CIRCULATING VIDEO LIBRARY

The Museum of Modern Art

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FOREWORD

This is a propitious moment to establish a circulating library of independently produced videotapes. Today there exists a large and widely recognized body of work from which a meaningful video collection can be built. Moreover, we find ourselves at a point in time when the video field is rapidly expanding. Over the past fifteen years an increasing number of artists have been attracted to video because of the medium's unique characteristics for artistic expression. A large number of independent filmmakers has also joined the ranks of video artists, since video offers a viable and sometimes less costly alternative to film production. The financial factor is but one of the reasons why filmmakers, as well as other artists, are turning to video. Rapidly developing technology presents the potential for new and wider audiences; high-definition video offers large-screen projection that may rival large-screen film projection. Such technical innovation creates excitement and an energy that revitalizes the video community.

The titles in this collection, organized chronologically, represent some of the finest work produced during the past decade. The works form a core around which a collection of significant video art will be built in the coming years. Each title in this catalog is accompanied by a descriptive annotation and a selected videography of single- and two-channel videotapes.

The Circulating Video Library is a parallel service to the Circulating Film Library, and like that collection it rents, leases, and sells work on a nationwide basis. The selection of titles was made by Michael Miller, Assistant Film Librarian in the Circulating Film Library, in collaboration with Barbara London, Assistant Curator of Video in the Department of Film. Formerly head of the Video Library and Study Center at the New York Public Library, Michael Miller has brought to this project his extensive experience in video archiving and programming. We are grateful to Barbara London for her assistance in establishing guidelines for a circulating collection and for writing the Introduction to this catalog. Marita Sturken gave unstintingly of her time and effort in researching and writing the catalog entries. We also thank Howard Wise and Lori Zippay of Electronic Arts Intermix for their assistance in launching the project, Chris Holme for the production of the catalog, and Bill Thomason for its design. We are also grateful to Mary Lea Bandy, Director of the Department of Film, for her guidance in establishing the Circulating Video Library, and we extend our deep appreciation to the New York State Council on the Arts, whose funding made this project possible.

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TV Buddha. 1974. Nam June Paik. Photo: Kate Keller

INTRODUCTION

The launching of the Circulating Video Library is a logical step for The Museum of Modern Art's video program, which began in 1968. In that year video was integrated into the Museum's exhibition program when two videotapes by Korean-born Nam June Paik were presented in "The Machine as Seen at the End of the Mechanical Age." At that time, the portable video camera had been on the market for three years, and pioneering artist Paik had already produced a group of witty videotapes and assemblage sculptures. Paik used the television set itself, as well as off-the-air footage of familiar, newsworthy figures, and he distorted these elements in challenging ways. In 1970 video works by artists from Latin America, Europe, Canada, and the United States were included in the mixed-media show "Information." The Museum inaugurated its "Projects" exhibition series in 1971 with a closed-circuit video installation by Keith Sonnier. Then in 1974 the Museum began "Projects: Video," a continuing video exhibition program. Since that time four hundred videotapes and ten installations by artists from eighteen countries have been shown, covering a wide range of experimental uses of the medium. In 1975 a video collection was begun, and in 1978 the "Video Viewpoints" lecture series was initiated as a forum for artists to present and discuss their work.

In the new Video Study Center researchers will not only have access to original works, but also they will be able to consult important source materials. At present, the video collection of over four-hundred works provides a historical as well as an aesthetic overview of the video field. These tapes, as well as the "Video Viewpoints" lecture series, will be presented publicly in the enlarged video exhibition spaces and the new Roy and Niuta Titus Theater 2, adjacent to the René d'Harnoncourt Galleries.

In general the genres of video can be categorized into three distinct areas of concern: documentary work covering social and political developments; narrative work produced as either linear or nonlinear progressions; and experimental work intended to challenge viewers with new ideas. The term video essentially applies to the equipment—camera, recording deck, monitor or television set, and videotape. Television may be defined as the electronic delivery to homes through cable and broadcasting systems of both live and prerecorded video programs, whereas independent video art refers to work that has been produced over the last two decades largely outside the network system.

