

## **Video Rewind: A Seminar on Early Video History**

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*...Videofreex, Radical Software, The Kitchen, Global Groove, Global Village, closed circuit video, portapaks, Challenge for Change, Media Burn, People's Video Theater, Wipe Cycle, feedback, The Spaghetti City Video Manual, multi-channel installations, Four More Years, The TV Lab, Expanded Cinema, Electronic Arts Intermix, Video/Television Review, Everson Museum, video synthesizers, Rockefeller Foundation, Guerrilla Television.....*

**I**f these names are not "a blast from the past" but rather tantalizing fragments of a remote and hidden history, then welcome to a day-long seminar designed to introduce curators, critics, librarians, archivists, funders, artists, students, and interested others to the early history of independent video in America (1965-1980). This session will offer an intensive day of screenings, discussions, and presentations by and about video pioneers. Screenings will include selections of significant video art and documentary tapes that illustrate some of the diverse interests, styles, and approaches of early video. Presentations will explore how this new medium for art, activism, and information was developed by artist-innovators, video collectives, new technology manufacturers, funders, museum curators, and public television producers, to name a few of the key players.

Depending upon participant interests, discussion may cover: how video differentiated itself from network television and affiliated with the fine arts; the role of cable TV; the importance of collectives; differences among video's early black-and-white and color formats and their impact on video aesthetics; the rise of women's video; the relationship of early video theory to prevailing theories of media, cybernetics and social change, etc. Guests include: **Barbara London**, Curator of Video, The Museum of Modern Art; and founder of the museum's video program; **Paul Ryan**, McLuhan Fellow, member of Raindance and TVTV, and author of *Cybernetics of the Sacred* and *Video Mind/Earth Mind: Art, Communications, and Ecology*; and **Parry Teasdale**, founding member of the Videofreex and Media Bus and author of *The Spaghetti City Video Manual* and the forthcoming *Videofreex: A Memoir of Lanesville TV, America's First Pirate Television Station*. Seminar organizer: **Deirdre Boyle**, author of *Subject to Change: Guerrilla Television Revisited*, *Video Preservation: Securing the Future of the Past* and *Video Classics: Video Art and Documentary Tapes*.

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## Video Rewind Participants

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Curator **Barbara London** founded The Museum of Modern Art's ongoing video exhibition program in 1974. She has built a context for the visionary statements being made internationally in video and media art by multicultural voices, emerging talents, and more established artists such as Laurie Anderson, Gary Hill, Mako Idemitsu, Joan Jonas, Shigeo Kubota, Nam June Paik, and Bill Viola. Her objective has been to link the electronic arts with the more traditional art mediums. To document, preserve, and support this vital art field, she helped establish the Video Study Center and assembled its unique collection of more than 1,000 independently-produced videotapes and related historical and theoretical publications. She took two sabbaticals to investigate new trends in electronic technologies and their effect on the creation and distribution of the arts in Japan. She is committed to developing new partnerships between arts and corporate organizations. Her most recent web site publications are "Internyet: A Curator's Dispatches from Russia and Ukraine," [www.moma.org/internyet](http://www.moma.org/internyet) (1998) and "Stir-fry: A Curator's Dispatches from China," [www.moma.org/stir-fry](http://www.moma.org/stir-fry) (1997).

In 1967-68, **Paul Ryan** worked directly with Marshall McLuhan as a Fellow at Fordham University where he began experimenting with video. His work, "Everyman's Moebius Strip," was shown in the 1969 Howard Wise show titled "TV as a Creative Medium." He was the first video consultant to the New York State Council on the Arts. A participant in the alternate video group known as Raindance, Ryan conceptualized and initiated a utopian community based on video in the early '70s. His video art work has been presented in Japan, Turkey, France, Germany, Holland, Spain and throughout the United States. His design for an Environmental Television Channel has been presented at the United Nations. Ryan authored *Cybernetics of the Sacred* (Doubleday, 1974), *Video Mind, Earth Mind* (Peter Lang Press, 1993) and *Fire Water Father* (with Jim Ryan). His articles have appeared in numerous journals including *Radical Software, IS Journal, Millennium, Leonardo, and Terra Nova*. His Earthscore Notational System was published by NASA. He is currently a member of the core faculty in the Graduate Media Studies Program at the New School for Social Research in New York City.

**Parry Teasdale** was a founding member of a group called Videofreex, Inc. From 1969 through the mid-'70s, the artists, producers and technicians of this collective and its successor organization, Media Bus, pushed emerging, low-cost video technology beyond the limits its makers anticipated, creating a large library of tapes, installations, events and nonsense first in New York City, and later in Lanesville, NY. He led the effort to start Lanesville TV, the nation's first pirate TV station in 1972, and he wrote *Spaghetti City Video Manual* (Praeger, 1973), as well as numerous articles for contemporary journals. He subsequently served as a consultant to the Federal Communications Commission Low Power TV Task Force and is currently managing editor of the weekly *Woodstock Times* and chair of the New York State Regents Advisory Council on Libraries. His latest book, *Videofreex: A Memoir of Lanesville TV, America's First Pirate Television Station*, will be published in spring 1999 by Black Dome Press (Hensonville, NY 12439).

**Deirdre Boyle** is the author of *Subject to Change: Guerilla Television Revisited* (Oxford, 1997), a history of '70s video collectives, *Video Classics: A Guide to Video Art and Documentary Tapes* (Oryx, 1986), and *Video Preservation: Securing the Future of the Past* (Media Alliance, 1993). She has organized exhibitions of video art and documentary works for museums, libraries, television systems, festivals, arts centers, and universities in the United States, Canada, Finland, Belgium, Spain, Italy, Russia, India, Hong Kong, Japan, and Korea. She is a frequent contributor to *The Independent, Afterimage, and Wide Angle*, and has written numerous essays for popular and scholarly media journals. She is the senior core faculty member in the Graduate Media Studies Program at The New School for Social Research in New York City. Boyle is the recipient of numerous awards, including a Guggenheim Fellowship, Fulbright Fellowship at Moscow State University, Asian Cultural Council research grant, an ACE award for best documentary series on cable TV, and most recently, the New School's Distinguished Teaching Award.

## Early Video: Overview of the First Decade

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**TV as a Creative Medium** (Ira Schneider, 1969, 1984, 12 min.) Ira Schneider documented the historic video exhibition—the first U.S. show devoted exclusively to video—organized at the Howard Wise Gallery in May 1969. It features Nam June Paik's *Participation TV*, Paul Ryan's *Everyman's Moebius Strip*, Thomas Tadlock's *Archetron*, Eric Siegel's *Psychedelivision in Color*, Charlotte Moorman's first performance of Paik's *TV Bra for Living Sculpture*, and Schneider's own collaboration with Frank Gillette, *Wipe Cycle*.

**Calligrams** (Woody and Steina Vasulka, 1970, 4 min. excerpt)\* This is one of the Vasulka's earliest experiments with altering the analog video image. They rescan the monitor "to capture and preserve the violated state of the standard television signal." These "violations" include deliberately re-adjusting the horizontal hold and slowly advancing the reel-to-reel tape manually. The repetition of the horizontally-drifting image functions as visual rhythm and is key to the concept of the video image as unrestricted by the frame, as in film. According to Woody, "Our works are forms of demos, artifacts. They were never intended to be compositions...We're both from socialist countries. The transmission of knowledge is important. This was the mission of our times—not to compete with painting. Of course this is utopian."

**Proto Media Primer** (Paul Ryan and Raindance, 1970, 16 min.) excerpt\* includes Abbie Hoffman interview during Chicago 7 trial and Supermarkets. Paul Ryan produced this as one of several media samplers composed from Raindance's Video Data Bank of tapes shot by collective members and far-flung friends. This excerpt includes interview footage of Hoffman taped by the Videofreex for the ill-fated CBS Now Project and a classic period analysis of Big Brother surveillance.

**Ama L'Uomo Tuo (Always Love Your Man)** (Cara DeVito, 1975, 19 min.) excerpt\* This intimate black-and-white portapak portrait of DeVito's grandmother is a fine example of early feminist appropriation of video for consciousness raising and empowerment; it was exhibited in the Women's Video Festival and on public television. This excerpt comes from mid-way in the tape and offers a climactic moment of revelation.

**Three Transitions** (Peter Campus, 1975, 5 min.) Campus uses basic studio video technology and techniques (superimposed camera images, chroma-key effect) to explore the psychology of the self in video space. In three movements he stabs, steps through, erases and sets himself on fire, using the illusionistic effects available at the New Television Workshop at WGBH in Boston. Campus's dry wit, curiosity about video's surveillance powers, and penchant for questioning the reliability of perception in measuring reality remain provocative and illuminating 25 years later.

