is not just a question of choice between academic theories. The works involved are different, the aesthetic is diametrically opposed and the relevance of the medium is on an altogether different plane. In both contexts the name of Marshall McLuhan may figure prominently and properly, but whereas in the context of conceptual or idea art his influence has manifested a deepening concern with the relationship of reality to information, and of information in turn to the circumstances under which it is conveyed, his impact on art-from-experimental-television has been more direct, more specific and more responsive to the romantic/rhetorical mood of McLuhan's own writings.

It is in this context that the work of Nam June Paik belongs. His prophetic statement was made the year after the publication of Understanding Media;²

the occasion was his purchase of the first portable videotape recorder in New York City. From his earliest pieces in the fifties, he had been concerned with the electronic structure of the television image. His mature art is typically represented by the images of the Paik-Abe Video synthesizer and the various versions of his T.V. Bra for Living Sculpture. A title like "Global Groove" has echoes of McLuhan's "global village" idealism, but it is not the availability of the equipment, rather the vulgar extravagance of imagination that links his art with the sub-cultural context of broadcast television. Both at the level of fantasy and of free-wheeling formal invention his work evokes the mood of surrealism, and this becomes more pronounced in the flying-phallic-loaves-of-bread imagery of Woody Vasulka's Golden Voyage of 1973.

McLuhan's concern with the specific character of different media must have had at least a catalytic effect in directing that branch of video art to explore and exploit those electronic effects of de-beaming, feed-backing and chroma-keying which most spectacularly and self-consciously differentiate the television medium from the possibilities of film. By contrast, television became important in the development of art-as-art not as a replacement for film but along with film, the still camera and verbal documentation as interchangeable modes of neutrally containing art whose art interest was based elsewhere.

The title of Gerry Schum's Land Art of 1969 is suggestive of this other role, and in this other context Gerry Schum's own role is that of gallery-director-cum-master-technician rather than artist. It hardly matters that the production on this occasion was a film for television not a videotape. Its purpose was primarily to make available art that was remote and might otherwise have been inaccessible.

More frequently perhaps it is a case of rendering more permanent art that is transitory and of limited access for that reason. The conceptual performances of Vito Acconci are documented at times by film, at times by videotape, sometimes as a series of photographs and occasionally only in verbal form. A piece may exist both as a series of photographs and in a revised version as a super 8 film.³ The idea of Sound Barrier where the artist attempts to muffle the scream of co-performer Jay Jarosćov by forcing his mouth shut is so persuasive as idea that it seems of little consequence if the piece was performed at all, let alone recorded. The caption in the fall 1972 issue of Avalanche describes the work as "a live performance with video". The photographs are taken direct from the performance not from the video monitor. While the name of the co-performer is prominently credited, that of the cameraman has to be hunted out in a general acknowledgement on the "Contents" page; characteristically the artist in this context is the man in front of the camera, not the man behind it. If the medium contributes anything it is through the one-to-one transparency of its presentation of the original situation; and so it is again in Pat Kelly's Tape Removal where he binds his hand with masking-tape and then endeavours (with only partial success) to remove the tape one-handed. Again with Gerald Ferguson's Length 4 where the artist, sitting beside an audio-tape-recorder which fills most of the screen, attempts to recite from memory the four letter words from his own Standard Corpus⁴ as they are played back by the recorder. Yet again, as Richards Jarden watches the ripples of flesh when he strikes his thigh in Thigh Waves or as Wallace Brennan walks around a room saying "step" at each step he takes.

And yet neutrality as neutrality has its fascination and also its beauty. As Vito Acconci's performance provides a total reason to look at the videotape

that Stephen Cruze made, so we feel more comfortable in admiring the tape's formal qualities. Being a functional by-product, it attains a specially poignant visual appeal in proportion as it allays our suspicions of preciousness - of the effete-ness of gratuitous display by either model or photographer; but this must depend on the ability of the performance to convince us of its independent validity as art. It is a structure of precarious equilibrium, whose recognition may itself contribute to imbalance and create a new situation, and out of that a radical readjustment of sensibility.