Artists have been using video as a personal, expressive form in a variety of ways since the 1960s. Keeping abreast of these developments The Museum of Modern Art has presented, in continuing programs, the two basic formats of independent video: multi-monitor or sculptural in-

stallations, which generally refer to a particular environment; and single-channel tapes, like the works in this circulating collection. Artists' use of video evolved naturally from their experience in such traditional arts as film, theater, music, still photography, painting, and sculpture. A video work often reflects the same formal or poetic concerns as its antecedents, and similar wording is used to describe its content. What characterizes and differentiates video from other media are: its presentation on the boxlike television set, its intimate scale, its image available simultaneous to recording, its light-emitting screen, and its colors, which are electronically derived. With image-processing equipment, it is possible to construct complex, collagelike, or spatial configurations. Broadcast television provides the artists with a lexicon of formulas that have become recognizable "types," such as the "talking heads" of news anchor-people, sports instant-replays, and the short-story format of thirty-second commercials. Richard Serra and Peter D'Agostino, for example, have addressed themselves to the elements that define broadcast television, while the Ant Farm group has incorporated the conventions of television into its work.

In the 1960s, when a number of artists were questioning the use of traditional materials and formal exhibition spaces, some found alternatives in "land art" and performance and body art, as well as video. Artists accustomed to painting alone in their studios at first worked independently with rudimentary video equipment. Pointing the camera at themselves, they composed scenes for the area framed by the television screen, and monitored their now-live images while they recorded them. As producer, cameraman, and performer, the artist could work spontaneously and control the subject matter. Thus former poet Vito Acconci carried out autobiographical "actions" on camera, while William Wegman developed short vignettes and created humorous alter egos, often performing with his dog, Man Ray.

Artists also explored the formal characteristics of the medium, focusing on the properties inherent in video. Lynda Benglis examined what "now," or the present, meant for a medium that could be used live and whose recorded images always looked live. Joan Jonas began by exploring unedited "real time," and performed in works that were centered on such characteristics as the unstable, rolling picture frequently found on a television set. Peter Campus used studio equipment to carry out streamlined, psychological actions in austere settings. More recently, Bob Snyder produced a sophisticated analytical work based on the facades of suburban homes, whereas Dan Reeves and James Byrne used the camera as a sensor of their internal and external environments.

Given the intimate nature of video, whereby the audience sits face-to-face with personalities on the screen, a number of early videomakers spoke directly to viewers. Colin Campbell has developed narrative works in which he casts himself as different characters who address the camera to discuss the daily tribulations of their lives. Artists well known for their work in the performing arts have created video hybrids, responding to the shallow, in-focus area in front of the video camera. Collaborators Charles Atlas and Merce Cunningham have produced strong "videodance" pieces in which, for example, five Merce Cunninghams move simulta-
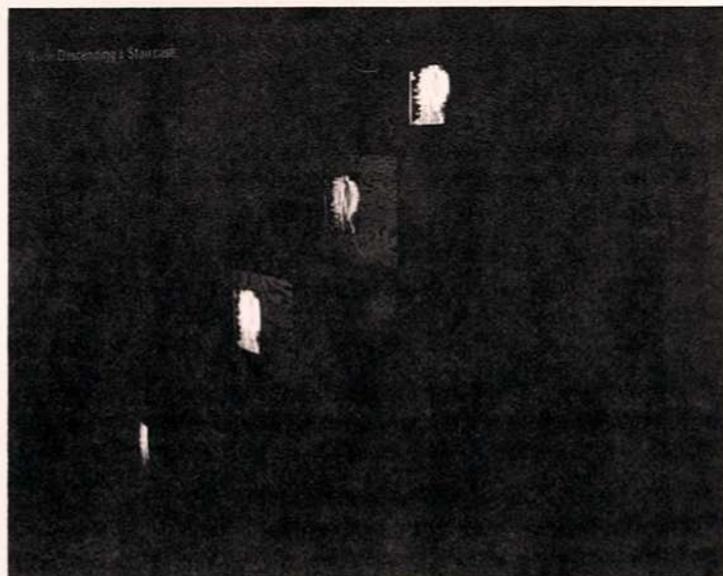
Nude Descending a Staircase. 1976. Shigeko Kubota. Photo: Peter Moore

neously. Richard Foreman has produced densely layered video theater, and, more recently, Tony Oursler both narrates and acts out fantastic stories in crudely made sets reminiscent of "new image" paintings.