For information on how to rent or purchase these and other early video tapes, contact:  
**Electronic Arts Internix**  
542 West 22nd St. 3rd floor, NY, NY 10011  
phone: 212-337-0680 fax: 212-337-0679  
online catalog available at [www.eai.org](http://www.eai.org)

**Video Data Bank**  
37 So. Wabash Ave., Chicago, IL 60603  
phone: 312-345-3550 fax: 312-541-8072-73  
(Inquire about 9-part collection: *Surveying the First Decade: Video Art and Alternative Media in the U.S., 1968-1980*.)

**Museum of Modern Art**  
Circulating Video Collection  
11 West 53rd St., New York, NY 10019  
phone: 212-708-

## SELECTED U.S. CHRONOLOGY

Today, twenty years after video was first introduced as an art form, the history of the medium is beginning to be assembled. This chronology is a selection of events and works that have been influential in the development of video. The compilation of a comprehensive overview of the medium is a major aspect of this Museum's video program; we welcome additional information from readers.

### 1963

#### Exhibitions/Events

**New York.** *Television Dé-Coll/age* by Wolf Vostell, Smolin Gallery. First U.S. environmental installation using a television set.

### 1964

#### Television/Productions

**Boston.** *Jazz Images*, WGBH-TV. Producer, Fred Barzyk. Five short visualizations of music for broadcast; one of the first attempts at experimental television.

### 1965

#### Exhibitions/Events

**New York.** *Electronic Art* by Nam June Paik, Galeria Bonino. Artist's first gallery exhibition in U.S.

**New Cinema Festival I** (Expanded Cinema Festival), The Film-Makers Cinematheque. Organized by John Brockman. Festival explores uses of mixed-media projection, including video, sound, and light experiments.

### 1966

#### Exhibitions/Events

**New York.** *9 Evenings: Theater and Engineering*, 69th Regiment Armory. Organized by Billy Klüver. Mixed-media performance events with collaboration between ten artists and forty engineers. Video projection used in works of Alex Hay, Robert Rauschenberg, David Tudor, Robert Whitman.

**Selma Last Year** by Ken Dewey, New York Film Festival at Lincoln Center, Philharmonic Hall Lobby. Multichannel video installation with photographs by Bruce Davidson, music by Terry Riley.

### 1967

#### Exhibitions/Events

**Minneapolis.** *Light/Motion/Space*, Walker Art Center in collaboration with Howard Wise Gallery, New York. Travels to Milwaukee Art Center. Includes video works by Nam June

Paik, Aldo Tambellini, and others.

**New York.** *Festival of Lights*, Howard Wise Gallery. Exhibition of kinetic light works that include video works by Serge Boutourline, Nam June Paik, Aldo Tambellini, and others. Rockefeller Foundation awards first video fellowship.

**Electronic Blues** by Nam June Paik in "Lights in Orbit," Howard Wise Gallery. Viewer-participation video installation.

#### Television/Productions

**Boston.** WGBH-TV inaugurates artist-in-residence program with grant from the Rockefeller Foundation.

**What's Happening, Mr. Silver?** WGBH-TV. Host, David Silver. Experimental collage/information series in which several dozen inputs are mixed live and at random.

**San Francisco.** *Experimental Television Workshop*, KQED-TV. Directors, Brice Howard and Paul Kaufman. Established with Rockefeller Foundation grant. In 1969 renamed National Center for Experiments in Television (NCET), funded by the Corporation for Public Broadcasting and the National Endowment for the Arts. Ends 1976.

### 1968

#### Exhibitions/Events

**New York.** *Black: Video* by Aldo Tambellini in "Some More Beginnings," Brooklyn Museum. Organized by Experiments in Art and Technology.

**Electronic Art II** by Nam June Paik, Galeria Bonino.

**Intermedia '68.** Theater Workshop for Students and the Brooklyn Academy of Music. Organized by John Brockman. Funded through the New York State Council on the Arts. Exhibition includes environmental video performances, light and film projections, videotapes. Video by Ken Dewey with Jerry Walter, Les Levine with George Fan, Aldo Tambellini.

**Iris** by Les Levine. First shown publicly in artist's studio. Sculpture with six monitors and three video cameras, commissioned by Mr. and Mrs. Robert Kardon. Collection, Philadelphia Museum of Art.

**The Machine as Seen at the End of the Mechanical Age.** The Museum of Modern Art. Director of exhibition, Pontus Hultén. Exhibition includes video art, particularly Nam June Paik's *Nixon Tape*, *McLuhan Caged*, and *Lindsay Tape* on

unique tape-loop device.

**Time Situation** by David Lamelas in "Beyond Geometry," Center for Inter-American Relations. An installation using television monitors in exhibition sponsored by the Instituto Torcuato di Tella, Buenos Aires.

**Washington, D.C.** *Cybernetic Serendipity: The Computer and the Arts*, The Corcoran Gallery. Travels to Palace of Art and Science, San Francisco. Director of exhibition, Jasja Reichardt. Exhibition originated at Institute of Contemporary Art, London; American showing augmented by work selected by James Harithas. Includes video work by Nam June Paik.

#### Organizations

**New York.** *Black Gate Theater*, for electromedia events, and *Gate Theater*, for experimental independent cinema. Founded by Aldo Tambellini.

**Commediation.** Video production group. Original members: David Cort, Frank Gillette, Howard Gudstadt, Ken Marsh, Harvey Simon. Ends 1969.

**Young Filmmakers/Video Arts.** Educational organization with training services, workshops, production facilities. Director, Roger Larson.

**San Francisco.** *Ant Farm.* Artists' media / architecture group. Founded by Chip Lord and Doug Michels; joined by Curtis Schreier in 1971. Other members include Kelly Gloger, Joe Hall, Hudson Marquez, Allen Rucker, Michael Wright. Disbands 1978.

**Land Truth Circus.** Experimental video collective. Founded by Doug Hall, Diane Hall, Jody Proctor. In 1972 renamed Truthco; in 1975, T. R. Uthco. Ends 1978.

**Santa Clara, Calif.** *The Electric Eye.* Video collective. Founded by Tim Barger, Jim Mandis, Jim Murphy, Michelle Newman, Skip Sweeney. Ends 1970.

#### Television/Productions

**New York.** *The Underground Sundae* by Andy Warhol. Warhol commissioned to make sixty-second commercial for Schraff's Restaurant.

**San Francisco.** *Sorcery* by Loren Sears and Robert Zagone. Experimental Television Workshop, KQED-TV. Live-broadcast program using special-effects imagery.

### 1969

#### Exhibitions/Events

**New York.** *TV as a Creative Medium*, Howard

Wise Gallery. First American exhibition devoted entirely to video art. Works by Serge Boutourline, Frank Gillette and Ira Schneider. Nam June Paik (with Charlotte Moorman), Earl Reiback, Paul Ryan, John Seery, Eric Siegel, Thomas Tadlock, Aldo Tambellini, Joe Weintraub.

**Los Angeles.** *Corridor* by Bruce Nauman, Nicholas Wilder Gallery. Installation with video.

## Organizations

**Cambridge.** *Center for Advanced Visual Studies.* Massachusetts Institute of Technology (MIT). Established for artists to explore art and technology. Founded by Gyorgy Kepes. Director, Otto Piene.

**New York.** *Channel One.* Video theater offering comic programming featuring Chevy Chase. Director, Ken Shapiro. Technical Director, Eric Siegel.

**Global Village.** Begins as video collective with information and screening center. Becomes media center devoted to independent video production with emphasis on video documentary. Founded by John Reilly, Ira Schneider, Rudi Stern. Directors, John Reilly and Julie Gustafson.

**Raindance Corporation.** Collective formed for experimental production. In 1971 becomes Raindance Foundation, devoted to research and development of video as a creative and communications medium, with screening program. Members: Frank Gillette, Michael Shamburg, Steve Salonis, Marco Vassi, Louis Jaffe; soon after, Ira Schneider and Paul Ryan, and then Beryl Korot.

**Videofreeex.** Experimental video group. Members: Skip Blumberg, Nancy Cain, David Cort, Bart Friedman, Davidson Gigliotti, Chuck Kennedy, Curtis Ratcliff, Parry Teasdale, Carol Vontobel, Tunie Wall, Ann Woodward.

## Television/Productions

**Boston.** *The Medium Is the Medium,* WGBH-TV. Produced by Fred Barzyk, Anne Gresser, Pat Marx. First presentation of works by independent video artists aired on television. Thirty-minute program with works by Allan Kaprow, Nam June Paik, Otto Piene, James Seawright, Thomas Tadlock, Aldo Tambellini.