Wittgenstein wrote that pictures that hang on walls are "as it were idle";⁵ by which he meant that the images presented imply no necessary response in the way the plans and sketches that a builder uses in constructing a house do require a particular mode of interpretation if the house is to come out right. Use for Wittgenstein, established for a particular occasion both signification and significance. As "art-use" is a circumlocution for idleness so art is indeterminate as to meaning in either sense of the word. The history of twentieth century art -- which is to say, the entire history of art as "art", (since the word was hardly used of the visual arts before 1900) is one of spiralling regression into the infrastructure of pre-supposition of previous art. At each stage the shift appears to reveal a necessary base beneath the formality of evidently arbitrary content, but the move as it is accomplished serves only to expose the arbitrariness of infrastructure when divorced from the superstructure it sustained. Inevitably the whole chain of events is repeated. The phrase used by Richard Hamilton in his teaching was "deferring the aesthetic decision" and this seems to be the gist of the strategy; but a law of diminishing returns operates in such situations - and the rate of regression seems to accelerate. Art is only saved from disappearing altogether by the fact that criteria of

"less" are as relative as criteria of "more" and so the track circles back on itself, and on each occasion adds to the totality of material to be confronted on the next. Art in the twentieth century has behaved as if in quest of its own essential nature, and has come into line with twentieth century thought in general only through the recurring relativity of its success and the discrediting by example of the doctrine of essentialism itself.

So the formality of subject matter was abandoned, but the analogy of vertical and horizontal with the opposing forces of nature needed to be reinstated to justify the pure form of Mondrian's abstract painting. With Pollock it was, according to one theory, the act of the artist in relation to his environment that was epitomised in the painting, but as this made the painting secondary to the performance, why bother with it at all? Harold Rosenberg saw the "happening" as a logical outcome.⁶

According to another critic what remains with Pollock is a purely optical space where once there was a tactile reality equivalent to the world of everyday experience. Reduction beyond that point produced an object which admitted no interpretation other than the literal identification of its own form and substance, but with such simple forms and structures might not that be grasped as easily in verbal designation. In Lawrence Weiner's works of 1969, language provided a neutral reference to material art structures. More recent works are evidently involved within the structure of language itself, but then so too - in retrospect - were the transparent verbal formulations of the earlier years. It may even be that language (and other media) reveal the characteristic contours of their imposition on meaning most poignantly at the point of maximum transparency.

With the photograph, the neutral record of a chair in Joseph Kosuth's One and Three Chairs is no less an essay in the signifying structure of photographic

information than the contrived images of Jan Dibbets' "Perspective Corrections"; and so with videotape the involvement of the artist with the apparatus of the camera and its monitor in Vito Acconci's Centers, where he points at the camera, while referring to a monitor to hold his finger central on the screen, only serves to sharpen our awareness of the relativity of other pieces to their modes of documentation. With Catch by Pat Kelly the camera itself moves and the artist readjusts his own position in front of it to restore the balance.

As each radical shift in the understanding of art is a refocusing on what was previously implicit, and as that makes the implication central in what was there before, so innovation obscures the traces of its own achievement; the boundaries are not only unstable but elusive in their instability. This being the case it is understandable that there is no clear division in the work of these artists between those pieces that involve the recording mechanism in the performance it records and those that do not. And yet in those pieces in which Vito Acconci in one case guards a box containing a cat, or in another himself lies within a box smoking a cigarette and coughing in the polluted atmosphere, the perspective of the camera invokes a conspicuous formal relationship between the box contained within the image on the screen and the box of the television monitor on which the piece is replayed - suggesting a qualification of documentary by aesthetic awareness.

The work of Peter Campus may indicate a rapprochement of the two areas of video art. Peter Campus came to video art from a professional career in television and film, but studies in psychology before that have been noted in critical interpretation. His work, though chastened by comparison with Nam June Paik, abounds in the most spectacular effects of the television apparatus, and even in verbal description it reads as art that functions through experience more

powerfully than as idea; but the impact of the experience is not contrived arbitrarily to shock or please or mystify. One is tempted to invert the dictum of Sol Lewitt: (in Peter Campus's hands) the machine becomes an idea that generates the art. If superimpositions are involved they become the total and only content of the work; and if the image is enriched by colour that is because the piece is built round an effect of chroma-keying, which by its very nature can only be achieved in colour. If the work undermines the coherence of its own reality before our eyes that too is inseparable from the totality. The various aspects are mutually sustaining.