Since the late 1960s a number of videomakers have created projects frequently conceived as alternatives to news reportage. With the relatively light, portable video equipment, these documentarians have worked alone or in groups, often achieving remarkable spontaneity in their projects. The equipment enables the artists instantly to rewind and screen the just-recorded results, and their documentaries often convey a sense of immediacy, a "you are there" intimacy. Using a simple black-and-white camera, in 1971 John Reilly and Stefan Moore brought viewers face-to-face with war-torn Ireland. Skip Blumberg captured the rhythm and energy of competition jump-rope performers. An early New York documentary group, Downtown Community Television Center (DCTV), has been involved closely with its local Manhattan neighbors. Directed by Jon Alpert and Keiko Tsuno, DCTV has a no-nonsense style, reflected in its longer projects produced for public television as well as in its short essays made for NBC-TV.

In addition to their classification as documentary, narrative, and experimental, videotapes can be distinguished by types of equipment, such as image processors and computers. Innovators Steina and Woody Vasulka, Ed Emshwiller, Jane Veeder, Dan Sandin, Tom DeFanti, and Gary Hill have not only lived with this sophisticated hardware for nearly a decade, but they have mastered electronic language systems to serve their creative ideas. Other artists have used similar equipment to manipulate "reality" in order to explore perception. Barbara Buckner and Shalom Gorewitz rendered abstractions of their prerecorded materials, whereas Bill Viola and Edin Vélez subtly altered the pace of taped events.

Through continued public programs it has become clear to audiences today that the applications of video are as diverse as the artists themselves, who follow a poetic idea or technical exploration. What distinguishes video in the early 1980s is that artists have gained better control of the equipment and a greater understanding of their technical options. For example, large projects like Robert Ashley's *Perfect Lives* are produced with the best equipment and require extensive funding and numerous collaborators, while works on a smaller scale can be made with the improved equipment developed for the home market and yet achieve simpler but equally valid results. Artists also know that their venues are broad, ranging from pay television to rock-music clubs, cable arts programs to gallery screenings. Reflecting these changes, the Circulating Video Library is representative of the Museum's responsiveness to the newest developments in contemporary art.
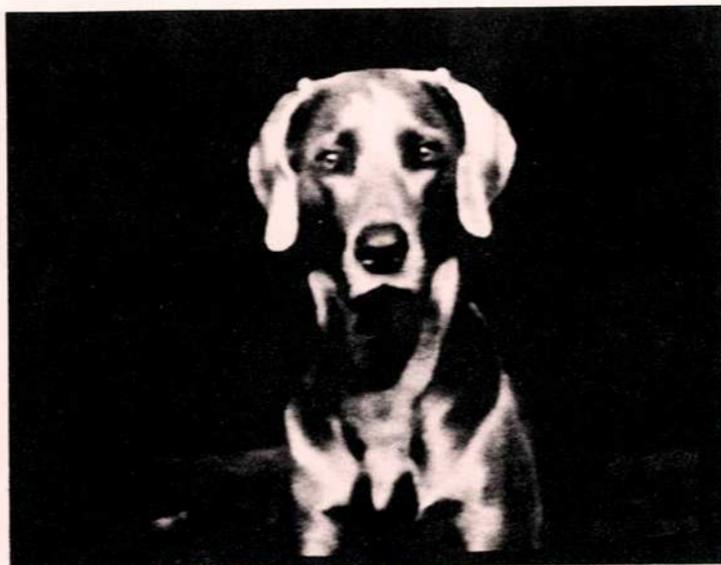

He Weeps for You. 1976. Bill Viola. Photo: Shigeo Anzai

Barbara J. London
Assistant Curator, Video
Department of Film

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Selected Works, Reel 4 (1972) U.S.A. By William Wegman.

20 min. B&W. Sound. Rental $50.00 / Not available for sale.

The small screen of the video image provides an intimacy many artists have used as an aspect of performance. William Wegman's videotapes consist of short, comic skits that center on a single, simple idea. His understated humor finds its roots in the comedy of Buster Keaton and Ernie Kovacs; he works alone, always recording his pieces in short, unedited takes. This aspect of his style closely ties his working process in video to his extensive work in photography and drawing. His use of a stationary camera and a few ordinary props adds to the intimate, ironic quality of his humor, at the center of which is a naive, unsuspecting character—portrayed by his well-trained weimaraner, Man Ray. This compilation of Wegman's skits exhibits the range of his comic sense and his ingenious use of the dog as a straight man.