**New York.** *Subject to Change,* SQN Productions for CBS. Produced by Don West. Program of videotapes initiated by Don West with CBS and produced by Videofreeex and other members of the video community. Videotapes produced on all aspects of the counterculture (alternate schools, communes, radicals, Black Panthers, riots, demonstrations, etc.). Never broadcast.

## 1970

### Exhibitions/Events

**New York.** *A.I.R.* by Les Levine in "Software," the Jewish Museum. Curator, Jack Burnham. Eighteen-monitor video installation.

**Information.** The Museum of Modern Art. Curator, Kynaston McShine. Exhibition includes videotapes and installations from U.S., Eu-

rope, Latin America.

**Warehouse Show,** Leo Castelli Gallery. Includes video installation by Keith Sonnier.

**Plainfield, Vt.** *The First Gathering: Alternate Media Project.* Goddard College. Media conference.

**San Francisco.** *Body Works.* Museum of Conceptual Art. Videotapes by Vito Acconci, Terry Fox, Bruce Nauman, Dennis Oppenheim, Keith Sonnier, William Wegman. Organized by Willoughby Sharp. First video exhibition on the West Coast.

**Philo T. Farnsworth Video Obelisk** by Skip Sweeney, Intersection Theater, Multichannel video installation.

**Waltham, Mass.** *Vision and Television.* Rose Art Museum, Brandeis University. Organized by Russell Connor. Works by Frank Gillette, Ted Kraynik, Les Levine, Eugene Mattingly, Nam June Paik (with Charlotte Moorman), John Reilly and Rudi Stern, Paul Ryan, Ira Schneider, Eric Siegel, Aldo Tambellini, Jud Yalkut, USCO/Intermedia, Videofreeex, Joe Weintraub.

## Organizations

**Binghamton, N.Y.** *Experimental Television Center.* Originally Community Center for Television Production. Production/post-production center emphasizing synthesized and computer-generated imagery. Directors, Ralph Hocking and Sherry Miller. In 1979 moves to Owego, N.Y.

**Menlo Park, Calif.** *Media Access Center,* Portola Institute. Alternative television resource emphasizing community and high school video programs. Original members: Pat Crowley, Richard Kletter, Allen Rucker, Shelley Surpin. Ends 1972.

**New York.** Creative Artists Public Service (CAPS) awards fellowships in video.

**Electronic Arts Intermix.** Founded by Howard Wise after he closes his gallery; incorporated 1971. Explores video as a medium of personal expression and communication. In 1972 establishes editing/post-production facility. In 1973 begins Artists Videotape Distribution Service.

**New York State Council on the Arts** forms TV/Media Program. Directors include Peter Bradley, Paul Ryan, Russell Connor, Gilbert Konishi, Lydia Silman, Nancy Legge, John Giancola.

**People's Video Theater.** Alternative video journalism collective emphasizing community video and political issues. Conducts weekend screenings in which the audience discussions are taped and replayed. Founded by Elliot Glass, Ken Marsh. Members include Judy Fiedler, Howard Gudstadt, Molly Hughes, Ben Levine, Richard Malone, Elaine Milosh, Richard Nusser.

**San Francisco.** *Museum of Conceptual Art (MOCA).* Alternative museum created for performance and multimedia art. Founded by Tom Marioni.

**Video Free America.** Video production group with post-production and screening pro-

grams. Founded by Arthur Ginsberg, Skip Sweeney. Directors: Joanne Kelly, Skip Sweeney.

**Syracuse, N.Y.** *Synapse Video Center* (formerly University Community Union Video). Video production and post-production center. Directors include Lance Wisniewski, Henry Baker. Closes 1980.

## Television/Productions

**Boston.** Nam June Paik and Shuya Abe develop Paik/Abe synthesizer while artists-in-residence at WGBH-TV.

**Violence Sonata** by Stan VanDerBeek, WGBH-TV. Live broadcast performance with videotape, film, and participation of studio and phone-in audience on theme of violence.

**New York.** Eric Siegel builds Electronic Video Synthesizer with financial assistance from Howard Wise.

**San Francisco.** Stephen Beck builds Direct Video Synthesizer 1, funded in part by the National Endowment for the Arts.

## Publications

**Film and Video Makers Travel Sheet** (Pittsburgh: Museum of Art, Carnegie Institute). Monthly listing of artists' appearances, new works, events.

**Radical Software** (New York: Raindance Foundation). Alternative video magazine and information channel for distribution and exchange of video works. Published 1970-74, vols. 1-2. Coeditors, Phyllis Gershuny and Beryl Korot. Publishers, Ira Schneider and Michael Shamburg.

**Expanded Cinema** by Gene Youngblood (New York: E. P. Dutton). First publication to cover video art.

## 1971

### Exhibitions/Events

**Berkeley, Calif.** *Tapes from All Tribes,* Pacific Film Archive, University of California. Organized by Video Free America. Exhibition of videotapes by over 100 American artists.

**The Television Environment,** University Art Museum. Produced by William Adler and John Margolies for Telethon. Circulates through American Federation of Arts.

**New York.** *Eighth New York Avant-Garde Festival,* 69th Regiment Armory. Director, Charlotte Moorman. Individual video projects by Shirley Clarke, Douglas Davis, Ken Dominick, Ralph Hocking, Nam June Paik, Eric Siegel, Steina and Woody Vasulka, Videofreeex.

**Electronic Art III** by Nam June Paik and Shuya Abe with Charlotte Moorman, Galeria Bonino. Exhibition with Paik-Abe synthesizer.

Installation works by Vito Acconci, Bill Beckley, Terry Fox, William Wegman at 93 Grand Street. Organized by Willoughby Sharp.

**Projects: Keith Sonnier,** The Museum of Modern Art. Environmental video installation. Beginning of "Projects" exhibition program.

**A Special Videotape Show.** Whitney Museum of American Art. New American Filmmakers Series. Organized by David Bienstock. Video-

tapes by Isaac Abrams, Shridhar Bapat, Stephen Beck, John Randolph Carter, Douglas Davis, Dimitri Devyatkin, Ed Emshwiller, Richard Felciano, Carol Herzer, Joanne Kyger, Richard Lowenberg, Alwin Nikolais, Nam June Paik (with Charlotte Moorman), Charles Phillips, Terry Riley, Eric Siegel, Skip Sweeney, Aldo Tambellini, Steina and Woody Vasulka, WGBH-TV, Robert Zagone.

**Ten Video Performances.** Finch College Museum of Contemporary Art. Organized by Elayne Varian. Works by Vito Acconci, Peter Campus, Douglas Davis, Dan Graham, Alex Hay, Bruce Nauman, Claes Oldenburg, Nam June Paik, Robert Rauschenberg, Steve Reich, Eric Siegel, Simone Whitman.

**Perception.** Group of artists interested in alternative uses of video, explore video programming in conjunction with Electronic Intermix. Founded by Eric Siegel and Steina and Woody Vasulka. Subsequent members: Juan Downey, Frank Gillette, Beryl Korot, Andy Mann, Ira Schneider. Disbands 1973.

**T. P. Video Space Troupe.** Experimental workshop exploring two-way video. Founded by Shirley Clarke. Original members include Wendy Clarke, Bruce Ferguson, Andy Gurian. Disbands 1977.

**Women's Interart Center.** Organization to create interdisciplinary collaboration involving writers, visual artists, performance artists, video artists. In 1972 begins post-production center. Offers workshops, produces videotapes, sponsors artists-in-residence. Director, Margot Lewitin. Video directors include Carolyn Kresky, Jenny Goldberg, Susan Milano, Ann Volkes, Wendy Clarke, Veronica Geist.

**Media Equipment Resource Center (MERC).** Initiated by Young Filmmakers/Video Arts. Equipment loan service for artists and organizations. In 1977 reorganizes as access service with TV studio, equipment loan, and post-production divisions.

**New Orleans. New Orleans Video Access Center (NOVAC).** Founded through VISTA to provide video access to low-income community. Becomes production center with access.

**Syracuse, N.Y.** Everson Museum establishes first video department in a major museum, under direction of James Harithas. Video curators include David Ross, Richard Simmons. Department closes 1981.

**Washington, D.C.** National Endowment for the Arts initiates Public Media Program. Directors include Chloe Aaron, Brian O'Doherty. In 1977 becomes Media Arts Program.

**Washington, D.C.** Fifty independent producers from numerous video collectives join together to videotape Mayday anti-Vietnam War demonstration. Their videotapes of political speeches and organizations, riots, arrests, and events are collectively edited at the Videofreex Prince Street studio, New York.