At the Finch College video show in 1971, Peter Campus recorded his own image from above. The camera was placed on a balcony and using ropes he kept the camera on himself as he circled round the floor. Douglas Davis describes the effect as "sharply vertical; at times it is almost dizzying."⁷ Another piece produced on the same occasion is Double Vision. Two cameras focused on the artist from a few feet apart show an integrated figure-image initially; as he moves it divides into two, then recombines as he regains his original position. A recent colour tape, Three Transitions, involves effects of chroma-keying that enable the artist in one instance apparently to slice his own body in half and step through, in another to erase his face to allow his face again to appear behind the erased image, and then again to burn away another image of his face that appears through a sheet of paper.

His live video pieces on occasion present situations even more rudimentary than "conceptual" classics like Bruce Nauman's Live Taped Video Corridor or Dan Graham's T.V. Camera/Monitor Performance. Bruce Nauman had set up a live monitor at the far end of a corridor; it showed the back of the observer as he walked towards it; above that another monitor plays a tape of the empty corridor

from an equivalent viewpoint. In Dan Graham's performance the artist held a camera pointing at the audience, as he rolled across a stage exactly on their eye-level, and constantly centred on a monitor playing back the image from the rear of the room. If either of these pieces transcends the level of idea it is as experience of information. In Peter Campus's Interface the image of the observer is projected lifesize onto the wall of the gallery. The impact, according to Bruce Kurtz,⁸ is so powerful as to challenge not only one's reflected image in a glass through which the video image is projected, but also the immediate experience of one's own body presence.

Notwithstanding the rapprochement of schools, Video-as-Art entails a persistent tension between art on the one hand - which in popular understanding and in historical perspective still implies a primary anticipation of pictures - and video with its constant reminders of the customary uses of broadcast television on the other. Harold Pearce's 133 Days in Halifax concedes in its component parts to the anticipation that art should be static and silent, in as far as it comprises a series of a hundred and thirty-three still photographs of a view of Halifax through trees; but the sense of temporal progression we expect from television is reinstated through the fast but perceptible fades from one image to the next. As the photographs are taken at different times of day, and as they encompass the seasons of summer, fall and winter, the transitions are extraordinarily striking. One is as conscious of the acceleration of time in the transitions as of its halting in the photographs themselves.

Two tapes from the present exhibition bear the title of "Smile". One is by Albert McNamara and forms part of the collection from Nova Scotia College of Art and Design. In it the artist sits down, smiles at the camera and retains the same fixed expression for half an hour. The piece has overtones of the

standardised amiability of television performers, but also - more powerfully - of the static facial expression of painted portraits. He blinks from time to time, but for long periods the image betrays no movement at all. By the end his muscles twitch from strain. On one level his expression signifies pleasure, but beneath the conventionalised gesture, a reality of discomfort is revealed spontaneously in minute involuntary impulses.

Colin Campbell's Smile is shorter but raises many of the same issues; it is the context that complicates the significance. On our tape the piece follows Sackville I'm Yours and it seems to belong in that position. Colin Campbell appears in the role of Art Star, who discusses with an imagined interviewer the situation of an artist of international standing living in Sackville, New Brunswick. In Smile he retains the same role, and through the interview situation acknowledges that he is in fact posing for the camera. The sincerity of the fixed expression is explicitly called into question, but the answer remains uncertain. The artist is evidently acting a part, and quite consciously over-acting it, but the part he is acting may nonetheless be himself.

Colin Campbell describes the television medium as a "conveyor-belt of reality", and he focuses the camera on himself because that is the reality with which he is most familiar, and yet at each stage he interposes a system of alternative readings which causes that reality to be called into doubt. True/False of 1972, emerges as a key piece. First with profile to the camera and then in full face, he repeats a series of highly sensitive statements. " I am part JewishI snort coke.....I collect pornography....." and the like, followed in each case by the words "True" then "False", all in the same bland tones, and (apart from the occasional swallow) with the same impassive expression. The camera conveys reality without prejudice, but the tape qualifies the

boundaries of applicability. In relation to such issues, one is alert to the slightest nuances of facial movement and yet their significance remains indeterminate. In the Art Star pieces the artist appears in the nude - exposed in naked truth as the cliché might have it - but his nakedness only heightens the obtrusive artificiality of the situation; physical and psychological reality do not equate so easily.