The tape begins with Man Ray sleeping in a bed next to an alarm clock. When the alarm goes off, the dog leaps out of bed, like any person bound for work, and runs off. Wegman shows the predictability of Man Ray's canine response by placing the dog in controlled situations designed to bring out specific reactions. As Wegman describes the globe, using a tennis ball as a point of reference, Man Ray's nose appears at the edge of the frame, in anticipation of catching the ball. Similarly, Wegman uses obedience as a comic ploy. In one scene, Wegman and a woman sit on opposite sides of the screen and alternately call the dog. Man Ray looks in turn at each one until finally, in exasperation, he stares between them at the camera. In a hilarious parody of a teacher-student relationship, Wegman corrects Man Ray's spelling test while the dog watches him with a very concerned expression of remorse and puzzlement.

In the scenes without Man Ray, Wegman constructs tongue-in-cheek skits using visual puns and off-beat metaphors. He parodies several commercials, including one for an unspillable glass, the top of which is covered by a steel plate. He also experiments with voice-over while gesturing in sign language, creating disparate audio and video elements. His visual metaphors are simple and unique: in one scene, Wegman describes the storylines of three movies while holding circular and straight blades of a saw to demonstrate their plot structure; in another, he talks about the pyramids while grasping the "V" of his V-neck sweater. The spare, concise quality of these scenes in addition to their unmanipulated form, reinforce Wegman's humor and render these vignettes examples of exceptional satire.

William Wegman

Selected Works, Reel 1 (1970–72) 30 min. B&W
Selected Works, Reel 2 (1972) 30 min. B&W
Selected Works, Reel 3 (1972) 20 min. B&W
Selected Works, Reel 4 (1972) 20 min. B&W
Selected Works, Reel 5 (1972) 30 min. B&W
Selected Works, Reel 6 (1975) 20 min. B&W
Semi-Buffet, with two or three variations which could
    be very possible: A Televised Dinner (1975) 20 min.
    Color
Selected Works, Reel 7 (1977) 17 min. Color
Anthology (1977–78) 10 min. Color

Undertone (1972) U.S.A. By Vito Acconci.

30 min. B&W. Sound. Rental $50.00 / Not available for sale.

Vito Acconci's work as a performance and multimedia artist has centered on breaking down the barrier that exists between artist and audience by challenging the passive role of the viewer. A poet in the early 1960s, Acconci moved into performance art as a natural step from his poetry readings. He was one of the primary exponents of "body art," in which he used himself as the subject. His intense performances often incorporated autobiographical information and an aggressive attitude toward his own body. Acconci's videotapes demonstrate his view of performance as a "power-field" radiated by an individual, a gestalt encompassing all people or objects in a given space. These tapes are confrontational, directed at the viewer on a personal level and designed very often to make the viewer feel uncomfortable.

Undertone is performed by Acconci in a single, unedited take. He sits at the end of a table before the camera, assuming the stance of a politician delivering a televised address. In monologue, he alternates between constructing a fantasy for himself, negating that fantasy, and confronting the viewer with it. He begins by addressing the viewer: "I need to look you straight in the eyes, to prove I'm not hiding anything." Then, with his hands under the table and his eyes lowered, he alternates between "I want to believe there is a girl here under the table. She's touching my leg," and "I want to believe there is no one here under the table, that I am doing it myself." As this monologue becomes more graphic in its detail, Acconci places the viewer increasingly in the position of voyeur. He relentlessly insists that "I need you to be there," a statement that also reaffirms his need for an audience to participate in his work. The tension that is created by Acconci's stationary presence at the end of the table is increased by the abrupt ending of Undertone. He does not, as one would expect, change roles and get up to turn off the camera as he began the tape. Rather, the piece ends when the thirty-minute tape runs out. Acconci refuses to let us simply watch; it is his intention to make us feel that we have been forced into a personal relationship with him.