## Organizations

**Chicago. Videopolis.** Video/resource teaching center. Founded by Anda Korsts. Closes 1978.

**Ithaca, N.Y. Ithaca Video Projects.** Organization for promotion of electronic communication. Director, Phillip Mallory Jones.

**Lanesville, N.Y. Media Bus.** Founded by the Videofreex. Media center begins producing "Lanesville TV," weekly program about the community that is the first low-power television (LPTV) station. In 1979 Media Bus moves to Woodstock and operates a post-production facility, distribution and consulting services, and produces programming for cable. Current members: Nancy Cain, Tobe Carey, Bart Friedman.

**New York. Alternate Media Center,** School of the Arts, New York University. Funded by the John and Mary Markle Foundation to explore the uses of broadcast telecommunications. Founded by Red Burns and George Stoney. Director, Red Burns.

**The Electronic Kitchen.** Screening and performance center for the electronic arts at Mercer Arts Center. Founded by Steina and Woody Vasulka, Andres Mannik. Subsequently The Kitchen Center for Video, Music and Dance. Video Directors include Shridhar Bapat, Dimitri Devyatkin, Carlota Schoolman, RoseLee Goldberg, Jackie Kain, Greg Miller, Tom Bowes, Amy Taubin.

**Open Channel.** Organization for development of public access. Produces community programming, conducts workshops, school programs, and organizes talent pool of film and television professionals to produce public-access programming. Founded by Thea Sklover. Director of Programming, Lee Ferguson. Ends 1976.

## Television/Productions

**Boston. Video Variations,** WGBH-TV. Collaboration between Boston Symphony Orchestra and artists Jackie Cassen, Russell Connor, Douglas Davis, Constantine Manos, Nam June Paik, James Seawright, Stan VanDerBeek, Tsai Wen-Ying. Produced by Fred Barzyk.

**New York. Artists' Television Workshop,** WNET-TV. Established through efforts of Jackie Cassen, Russell Connor, Nam June Paik, with initial grant from New York State Council on the Arts to support experimental projects by independents.

New York City mandates public access as part of its cable franchise.

**Providence, R.I.** Satellite program of the National Center for Experiments in Television (NCET) established by Brice Howard at Rhode Island School of Design; also at Southern Methodist University, Dallas, and Southern Illinois University, Edwardsville.

**Washington, D.C. Electronic Hakkadim I** by Douglas Davis, Corcoran Gallery of Art, and WTOP-TV. Live broadcast piece with two-way communication via telephone.

## Publications

**Guerrilla Television** by Michael Shamberg and Raindance Corporation (New York: Holt, Rinehart, and Winston). Manual of alternative television with graphics by Ant Farm.

## 1972

### Exhibitions/Events

**Minneapolis. First Annual National Video Festival.** Minneapolis College of Art and Design and Walker Art Center. Organized by Tom Drysdale. Consists of workshops, screenings, panel discussion. Participants include Peter Campus, Russell Connor, Ed Emshwiller, Nam June Paik, Barbara Rose, Ira Schneider, George Stoney, Aldo Tambellini, Gene Youngblood.

**New York. Peter Campus,** Bykert Gallery. One-man show with video installations.

**First Women's Video Festival,** The Kitchen at Mercer Arts Center. Organized by Susan Milano. Includes work by Jackie Cassen, Maxi Cohen, Yoko Maruyama, Susan Milano, Queer Blue Light Video, Keiko Tsuno, Steina and Woody Vasulka, Women's Video Collective; and dance/video performance by Judith Scott, Elsa Tambellini.

**Ninth Annual New York Avant-Garde Festival,** Alexander Hamilton Hudson Riverboat. Director, Charlotte Moorman. Includes special video projects by over fifteen artists.

**Santa Clara, Calif. First St. Jude Invitational of Video Art,** de Saisset Gallery and Art Museum, University of Santa Clara. Organized by David Ross. Works by John Baldessari, Lynda Benglis, George Bolling, Douglas Davis, Taka Imura, Videofreex, William Wegman.

**Syracuse, N.Y. Douglas Davis: An Exhibition Inside and Outside the Museum,** Everson Museum of Art, with WCNY-TV. An exhibition with live telecast, "Talk Out!"

**Nam June Paik,** Everson Museum of Art. Tapes, installations, and performance, with Charlotte Moorman.

## Organizations

**Buffalo, N.Y. Media Study/Buffalo.** Center for videotape production and exhibition. President, Gerald O'Grady; Video/Electronic Arts Curator, John Minkowsky.

**New York. Castelli-Sonnabend Videotapes and Films.** Videotape distribution service. Founded by Leo Castelli and Ileana Sonnabend. Directors include Joyce Nereaux, Patricia Brundage.

**Downtown Community Television Center (DCTV).** Educational and production organization. Founded by Jon Alpert, Keiko Tsuno.

**Fifi Corday Productions.** Organization to assist artists' production. Founded by Carlota Schoolman.

**Survival Arts Media.** Video collective emphasizing community education and health programs, programs on artists and artistic processes, and multimedia shows. Members include Gail Edwards, Howard Gudstadt, Molly Hughes, Ben Levine, Danny Luciano, Richard Malone.

**Rochester, N.Y. Portable Channel.** Video resource center with workshops, visiting artists series, equipment access, productions. Directors include Bonnie Klein, Sanford Rockowitz, John Camelio, Robert Shea, Tim Kelly.



**St. Louis. Double Helix.** Media Center with production and post-production facilities, audio/video workshops.

**San Francisco. Optic Nerve.** Documentary production collective producing political and social documentaries. Original members include Lynn Adler, Jules Backus, Jim Mayer, Sherrie Rabinowitz, John Rogers, Mya Shone. Disbands 1979.

**Top Value Television (TVTV).** Independent documentary production group forms to provide alternative coverage of the Democratic and Republican conventions in Miami; the first use of half-inch videotape on broadcast television. Original production by Hudson Marquez, Allen Rucker, Michael Shamberg, Tom Weinberg, Megan Williams, and members of Ant Farm, Raindance, and Videofreex collectives. Other members of TVTV include Wendy Apple, Michael Couzens, Paul Goldsmith, Betsy Guignon, Stanton Kaye, Anda Korsts, Andy Mann, Elon Soltes. Disbands 1977.

**Woodstock, N.Y. Woodstock Community Video.** Production center and resource for community video. Initiates local cable programming. Begins Artists' TV Lab, which moves to Rhinebeck in 1976. From 1975 to 1977 presents Woodstock Video Exposition, a festival of New York State artists. Founded by Ken Marsh. Members include Barbara Buckner, Bob Dacy, Gary Hill, Steven Kolpan, Elaine Milosh. Ends 1978.

## Television/Productions

**Boston. Music Image Workshop.** WGBH-TV. Project by Ron Hays using Paik-Abe synthesizer to produce tapes relating to music and video imagery.

**The Very First On-the-Air Half-Inch Videotape Festival Ever: People Television.** WGBH-TV. Produced by Henry Becton with Fred Barzyk, Dorothy Chiesa. Live studio event including home viewer call-ins, tape screenings, and interviews with artists, engineers, business people, educators, students.

**Chicago.** Dan Sandin builds Image Processor, and eventually, with Phil Morton, makes plans available to artists.

**New York. Scape-mates** by Ed Emshwiller, the Television Laboratory at WNET/Thirteen. Videotape with complex mixing of live actors and computer graphics.

**The Television Laboratory at WNET/Thirteen.** Directors include David Loxton, Carol Brandenburg. Founded with grants from the Rockefeller Foundation and New York State Council on the Arts. First year initiates artist-in-residence program with Shirley Clarke, Douglas Davis, Ed Emshwiller, Nam June Paik.

**San Francisco. Electronic Notebooks** by Stephen Beck, KQED-TV. Series of tapes produced with Bill Gwin, Don Hallock, Warner Jepson, Bill Roarty, Willard Rosenquist.

**Washington, D.C.** The Federal Communications Commission (FCC) requires that all cable franchises have at least one public-access channel.

## Publications

**Between Paradigms: The Mood and Its Purpose** by Frank Gillette (New York: Gordon and Breach).

**Print** (New York: RC Publications). Special video issue. Guest editor, Robert de Havilland. Contributors: Fred Barzyk, Rudi Bass, Rose DeNeue, Bernard Owett, Sheldon Satin, Michael Shamberg.