Nam June Paik's expression of predictive optimism is not an isolated one in the sphere of video art. Like the developments in physical science and in Freudian psychoanalysis in the early years of the twentieth century, television has provided the impetus for another wave of techno-scientific romanticism which intermittently sweeps over the art of our time and in the end sweeps by. Articles refer to "The Video Revolution"⁹ and assert that "Video is Being Invented"¹⁰ implying the opening up of vast new horizons. What might be affirmed with more confidence is that the television apparatus, and the processes of telerecording, have been instrumental in recent years in significant shifts of artistic sensibility - of understanding and experience - and ultimately such issues of mental disposition are more important to art than the technical vehicle through which they are accomplished.

REFERENCES

1. to clarify the analogy see: Max Ernst, "Beyond Painting", 1937 in Lucy Lippard (ed): Surrealist's on Art, Prentice-Hall, 1970.
2. McLuhan, Marshall. Understanding Media; The Extensions of Man, McGraw Hill, 1964.
3. Acconci, Vito. Conversions, photographs, November 1970, film August-September 1971.
4. Ferguson, Gerald. The Standard Corpus of Present Day English Language Usage arranged by word length and alphabetized within Word Length. Nova Scotia College of Art and Design, 1971.
5. Wittgenstein, Ludwig. Philosophical Investigations (trans. by G.E.M. Anscombe), Basil Blackwell, Oxford, 1968. p99e.
6. Rosenberg, Harold. The Anxious Object, Horizon Press, 1969, (copyright 1964) p. 39.
7. Davis, Douglas. 'Video Obscura' in ARTFORUM, April 1972, p. 71.
8. Kurtz, Bruce. 'Fields' in ARTS MAGAZINE, May-June 1973, p. 27.
9. Sloane, Patricia. 'Video Revolution' in ART AND ARTISTS, March 1972.
10. Kurtz, Bruce. 'Video Being Invented' in ARTSMAGAZINE, December-January, 1973.

Videotape in the University Art Program

by

Eric Cameron

As a technique, television is just another technique; and I see no inherent quality in it as technique to make it preferable on any permanent basis to snow-sculpture or crochet. It is simply that the strategy of a particular situation makes it somewhat more viable to raise the central issues of art as art in a course structured round a video camera than (in my experience) in courses using many other materials.

I find myself somewhat surprised that this should be so. Television apparatus is extremely sophisticated; the important art of our century has till now employed simple materials at a technically rudimentary level. The important artists, where they have been craftsmen at all, have been significant precisely through their ability to forget the conventions of their art's craft basis. The very best artists, Picasso and Pollock, have often been at their best as artists when their craftsmanship was at its very worst. One wonders before many paintings by Pollock, not so much whether his art will last as art, but whether the canvas will fall apart before or after the last vestiges of paint flake off. It would be wrong to imply any necessary connection between the quality of art and the poverty of craftsmanship; and yet the inverse relationship in Pollock's and Picasso's work is not altogether accidental. It is not that art in our century has been disdainful of art's material basis; quite the contrary! The vastly greater part of significant twentieth century art, even of the so-called conceptual type, takes its basis in the materials of art and the possibilities of symbolised meaning through those materials, but it finds its point of

departure both above and below the level of craft - that is above and below the system of conventions which makes it possible to work within the medium, as opposed to working about the medium.

When students ask, as they persistently do, in painting or drawing classes to be taught "the basics" first, the dangers of their request are implicit in the language they use. Crafts undoubtedly have their place, and one would rather that the works one admires (Pollock's for instance) would last forever. But in asking for "the basics" they are asking that a base line should be drawn on which they can confidently make their mark as artists. Such confidence is achieved at the expense of conceding to a level of certainty beyond which questions need not be asked, and yet one knows that it is the questions beyond that point that have consistently resulted in the best art of our time.