VITO ACCONCI

Association Area (1971) 60 min. B&W
Centers (1971) 20 min. B&W
Claim Excerpts (1971) 60 min. B&W
Contacts (1971) 30 min. B&W
Focal Point (1971) 30 min. B&W
Pryings (1971) 20 min. B&W. Silent
Pull (1971) 30 min. B&W
Remote Control (1971) 60 min. B&W. (Two-channel)
Two Track (1971) 30 min. B&W
Waterways: 4 Saliva Studies (1971) 20 min. B&W
Face-Off (1972) 30 min. B&W
Recording Studio from Air Time (1972) 35 min. B&W
Undertone (1972) 30 min. B&W
Command Performance (1973) 50 min. B&W
Full Circle (1973) 30 min. B&W
Home Movies (1973) 30 min. B&W
Stages (1973) 30 min. B&W
Theme Song (1973) 30 min. B&W
Walk-Over (1973) 30 min. B&W
Face of the Earth (1974) 20 min. B&W
Open Book (1974) 10 min. B&W
Shoot (1974) 10 min. B&W
Turn-On (1974) 20 min. B&W
The Red Tapes (1976) 140 min. B&W

Vertical Roll (1972) U.S.A. By Joan Jonas. Photographed by Roberta Neuman.

20 min. B&W. Sound. Rental $50.00 / Not available for sale.

The exploration of video as a hybrid art form in combination with dance, music, and performance art has been integral to its development. Joan Jonas is a performance artist who has used video as well as sculpture and dance to redefine space. Jonas has integrated live video in her performance pieces to add another time frame to her work and to direct the attention of the audience. *Vertical Roll* is a seminal work of performance video that also explores an intrinsic element of the television image: the vertical roll caused by a desynchronization of the electronic signal between the camera and the monitor. Jonas used the tape in 1973–74 in her performance piece *Organic Honey's Vertical Roll*.

She begins the tape by confronting the viewer with two unusual contexts: the continuously rolling image on the screen that moves down and then snaps back up, and Jonas banging a spoon loudly against a translucent surface before the camera, giving the impression that she is hitting the lens. The banging and the snap of the vertical roll are coordinated so that they establish the staccato rhythm of the tape. Jonas drapes cloth before the camera to create a sensuous inundation of fluid patterns. She performs a dance with a mask, her movements abstracted by the roll.

Jonas undermines the notion that television is a realistic medium by taking what is considered a defect and decontextualizing it. She also subverts the gravitational space of the television screen by dancing above the camera on a translucent surface. The roll becomes a choreography of movement in which our eyes capture details just as the image jumps back up on the screen. Jonas orchestrates a series of gestures that are transformed into entirely new movements by the vertical roll: as she slaps up with one hand and down with the other, the roll creates two hands clapping together; when she dances with her body close to the camera, her torso creates a continuous form. Finally, Jonas's face appears in front of the rolling images and confronts the viewer. This undermines the already fragile space she has constructed, and creates yet another layer of video space as she turns and moves slowly out of the frame.

JOAN JONAS

Duet (1972) 4 min. B&W
Left Side, Right Side (1972) 7 min. B&W
Vertical Roll (1972) 20 min. B&W
Organic Honey's Visual Telepathy (1972) 23 min. B&W
Two Women (1973) 20 min. B&W. Silent
Barking (1973) 3 min. B&W
Three Returns (1973) 12 min. B&W
Disturbances (1974) 11 min. B&W
Glass Puzzle (1974) 26 min. B&W
Merlo (1974) 16 min. B&W
Good Night, Good Morning (1976) 11 min. B&W
May Windows (1976) 14 min. B&W
I Want to Live in the Country (And Other Romances) (1977) 28 min. Color
Upsidedown and Backwards (1980) 28 min. Color

Global Groove (1973) U.S.A. By Nam June Paik and John Godfrey. Produced by the Television Laboratory at WNET/Thirteen. Directed by Merrily Mossman. Narrated by Russell Connor. Film Footage by Jud Yalkut and Robert Breer. Music by Karlheinz Stockhausen, and Mitch Ryder and the Detroit Wheels. With John Cage, Allen Ginsberg, Charlotte Moorman, Nam June Paik, Alan Schulman, and Jud Yalkut.

30 min. Color. Sound. Rental $50.00 / Sale $200.00.

Nam June Paik began altering television sets in the early 1960s and in 1965 became the first artist to use a portable video camera. He is the most influential video artist today. Paik, who was born in Korea and has a background in classical and avant-garde music and performance art, was involved with the Fluxus group, multimedia artists whose primary intent was to break down barriers between art and its audience. The group had its roots in the Dada movement of the 1920s.