## 1973

### Exhibitions/Events

**Los Angeles. William Wegman,** Los Angeles County Museum of Art. Exhibition of drawings and tapes.

**New York. International Computer Arts Festival.** The Kitchen at Mercer Arts Center. Organized by Dimitri Devyatkin. Includes music, poetry, film, video.

**The Irish Tapes** by John Reilly and Stefan Moore, The Kitchen at Mercer Arts Center. Installation with three channels and twelve monitors.

**1973 Biennial Exhibition,** Whitney Museum of American Art. First inclusion of video in Biennial exhibition. Includes videotapes by seven artists and installation by Peter Campus.

**Tenth New York Avant-Garde Festival,** Grand Central Station. Director, Charlotte Moorman. Includes special video projects by over seventeen artists.

**Syracuse, N.Y. Circuit: A Video Invitational,** Everson Museum of Art. Curated by David Ross. Traveling exhibition of videotapes by over sixty-five artists. Travels to Henry Gallery, University of Washington, Seattle; Cranbrook Academy of Art Museum, Bloomfield Hills, Mich.; Kölnischer Kunstverein, Cologne, West Germany; Greenville County Museum of Art, Greenville, S.C.; and in 1974, Museum of Fine Arts, Boston.

**Frank Gillette: Video Process and Meta-Process,** Everson Museum of Art. Videotapes and installations.

## Organizations

**Chicago. University of Illinois at Chicago.** Dan Sandin and Tom DeFanti initiate video/computer graphics courses.

**Minneapolis. University Community Video.** Center devoted to independent production. In 1981 begins exhibition and distribution.

**New York. Cable Arts Foundation.** Founded by Russell Connor. Organization for production and distribution of anthology and art series to cable systems and for encouragement of local arts programming.

John Simon Guggenheim Foundation awards first video fellowship.

**Visual Resources.** Director, Eva Kroy Wisbar. Distribution/information service including video. Publishes *Art & Cinema*, including coverage of video.

**Portland, Ore.** Northwest Film Study Center initiates Northwest Film and Video Festival. Directors include Robert Sitton and Bill Fos-

ter. In 1979 Film Study Center begins workshops and exhibitions in video.

**Rochester, N.Y. Visual Studies Workshop** establishes media center. Production facility with workshops and exhibitions. Begins publication of *Afterimage* with coverage of video. Director, Nathan Lyons. Media center coordinators include Wayne Luke, Laddy Kite, Arthur Tsuchiya, Nancy Norwood.

## Television/Productions

**New York.** Steve Rutt and Bill Etra develop Rutt/Etra scan processor.

**San Francisco. Videola,** San Francisco Museum of Art. Environmental sculpture by Don Hallock with multiple display of synthesized video works created at National Center for Experiments in Television (NCET), KQED-TV. Works by Stephen Beck with Don Hallock and Ann Turner, William Gwin with Warner Jepson, Don Hallock.

## Publications

**Spaghetti City Video Manual** by the Videofreex (New York: Praeger). Alternative equipment manual.

## 1974

### Exhibitions/Events

**Ithaca, N.Y. First Annual Ithaca Video Festival,** Ithaca Video Projects. In 1976 festival begins to tour.

**Los Angeles. Collector's Video,** Los Angeles County Museum of Art. Organizer, Jane Livingston. Works by John Baldessari, Peter Campus, Terry Fox, Frank Gillette, Nancy Holt, Joan Jonas, Paul Kos, Richard Landry, Andy Mann, Robert Morris, Bruce Nauman, Richard Serra, Keith Sonnier, William Wegman.

**Minneapolis. New Learning Spaces and Places,** Walker Art Center. Includes installation by Frank Gillette and videotapes by James Byrne, Peter Campus, Juan Downey, Frank Gillette, Andy Mann, Ira Schneider, University Community Video, William Wegman.

**Projected Images,** Walker Art Center. Includes video installation by Peter Campus and performance with video with Joan Jonas.

**New York. Electronic Art IV** by Nam June Paik, Galeria Bonino.

**Open Circuits: The Future of Television.** The Museum of Modern Art. Organized by Fred Barzyk, Douglas Davis, Gerald O'Grady, Willard Van Dyke. International video conference with exhibition of tapes. Participants include museum educators and curators, cable and educational television producers, artists and art critics from U.S., Canada, Latin America, Europe, Japan.

**Projects: Video.** The Museum of Modern Art. Curator, Barbara London. Beginning of continuing series of video exhibitions. Program expands with funding from the Rockefeller Foundation in 1976.

**Video Performance,** 112 Greene Street. Video performances by Vito Acconci, Joseph Beuys, Chris Burden, Dennis Oppenheim, Ulrike

Rosenbach, Richard Serra with Robert Bell, Willoughby Sharp, Keith Sonnier, William Wegman.

**Syracuse. Video 'n' Videology:** Nam June Paik, 1959-73, Everson Museum of Art. Curator, David Ross. Retrospective of artist's videotapes, with catalog edited by Judson Rosebush.

**Video and the Museum.** Everson Museum of Art. Organized by David Ross. Funded by the Rockefeller Foundation. Conference with workshops for curators and administrators on the role of video in the museum. Concurrent exhibitions: Peter Campus, *Closed Circuit Video*; Juan Downey, *Video Trans Americas De-Briefing Pyramid* (a video/dance performance with Carmen Beuchat); Andy Mann, *Video Matrix*; and Ira Schneider, *Manhattan Is an Island*.

**Washington, D.C. Art Now 74: A Celebration of the American Arts.** John F. Kennedy Center for the Performing Arts. Includes twenty-three videotapes.

## Organizations

**Bayville, N.Y. Inter-Media Art Center (IMAC).** Multipurpose production facility with post-production workshops and exhibitions. Director, Michael Rothbard.

**Long Beach, Calif. Long Beach Museum of Art** begins video exhibition program and collection of videotapes. Video curators include David Ross, Nancy Drew, Kathy Huffman. In 1976 begins production center with funding from the Rockefeller Foundation; in 1979 production is moved to new facility and called the Station/Annex.

**New York. Anthology Film Archives** begins video program. Director, Jonas Mekas. Video Curators include Shigeko Kubota, Bob Harris. Includes exhibition, preservation, archive of videotapes and printed matter, screenings. In 1983 begins publication of *Video Texts*, an annual magazine on video art organized by Robert Haller, Bob Harris.

**Association of Independent Video and Filmmakers (AIVF).** Founded by Ed Lynch. Directors include Alan Jacobs, Lawrence Sapadin. National trade association of independent producers and individuals. Begins publishing *The Independent* on media issues. In 1975 establishes The Foundation for Independent Video and Film (FIVF) as an educational organization.

**Anna Canepa Video Distribution** (originally Video Distribution, Inc.). Distribution service of artists' tapes.

**The Kitchen Center for Video, Music and Dance** (formerly The Electronic Kitchen) relocates to Broome Street and begins daytime exhibition program. Inaugural show includes videotapes and three video installations by Bill Viola.

**Providence, R.I. Electron Movers.** Video art collective with gallery space, equipment resources, workshops, and visiting artist series. Founded by Dennis Hlynsky, Robert Jungels, Laurie McDonald, Alan Powell. In 1975 Ed Tannenbaum joins. Disbands 1980.

**San Francisco. La Mamele.** Artists' space for video, audio, and marginal works. Directors, Carl Loeffler and Nancy Frank.

**Seattle.** and/or. Space for multimedia exhibitions, productions, performance art. In 1979 establishes 911, Video Library. In 1981 media program becomes Focal Point Media Center. Founded by Ann Focke, Robert Garner, Ken Leback. Video Curators, Norie Sato, Heather Oakson.

## Television/Productions

**Boston. New Television Workshop.** WGBH-TV. Established with grant from the Rockefeller Foundation and through the efforts of David Atwood, Fred Barzyk, Dorothy Chiesa, Ron Hays, Rich Hauser, Olivia Tappan. Director, Fred Barzyk. Producers include Dorothy Chiesa, Susan Dowling, Nancy Mason Hauser, Olivia Tappan.

**Video: The New Wave.** WGBH-TV. Program of video artists, including David Atwood, Stephen Beck, Peter Campus, Douglas Davis, Ed Emshwiller, Bill Etra, Frank Gillette, Don Hallock, Ron Hays, Nam June Paik, Otto Piene, Rudi Stern, Stan VanDerBeek, William Wegman. Writer and narrator, Brian O'Doherty.

**New York. Cuba: The People** by Jon Alpert and Keiko Tsuno, Public Broadcasting System (PBS). First documentary videotape using half-inch color equipment to be broadcast by public television.