What makes television different is certainly not any lack of technical difficulties in the medium, but perhaps rather that the technique of television is a technique of television, and not as yet a technique of art. As video courses have been taught at Guelph by Allyn Lite, Noel Harding and myself, students from the start have been given to understand that they would not receive full instruction in the medium, but only such guidance as would permit the realisation of specific projects. The crucial factor is probably not what Allyn or Noel or I decide is the proper way to structure a course, but the presuppositions that students bring to it. As television is peripheral to art so students might expect only to be concerned with the parts that cross the boundary, and as that question is itself problematic, so the issue of relevance and of the nature of art itself are constantly the centre of concern. If as the prophets predict, the cathode-ray tube does replace the canvas (and I have stated that it may be happening) the demand for basics will undoubtedly grow,

the blinkers will be put back on, and the issue of art as a structure of human understanding will have to look elsewhere for a material support in the university art program.

Visitors may judge for themselves the practical outcome of our video courses at Guelph; it is perhaps more appropriate that I should rest the general case for video in the training of artists, not on our own products, but on the remarkable series of 13 Spatial Definitions by students from Nova Scotia College of Art and Design under the direction of Pat Kelly. For me they are among the highlights of the exhibition.

EXHIBITIONS:

Nancy ABELL - student, University of Guelph.

Vito ACCONCI - artist, New York City.

William ACRES - student, University of Guelph.

Bruce ANNIS - student, University of Guelph.

David ASKEVOLD - artist, faculty member, Nova Scotia College of Art & Design

Gerard BENNING - student currently enrolled in video course at the University of Guelph.

Wallace BRANNEN - artist, Director of the Lithography Workshop at Nova Scotia College of Art & Design

Eric CAMERON - artist, faculty member, University of Guelph.

Colin CAMPBELL - artist, Toronto.

Peter CAMPUS - artist, New York City.

Douglas CARBERT - student, University of Guelph.

Graham DUBE - student, Nova Scotia College of Art & Design

Ronald DUFFIELD - student currently enrolled in video course at the University of Guelph.

Gerald FERGUSON - artist, faculty member, Nova Scotia College of Art & Design.

Peter FISHER - student, Nova Scotia College of Art and Design

Nancy FRASER - student, University of Guelph.

Terry FULLER - student, Nova Scotia College of Art & Design.

Susan GETSON - student, Nova Scotia College of Art & Design.

John GOMES - student, University of Guelph.

Dan GRAHAM - artist, New York City.

Jon HANDFORTH - student, Nova Scotia College of Art & Design.

Timothy HANSON - student currently enrolled in video course at the University of Guelph.

Noel HARDING - artist, University of Guelph.

Earl HIGGINS - student, Nova Scotia College of Art & Design.

Roger HILL - student, University of Guelph.

Richards JARDEN - artist, faculty member, Nova Scotia College of Art & Design.

Patrick KELLY - artist, faculty member Nova Scotia College of Art & Design.

John KNAPP - student, Nova Scotia College of Art & Design.

Andrew LANAWAY - student currently enrolled in video course at the University of Guelph.

- John LANYON - student currently enrolled in video course at the University of Guelph.
- Allyn LITE - artist, faculty member, University of Guelph.
- Dan MARTELL - student currently enrolled in video course at the University of Guelph.
- Barry MacPHERSON - student, Nova Scotia College of Art & Design.
- Patrick McHUGH - student currently enrolled in video course at the University of Guelph.
- Alan McKAY - artist, faculty member, Nova Scotia College of Art & Design.
- Bruce McKINLAY - student, Nova Scotia College of Art & Design.
- Anne McMILLAN - student, University of Guelph.
- Albert McNAMARA - student, Nova Scotia College of Art & Design.
- Winston McNAMEE - student currently enrolled in video course at the University of Guelph.
- Brian McNEVIN - student, Nova Scotia College of Art & Design.
- Dennis MILLS - student, University of Guelph.
- David MILNE - student currently enrolled in video course at the University of Guelph.
- Jan MURRAY - student, Nova Scotia College of Art & Design.
- Maureen NEGRIFA - student, Nova Scotia College of Art & Design.
- Dennis OPPENHEIM - artist, New York City.
- Kelly OSTLAND - student currently enrolled in video course at the University of Guelph.
- Bruce PARSONS - artist; faculty member, Nova Scotia College of Art & Design.
- Harold PEARCE - artist; faculty member, Nova Scotia College of Art & Design.
- Marion PETITE - student, Nova Scotia College of Art & Design.
- Ken PURREN - student, Nova Scotia College of Art & Design.
- Dorit PYPIS - student, Nova Scotia College of Art & Design.
- Marta REIGER - student currently enrolled in video course at the University of Guelph.
- Alison ROBERTSON - student, Nova Scotia College of Art & Design.
- Nigel ROE - student, Nova Scotia College of Art & Design.
- Percy SIMMONS - student, Nova Scotia College of Art & Design.
- Lorna SMITH - student, University of Guelph.
- Jeffrey SPALDING - student, University of Guelph (subsequently Ohio State University).
- Douglas STONE - student currently enrolled in video course at the University of Guelph.