Paik's work incorporates music, performance, and sculpture as well as the Dada strategies of humor and chance. One of his most significant collaborators is avant-garde musician Charlotte Moorman, who has performed with him since the late 1960s. A major part of Paik's work is his video sculpture (sometimes worn by Moorman), in which he undermines conventions of television by placing TV sets in new contexts. Paik has also produced videotapes for broadcast that have had an important impact on video and television and have incorporated his interest in expanding mass communications.

Global Groove is his classic work for broadcast TV. Produced under the auspices of the Television Laboratory at WNET in New York (begun in 1971), the tape was made with the Paik-Abe synthesizer, a device designed by Paik and his collaborator Shuya Abe. The synthesizer manipulates distorted electronic signals of television images and adds color to black-and-white imagery. A highly complex collage of found footage from broadcast TV and Paik's own idiosyncratic images, *Global Groove* was a milestone of state-of-the-art technology and still is an effective synthesis of the many aspects of Paik's work. Paik combines East and West in *Global Groove*, his idea of multicultural programming. Highly edited images of Korean and Western go-go dancers are brought together; John Cage provides a slower tempo and anecdotal relief; Charlotte Moorman plays Paik's "TV Cello" (an instrument made of three monitors) juxtaposed with a classical cellist; Richard Nixon's face appears as a distorted swirl of lines.

Paik, the visionary, predicts that this is what television will be like when "*TV Guide* is as thick as the Manhattan telephone book." He layers, "colorizes," multiplies, and abstracts these images in a fast-paced broadcast style, occasionally interrupting them with Japanese Pepsi commercials to remind us the TV of tomorrow will still have sponsors. He also envisions future TV as an interactive experience, telling viewers "this is participation TV" and instructing them to close their eyes and turn off their television sets. With its dynamic burst of imagery, *Global Groove* is a manifesto for universal television and a pivotal work in demonstrating the potential of the video art form.

NAM JUNE PAIK

Dieter Rot on Canal Street (1966)* B&W (Not in distribution)
Variations on Johnny Carson vs. Charlotte Moorman (1966)* B&W. (Not in distribution)
Variations on George Ball on Meet the Press (1967)* B&W. (Not in distribution)
Electronic Opera No. 1 (1969) 5 min. Color
9/23 Experiment with David Atwood (1969)* Color. (Not in distribution)
Video Commune (1970) 4 hours. Color. (Not in distribution)
Electronic Opera No. 2 (1970) 8 min. Color
Paik/Abe Video Synthesizer with Charlotte Moorman (1971) 30 min. Color. (Not in distribution)
The Selling of New York (1972) 8 min. Color
Waiting for Commercial (1972)* Color. (Not in distribution)
A Tribute to John Cage (1973) 60 min. Reedited 1976, 30 min.
Global Groove (1973) 30 min. Color. In collaboration with John Godfrey
Suite 212 (1975) 150 min. Color. Reedited 1977, 30 min.
Guadalcanal Requiem (1977) 55 min. Color. Reedited 1979, 30 min.
Merce by Merce by Paik, Part 2: Merce and Marcel (1975) 15 min. Color. In collaboration with Shigeko Kubota
Media Shuttle: Moscow/New York (1978) B&W and Color. 30 min. In collaboration with Dimitri Devyatkin
You Can't Lick Stamps in China (1978) 30 min. Color. In collaboration with Gregory Battcock
Lake Placid '80 (1980) 4 min. Color
Mein Kölner Dom (1980) 5 min. Color. In collaboration with Ingo Günther
Allan 'n' Allen's Complaint (1982) 30 min. Color. In collaboration with Shigeko Kubota

*Running time is not available

Now (1973) U.S.A. By Lynda Benglis.

13 min. Color. Sound. Rental $40.00 / Not available for sale.

Many painters, sculptors, and performance artists explored video when it first became accessible with the advent of the portapak. One such artist was Lynda Benglis, a sculptor, who worked in video in the early 1970s. Her work in video combines elements of an abrasive sensuality from her sculptural work with concerns of layering both time and space.

Now begins with a profile view of Benglis standing before a static-filled screen. A prerecorded image of Benglis's profile facing in the opposite direction then appears on the screen. She performs a series of gestures in response to her recorded image—opening her mouth, sticking out her tongue, and kissing the air. These gestures become erotic in combination with her prerecorded image. The soundtrack is an amalgamation of Benglis's recorded and live voices asking, "Now?," "This image?," "Are we recording?" This segment is repeated four times, each time with a recorded image of an increasing number of layers of Benglis's profile.