**Rochester, N.Y. Television Workshop.** WXXI-TV. Directors include Ron Hagell, Pat Faust, Carvin Eison. Ends 1981.

## Publications

**Arts Magazine** (New York: Art Digest). Special video issue. Contributions by Eric Cameron, Russell Connor, Hermine Freed, Dan Graham, Shigeko Kubota, Bob and Ingrid Wiegand.

**Cybernetics of the Sacred** by Paul Ryan (Garden City, N.Y.: Anchor Press/Doubleday).

**Independent Video. A Complete Guide to the Physics, Operation, and Application of the New Television for the Student, Artist, and for Community TV** by Ken Marsh (San Francisco: Straight Arrow Books).

**The Prime Time Survey** by Top Value Television (TVTV). Report on status of video and its directions.

## 1975

### Exhibitions/Events

**Dallas. The Eternal Frame** by T. R. Uthco and Ant Farm. Reenactment of John F. Kennedy assassination for videotape. Presented as installation at Long Beach Museum of Art in 1976.

**Long Beach, Calif. Southland Video Anthology.** Long Beach Museum of Art. Extended series of five exhibitions by California artists.

**Americans in Florence. Europeans in Florence.** Long Beach Museum of Art. Organized by Maria Gloria Biccocchi and David Ross. Traveling exhibition with videotapes produced by Art/Tapes/22, Florence.

**New York. First Annual Video Documentary**

**Festival,** initiated by Video Study Center of Global Village.

**1975 Biennial Exhibition.** Whitney Museum of American Art. Includes work by eighteen video artists.

**Projected Video.** Whitney Museum of American Art. Projected videotapes by William Adler and John Margolies, John Baldessari, Lynda Benglis, Peter Campus, Douglas Davis, Bill Etra, Hermine Freed, Shigeko Kubota, Nam June Paik, Richard Serra, Keith Sonnier, Steina and Woody Vasulka, William Wegman.

**Philadelphia. Video Art.** Institute of Contemporary Art, University of Pennsylvania. Curator, Suzanne Delehanty. Exhibition documenting the development of video art through videotapes and installations. Travels to Contemporary Art Center, Cincinnati; Museum of Contemporary Art, Chicago; Wadsworth Atheneum, Hartford, Conn.; and São Paulo Biennale, São Paulo, Brazil.

**San Francisco. Media Burn** by Ant Farm, Cow Palace. July Fourth performance/media event.

**Moebius Video Show.** San Francisco Art Festival. First exhibition of video in the Art Festival. Includes work by Ant Farm, Terry Fox, Phil Garner, Joanne Kelly, Darryl Sapien, Skip Sweeney.

**Walk Series** by Peter D'Agostino, 80 Langton Street. Video installation and first event at 80 Langton Street, an alternative space initially sponsored by the San Francisco Art Dealers Association. In 1976 becomes an independent space with emphasis on alternative art forms.

## Organizations

**Hartford, Conn. Real Art Ways.** Arts center with video exhibitions and library. Video coordinators include David Donihue, Gary Hogan, Ruth Miller.

**New York. Independent Cinema Artists and Producers (ICAP)** forms to represent independent film and video artists to cable systems. President, Kitty Morgan.

The Museum of Modern Art begins collection of videotapes.

## Television/Productions

**New York. Video and Television Review (VTR),** the Television Laboratory at WNET/Thirteen. Executive Producer, Carol Brandenburg. Yearly broadcast series of tapes from U.S. and Europe. In 1979 renamed Video/Film Review.

## 1976

### Exhibitions/Events

**Berkeley, Calif. Commissioned Video Works.** University Art Museum. Organized by Jim Melchert. Fifteen artists commissioned to make tapes of under four-minute duration. Includes Eleanor Antin, David Askevold, Siah Armajani, John Baldessari, Robert Cumming, John Fernie, Hilla Futterman, Leonard Hunter, Anda Korsts, Les Levine, Paul McCarthy, George Miller, Dennis Oppenheim, Robert Watts, William Wegman.

**Boston. Changing Channels.** Museum of Fine Arts and Museum School Gallery. Exhibition of videotapes produced by independent artists at experimental television broadcast centers: WGBH, Boston; WNET, New York; and KQED, San Francisco.

**San Francisco. Video Art: An Overview.** San Francisco Museum of Modern Art. Organized by David Ross. Exhibition of thirty-three videotapes by twenty-nine artists. Installations by Peter Campus, Paul and Marlene Kos, Nam June Paik.

**Syracuse, N.Y. New Work in Abstract Video Imagery.** Everson Museum of Art. Curator, Richard Simmons. Works by forty artists using synthesizers, lasers, and computers.

## Organizations

**Boston. Boston Film/Video Foundation.** Offers screenings, educational programs, equipment resources. Founded by Jon Rubin and Susan Woll. Directors include Michelle Schofield and Tom Wylie.

**Chicago. Video Data Bank.** School of the Art Institute of Chicago. Distribution and resource center for videotapes on artists and video art. Director, Lyn Blumenthal.

**New York. Asian Cine-Vision.** Media center in Chinatown producing Asian-American program series and programming for Chinese Cable Television. Conducts workshops, media and production services, and operates an Asian-American Media Archive. In 1982 begins Asian-American International Video Festival. Director, Peter Chow.

**Donnell Library Center.** New York Public Library, establishes collection of videotapes. Founded by William Sloan. Video librarians have included Mary Feldstein, Michael Miller, Michael Gitlin, Lishin Yu.

**Franklin Furnace.** Alternative space with archive, bibliography, exhibition, performance programs, including video. Director, Martha Wilson.

**New American Filmmaker Series.** Whitney Museum of American Art. Continuing exhibition of independent film expands to include video art. Director, John Hanhardt.

**Pittsburgh. Independent Film and Video Preview Network.** Pittsburgh Filmmakers. Program of organized preview screenings of films and videotapes around the country. Founded by Sally Dixon and Robert Haller. Ends 1980.

**San Francisco. Bay Area Video Coalition** founded with grant from the Rockefeller Foundation. Production/post-production center with workshops and exhibitions. Founding Director, Gail Waldron. Director, Morrie Warshawski.

## Television/Productions

**Los Angeles. Video Art.** Los Angeles Theta Cable, Long Beach Cablevision, and Santa Barbara Cable TV. Cable series produced by Some Serious Business and the Long Beach Museum of Art. Ends 1979.

**New York. Cable Soho.** President, Jaime

Davidovich. Independent organization for innovative arts programming on cable television. In 1977 becomes Artists' Television Network.

**Image Union.** Independent production company forms to offer alternative coverage of the Democratic National Convention and Election Night. *The Five-Day Bicycle Race* and *Mock Turtle Soup*, taped segments with live phone-in interviews, are shown on Manhattan Cable Television.

## Television/Productions

**Video Art: An Anthology** (New York: Harcourt, Brace and Jovanovich). Editors, Beryl Korot and Ira Schneider. First anthology of video criticism and statements by video artists.

**Video: State of the Art** by Joanna Gill (New York: The Rockefeller Foundation). Report on video activity in the United States.

## 1977

### Organizations

**Atlanta. Image Film/Video Center** (Independent Media Artists of Georgia, Etc., Inc.). Media center with screenings, workshops, and equipment access. Begins the Atlanta Independent Film and Video Festival (now the Atlanta Film and Video Festival), an annual international showcase. Directors include Gayla Jamison, Anna Marie Piersimoni, Marsha Rifkin.

**Houston. Southwest Alternative Media Project (SWAMP).** Originally associated with the Rice Media Center at Rice University. Media center with education program, lecture series, production and post-production technical assistance. Conducts Southwest Film and Video Tour, artist-in-residence program, and annual Texpo film and video festival. Produces local PBS series, "The Territory." Directors include Ed Hugetz and Tom Sims.

**New York. Locus Communications.** Equipment access center with workshops, technical production services, cable programming, screenings. Founding Executive Director, Gerry Pallor.

**Port Washington, N.Y. Port Washington Library** begins visiting artists program with exhibitions and presentations. Head of Media Services, Lillian Katz.

### Television/Productions

**Buffalo, N.Y.** Steina and Woody Vasulka and Jeffrey Schier begin work on the Digital Image Articulator, a digital computer-imaging device.

**Chicago. ZGRASS.** Personal computer-graphics system designed by artist Tom DeFanti.

**Los Angeles. The Satellite Arts Project** by Kit Galloway and Sherrie Rabinowitz. Live interactive broadcast between California, Maryland, and Washington, D.C.