Brian TANNER - student, Nova Scotia College of Art & Design.

Alphons VAN MIL - student, University of Guelph.

Woody VASULKA - artist, New York City.

Douglas WATERMAN - student, Nova Scotia College of Art & Design.

Gary WAITE - student, Nova Scotia College of Art & Design.

Jon YOUNG - student, Nova Scotia College of Art & Design.

Glenn YURISTY - student currently enrolled in video course at the
University of Guelph.

Tim ZUCK - artist, faculty member, Nova Scotia College of Art & Design.

also: students from the California College of Arts and Crafts (whose
names are not available at the time of compilation of this list).

P.N. DARRAH - artist, faculty member, University of Alberta.

John FREEMAN - artist, faculty member, University of Alberta.

Mike TRAVERS - artist, faculty member, University of Alberta.

1970

A Space Gallery opens in Toronto

"Expanded Cinema" by Gene Youngblood published in New York

"Radical Software" magazine begins publication

"Camera Three" presents videoartist Tom DeWitt

Nam June Paik introduces videosynthesizer via WGBH-TV Boston's "Video Commune"

1971

"Guerilla TV" by Michael Shamberg published in New York

Corcoran Gallery, Washington and WTOP-TV co-operate in "Electronic Hokadim I"

Open Channel opens in New York

New York Times article 'When It Works, It's Art - When It Doesn't, Well ... Television as art? Now there's a thought to set many a tooth on edge.'

Eleven Los Angeles artists exhibit videotapes at Hayward Gallery, London, England

Rockefeller Foundation \$300,000 grant through Corporation for Public Broadcasting to National Centre for Experiments in Television, San Francisco

1972

WGBH-TV Boston broadcasts "Video Variations"

First large scale Canada Council grants to videotape - Videographe, Montreal, and Video Exchange Directory, Vancouver

New York Review of Books publishes Jonathon Miller essay - "The television image is simply a disturbance on the surface of a piece of luminous glass which has no existence apart from the reality it represents"

WNET-TV, New York opens Television Laboratory with Rockefeller Foundation \$150,000 and \$69,000 from New York State Council on the Arts

Artforum Magazine publishes "Video Obscura" by Douglas Davis

Simon Fraser University, Victoria, invites applications for University Resident in Video

TV Guide article "Notes from the Video Underground"

1973

Fifteen Gallery opens in Toronto

International Festival of Women's Video in Toronto

Trinity Square Video Festival, Toronto

I.K.Easterbrook
Audio Visual Services
University of Guelph

ACKNOWLEDGEMENT TO LENDERS:

We wish to express our gratitude to the following institutions for the loan of videotapes: -

- 1) to A Space, Toronto for pieces by Vito Acconci and Dennis Oppenheim
- 2) to the University of Alberta, Edmonton for pieces by P.N. Darrah, John Freeman and Mike Travers
- 3) to California College of Arts and Crafts, Oakland for pieces by students
- 4) to Nova Scotia College of Art and Design, Halifax for pieces by Vito Acconci, David Askevold, Wallace Brannen, Gerald Ferguson, Richards Jarden, Patrick Kelly, Bob MacLean, Alan McKay, Bruce Parsons and Harold Pearce and for work by students
- 5) to Sonnabend Gallery, New York for permission to show tapes by Vito Acconci.