**New York. Documenta VI.** Curator, Wulf Herzogenrath. Satellite performance project with Joseph Beuys, Douglas Davis, and Nam June Paik broadcast internationally from Kassel, West Germany, presented through WNET-TV. Independent Documentary Fund, WNET-TV. Exe-

cutive Producer, David Loxton. Coordinator, Kathy Kline. Established at the Television Laboratory with grants from the Ford Foundation and the National Endowment for the Arts to stimulate the production of independent documentaries.

**New York and San Francisco. Send/Receive Satellite Network.** Coordinators Liza Béar and Keith Sonnier with support from the Public Interest Satellite Association (PISA) and NASA. Two-way satellite transmission between New York and San Francisco with simultaneous performances. Participants, in San Francisco: Margaret Fischer, Terry Fox, Brad Gibbs, Sharon Grace, Carl Loeffler, Richard Lowenberg, Alan Scarritt. In New York: Liza Béar, Richard Landry, Nancy Lewis, Richard Peck, Betsy Sussler, Willoughby Sharp, Paul Shavelson, Duff Schweiniger, Keith Sonnier.

## Publications

**The New Television: A Public/Private Art.** (Cambridge, Mass. and London: The MIT Press). Manifesto including essays from the Open Circuits Conference at The Museum of Modern Art, New York, in 1974.

## 1978

### Exhibitions/Events

**Buffalo. Vasulka: Steina—Machine Vision, Woody—Description.** Albright-Knox Gallery. Curator, Linda L. Cathcart. Exhibition of tapes and installations.

**New York. Aransas. Axis of Observation** by Frank Gillette, The Kitchen. Travels to Contemporary Arts Museum, Houston; University Art Museum, Berkeley; and Academy of Fine Arts, Washington, D.C. Acquired by University Art Museum.

**Video Viewpoints.** The Museum of Modern Art. Beginning of yearly lecture series by independent videomakers.

**Pittsburgh. National Media Alliance of Media Arts Centers (NAMAC)** holds first conference. Hosted by Pittsburgh Filmmakers.

**Redington Beach, Fla. Chinsegut Film/Video Conference.** Founded by Charles Lyman and Peter Melaragno. Conference with presentations to promote interchange among invited participants and film- and videomakers.

**Venice, Calif. Video night** by Some Serious Business. Weekly video screening series.

## Organizations

**Chicago. Chicago Editing Center.** Production/post-production facility with education and exhibition programs. In 1980 becomes Center for New Television. Directors include Cynthia Neal, Joyce Bollinger.

### Television/Productions

**Chicago. Image Union, WTTW-TV.** Produced by Tom Weinberg. Weekly broadcast of independent work.

**New York. Artists' Television Network** initiates "Soho Television," regular programming of artists' videotapes and performances, and of "The Live! Show," avant-garde variety

show. Director, Jaime Davidovitch.

**Potato Wolf.** Collaborative Projects. Artists' television series for cable begins as live show and evolves into diversified programming with emphasis on narrative and performance-oriented work involving artists from diverse media. Regular producers include Cara Brownell, Mitch Corber, Albert Dimartino, Julie Harrison, Robert Klein, Terry Mohre, Alan Moore, Brian Piersol, Gary Pollard, Mindy Stevenson, Jim Sutcliffe, Maria Thompson, Sally White.

## 1979

### Exhibitions/Events

**Long Beach, Calif.** N/A Vision, sponsored by Long Beach Museum of Art. Weekly circulating video screening series at Long Beach Museum of Art, Foundation of Art and Resources (FAR), and Highlands Art Agents.

**New York.** Re-Visions: Projects and Proposals in Film and Video, Whitney Museum of American Art. Curator, John Hanhardt. Video installations by Bill Beirne; David Behrman, Bob Diamond and Robert Watts; and Buky Schwartz.

**Videotapes by British Artists.** The Kitchen. Curator, Steve Partridge. Works by David Crichtley, David Hall, Tamara Krikorian, Stuart Marshall, Steve Partridge, and others.

**Video from Tokyo to Fukui and Kyoto.** The Museum of Modern Art. Curator, Barbara London. A survey of the works of thirteen contemporary Japanese artists. Travels to Long Beach Museum of Art, Long Beach, Calif.; Vancouver Art Gallery, Vancouver, B.C.; and with "Video New York, Seattle and Los Angeles" travels to Japan and Europe.

**Syracuse, N.Y.** Everson Video Revue. Everson Museum of Art. Curator, Richard Simmons. Exhibition with videotapes by over fifty artists. Travels to Museum of Contemporary Art, Chicago; University Art Museum, Berkeley, Calif.; in 1981, Museum of Contemporary Art, La Jolla, Calif.

**Berkeley, Calif.** University Art Museum, University of California at Berkeley institutes regular weekend programming. Organized by David Ross. Ends 1981.

**New York.** The Media Alliance. Association of media arts organizations and independent video producers in New York State designed to coordinate resources and promote the work of the independent video community. Includes programming, exhibition, production, distribution. Directors include Jackie Kain, Robin White.

P.S. 1 begins video exhibition program with emphasis on installations. Video Curator, Bob Harris.

### Television/Productions

**New York.** Communications Update. Center for New Art Activities. Originally the WARC (World Administrative Radio Conference) Report. Artists series for cable dealing with political and communications issues. Original producers: Liza Béar, Rolf Brand, Michael

McClard, Willoughby Sharp. In 1983 becomes Cast Iron TV and programming diversifies. Producer, Liza Béar.

**Non-Fiction Television, WNET/Thirteen.** Broadcast series for Independent Documentary Fund.

**Public Interest Video Network.** Executive Producer, Kim Spencer. Senior Editor, Nick DeMartino. Independent production company financed by the Urban Scientific and Educational Research (USER) presents live satellite coverage of an antinuclear demonstration in Washington, D.C., on the Public Broadcasting System (PBS). First time PBS carries a live public affairs program whose editorial content was determined by an organization outside its system.

**San Francisco.** Produced for Television, La Mabelle and KTSF-TV. Live broadcast of performance art. Works by Chris Burden, Lynn Hershman and Rea Baldridge, Chip Lord and Phil Garner, Barbara Smith.

### Publications

**Video-Architecture-Television: Writing on Video and Video Works** by Dan Graham (Halifax, Nova Scotia and New York: The Press of the Nova Scotia College of Art and Design and the New York University Press).

## 1980

### Exhibitions/Events

**Berkeley, Calif. and New York.** Video About Video: Four French Artists, University Art Museum, University of California; and Téléthèque-Alliance Française, New York. Works by Paul-Armand Gette, Philippe Oudard, Philippe Guerrier, Thierry Kuntzel.

**Buffalo N.Y.** Installation: Video, Hallwalls. Exhibition with work by Dara Birnbaum, Patrick Clancy, Wendy Clarke, Brian Eno, Ken Feingold, Dan Graham, Gary Hill, Sarah Hornbacher, Shigeo Kubota.

**Lake Placid, N.Y.** Art at the Olympics, 1980 Winter Games. Videotapes by Skip Blumberg, Kit Fitzgerald and John Sanborn, Nam June Paik. Installations by Wendy Clarke, Frank Gillette, Ira Schneider, Buky Schwartz.

**Long Beach, Calif.** California Video, Long Beach Museum of Art. Curator, Kathy Huffman. Works by Max Almy, Dan Boord, Ante Boznich, John Caldwell, Alba Cane, Helen DeMichiel, Tony Labat, Pier Marton, Tony Oursler, Jan Peacock, Patti Podesta, Joe Rees/Target Video, Nina Salerno, Ilene Segalove, Starr Sutherland, "Captain" Bruce Walker, Bruce and Norman Yonemoto.

**New York.** Love Tapes in New York by Wendy Clarke. Live interactive installation and tapes exhibited at the World Trade Center with selections shown on cable television and WNET/Thirteen.

**Television/Society/Art.** The Kitchen. Organized by Ron Clark and Mary MacArthur. Colloquium presented by The Kitchen and the American Film Institute. Participants include Benjamin Buchloh, Julianne Burton, Nick DeMartino, Stephen Heath, Fredric Jameson, Rosalind Krauss, Mark Nash, Robert Sklar, Martha

Rosler, Herbert Schiller, Allan Sekula, Peter Wollen.

**San Francisco.** First Annual San Francisco Video Festival. Director, Steve Ageststein. Assistant Director, Wendy Garfield. Begin publishing *Video 80* as festival catalog. Now called *SEND* and published as a quarterly.

**Yonkers, N.Y.** Alternative Spaces, Hudson River Museum. Series of exhibitions employing Museum's planetarium. Includes video installations by Mary Lucier, Francesc Torres.

### Organizations

**New Orleans.** Survival Information Television, NOVAC. Installation in local Welfare Office with social issues programming run on a repeating cycle.

**St. Paul.** Jerome Foundation expands to award grants to video artists.

### Television

**Cambridge.** Artists' Use of Telecommunications. Organized by Center for Advanced Visual Studies, Massachusetts Institute of Technology (MIT). Collaborative interactive slow-scan TV conference link between Cambridge, New York, San Francisco, Long Beach, Toronto, Vienna, Tokyo, and Vancouver.

**Three Artists on Line in Three Countries.** Three-way slow-scan transmission between Aldo Tambellini, Cambridge, Tom Klinkowstein, Amsterdam, and Bill Bartlett, Vancouver.

**Los Angeles and New York.** Hole-in-Space by Kit Galloway and Sherrie Rabinowitz. Live interactive satellite project between Los Angeles and New York.

**Minneapolis-St. Paul.** Minnesota Landscapes, KTCV-TV. Project Director, Peter Bradley. Series of videotapes on Minnesota for broadcast. Works by Skip Blumberg, James Byrne, Steve Christiansen, Davidson Gigliotti, Frank Gohlke, Cynthia Neal, Steina.

## 1981

### Exhibitions/Events

**New York.** First National Latin Film and Video Festival, El Museo del Barrio.

**1981 Biennial Exhibition.** Whitney Museum of American Art. Installations by Frank Gillette and Buky Schwartz.

**Stay Tuned.** The New Museum. Organized by Ned Rifkin. Exhibition juxtaposes artists' work in video with work in other media. Includes Robert Cumming, Brian Eno, Charles Frazier, Donald Lipski, Howardena Pindell, Judy Rifka, Allen Ruppertsberg, Irvin Tepper.

**Video Classics.** Bronx Museum of the Arts. Curator, RoseLee Goldberg. Installations by Vito Acconci, Dan Graham, Shigeo Kubota, Rita Myers, Bruce Nauman, Dennis Oppenheim, Nam June Paik.

**Rochester, N.Y.** From the Academy to the Avant-Garde. Visual Studies Workshop. Curator, Richard Simmons. Traveling exhibition with videotapes by Juan Downey, Howard Fried, Frank Gillette, Davidson Gigliotti, Tony Labat, Les Levine. Travels to Center for Art Tapes, Halifax, Nova Scotia, and Center for New

Television, Chicago.

**Washington, D.C. National Video Festival.** American Film Institute. Sponsor, Sony Corporation. Festival producer, Larry Kirkman; festival director, James Hindman. Installation by Nam June Paik.

## Organizations

**Pittsburgh.** Museum of Art. Carnegie Institute, expands its Film Section to the Section of Film and Video, and opens Video Gallery. Curator of Film and Video, William Judson.

## Television/Productions

**New York and Paris.** Double Entendre by Douglas Davis, Whitney Museum of American Art and Centre Georges Pompidou, Paris. Satellite telecast performance.

**New York. Paper Tiger Television.** Organized by Diane Augusta, Pennee Bender, Skip Blumberg, Shulae Chang, DeeDee Halleck, Caryn Rogoff, David Shulman, Alan Steinhilber. Series on public-access television that examines communications industry via the print media, and serves as model for low-budget, public-access programming.

## 1982

### Exhibitions/Events

**Boston.** SIGGRAPH (Special Interest Group in Computer Graphics) Annual conference includes computer-generated video art in its juried art show. Organized by Copper Giloth.

**Buffalo, N.Y.** Ersatz TV: A Studio Melee by Alan Moore and Terry Mohre, Collaborative Projects. Hallwalls Gallery. Curator, Kathy High. Installations of six studio sets from artists' television series "Potato Wolf," with live cameras and videotape screenings.

**Video/TV: Humor/Comedy, Media Study/Buf-falo.** Curator, John Minkowsky. Touring exhibition that explores relationship between art and entertainment. Travels throughout U.S.

**New York.** Nam June Paik, Whitney Museum of American Art. Director of exhibition, John Hanhardt. Major retrospective. Travels to Museum of Contemporary Art, Chicago.

**Park City, Utah.** Fourth Annual United States Film and Video Festival expands to include video.

**Yonkers, N.Y. Art and Technology: Approaches to Video.** Hudson River Museum. Three-part exhibition of installations by Dara Birnbaum, David Behrman and Paul DeMarinis, and Kit Fitzgerald and John Sanborn. Curator, Nancy Hoyt.

**Washington, D.C. National Video Festival.** American Film Institute at the John F. Kennedy Center for the Performing Arts, and the American Film Institute Campus, Los Angeles. Sponsor, Sony Corporation. Installations by Shigeo Kubota (Washington, D.C.) and Ed Emshwiller and Bill Viola (Los Angeles).

## Organizations

**Boston.** Institute of Contemporary Art begins video program. Director, David Ross.

**Portland, Ore.** The Media Project. Expands

to include video. Media organization for distribution of independent work includes workshops and state-wide directory of media services, and acts as a liaison to cable. Director, Karen Wickery.

## Television/Productions

**Los Angeles. The Artist and Television: A Dialogue Between the Fine Arts and the Mass Media.** Sponsored by ASCN Cable Network, Los Angeles, and University of Iowa, Iowa City. Interactive satellite telecast connecting artists, critics, curators, and educators in Los Angeles, Iowa City, and New York.

**New York. Disarmament Video Survey.** Organized by Skip Blumberg, Wendy Clarke, DeeDee Halleck, Karen Ranucci, Sandy Tolan. Collaboration by over 300 independent producers from New York, Washington, D.C., San Francisco, Great Britain, Germany, Japan, India, the Netherlands, Mexico, Brazil, and other locations to compile one-minute interviews with people about their views on nuclear arms and disarmament. Survey shown on cable television and presented as installations at American Film Institute National Video Festival in Washington, D.C.

**The Video Artist.** Producers: Eric Trigg, Electronic Arts Intermix, Stuart Shapiro. Sixteen-part series on major video artists broadcast nationally over USA Cable Network.

## 1983

### Exhibitions/Events

**Minneapolis. The Media Arts in Transition.** Conference organizers and sponsors: Walker Art Center, National Alliance of Media Arts Centers (NAMAC), Minneapolis College of Art and Design, University Community Video, Film in the Cities. Conference programmers: Jennifer Lawson, John Minkowsky, Melinda Ward.

**New York. The Intersection of the Word and the Visual Image.** Women's Interart Center. Colloquium involving artists, writers, and scholars on relationship of language to the moving image, alternative narratives, and the transformation of literary, historical, performance, and visual works to video. Screenings of international works.

**1983 Biennial Exhibition.** Whitney Museum of American Art. Installations by Shigeo Kubota and Mary Lucier. First touring video show of Biennial, through American Federation of Arts (AFA).

**Rochester, N.Y. Video Installation 1983.** Visual Studies Workshop. Exhibition including works by Barbara Buckner, Tony Conrad, Doug Hall, Margia Kramer, Bill Stephens.

**Santa Fe and Albuquerque. Video as Attitude.** Museum of Fine Arts, Santa Fe, and University Art Museum, Albuquerque, New Mexico. Director, Patrick Clancy. Installations by Bill Beirne, Juan Downey, Dieter Froese, Robert Gaylor, Gary Hill, Joan Jonas, Rita Myers, Bruce Nauman, Michael Smith, Steina, Francesc Torres, Bill Viola.

**Valencia, Calif. Hajj** by Mabou Mines, California Institute of the Arts. Written by Lee

Breuer, performed by Ruth Maleczek. Video by Craig Jones. Premiere performance of complete version of performance poem, which incorporates extensive use of live and recorded videotape.

**Yonkers, N.Y. Electronic Vision.** Hudson River Museum. Curator, John Minkowsky. Installations by Gary Hill, Ralph Hocking and Sherry Miller, Dan Sandin, Steina and Woody Vasulka.

**New York and Long Beach, Calif. The Second Link: Viewpoints on Video in the Eighties.** Organized by Lorne Falk, Walter Phillips Gallery at the Banff Centre School of Fine Arts, United States showing at The Museum of Modern Art and Long Beach Museum of Art. Curators, Peggy Gale, Kathy Huffman, Barbara London, Brian McNevin, Dorine Mignot, Sandy Nairne. Works from Europe, Canada, U.S. International tour.

## Television/Productions

**Long Beach, Calif. Shared Realities.** Long Beach Museum of Art. Executive Producer, Kathy Huffman. Series on local cable station of work produced by artists at the Station/Annex, programming about the museum, and local cultural programming.

**New York. Perfect Lives** by Robert Ashley. Project Director, Carlota Schoolman. Video Director, John Sanborn. Television opera in seven parts produced by The Kitchen.