The sensuality of the imagery is offset by the abrasiveness of Benglis's voice. As the tape begins to disintegrate into different colors and becomes more abstract with each succeeding layer, the repetition of questions becomes a collage of different voices. It is impossible to tell which image her voice is coming from, thus her question "Now?" becomes rhetorical. She has layered the visuals and sounds so that there is no "now." The temporal space of the tape is obscured and the visual space flattened. There is a deliberately unfinished quality to the tape. Benglis ends *Now* by implying that the tape will cyclically continue to layer; she says, as she has been saying for each segment, "Let's run that through and see how it is."

LYNDA BENGLIS

Document (1972) 8 min. B&W
Home Tape Revised (1972) 28 min. B&W
Mumble (1972) 20 min. B&W
Noise (1972) 7 min. B&W
On-Screen (1972) 7 min. B&W
Collage (1973) 10 min. Color
Discrepancy (1973) 13 min. B&W
Enclosure (1973) 8 min. B&W
The Grunions are Running (1973) 5 min. B&W
Now (1973) 13 min. Color
Female Sensibility (1974) 14 min. Color
How's Tricks (1976) 34 min. Color. In collaboration with Stanton Kaye
The Amazing Bow Wow (1977) 32 min. Color. In collaboration with Stanton Kaye

Peter Campus Program (1973–76) U.S.A. By Peter Campus. Produced by the WGBH New Television Workshop.
Three Transitions (1973) 5 min. Color
Set of Co-incidence (1974) 13 min. Color
East Ended Tape (1976) 6 min. Color

Total program: 24 min. Color. Sound. Rental $100.00 / Not available for sale.

Peter Campus's tapes explore perception and video space through straightforward video effects. Campus came to the medium with a background in experimental psychology and commercial film. He has since worked in Polaroid photography, whose immediate imagery is an extension of the instant replay he explored in video, and in large-format photography. Campus's work subverts the camera's illusion of objectivity; he uses the medium to portray subjective, psychological states. These three tapes, which represent the diversity of Campus's explorations, consist of several self-contained exercises that center on one intrinsic aspect of the medium.

In *Three Transitions*, Campus presents three introspective portraits that incorporate his dry humor. He begins with an image created by two cameras facing opposite sides of a paper wall. His back to the camera, Campus cuts through the paper so that it appears as if he is cutting through his back, a double-image that is both disconcerting and tongue-in-cheek. Campus then uses the "chroma-key" effect of superimposing one image on a blue area of another video image. He paints his face with blue paint so that it reveals yet another image of himself behind it; he then superimposes his image on a piece of blue paper, which he sets afire. As *Three Transitions* moves from deadpan humor to self-destruction, Campus explores the limits of perception as a barometer for measuring reality.

Set of Co-incidence investigates the layering of video imagery, and the "coincidence" of superimposing environments. In the tape's primary segment, three images of Campus walk in a line through moving imagery of New York's Holland Tunnel. Decreasing in size toward the viewer, these three figures echo the angle of the camera lens in opposition to the vanishing point of the tunnel.

East Ended Tape, which is also a formal study of video effects, explores the relationship of two people. It begins with Susan Dowling seen as a combination of two half-images of her face, each spotlit from opposite sides to form a whole face. She turns slowly, each face at a slightly different pace, creating a split image. The scenes in which Campus appears have an inwardly aggressive quality. He wraps his face in clear cellophane, which distorts and compresses his features and begins to suffocate him, obscuring him from view. Each of these tapes confronts the viewer with the disparity between mechanical perception and human perception, with Campus using himself more as a prop than as a performer. He plays the convincing aspects of the medium against themselves, always reversing our expectation of each reality he constructs.

Three Transitions

PETER CAMPUS

Dynamic Field Series (1971) 25 min. B&W
Double Vision (1971) 20 min. B&W
Three Transitions (1973) 5 min. Color
Set of Co-incidence (1974) 13 min. Color
R-G-B (1974) 12 min. Color
Four Sided Tape (1976) 3 min. Color
East Ended Tape (1976) 6 min. Color
Third Tape (1976) 5 min. Color
Six Fragments (1976) 5 min. Color

Television Delivers People (1973) U.S.A. By Richard Serra. Coproduced with Carlota Fay Schoolman.

6 min. Color. Sound. Rental $45.00 / Not available for sale.

Many video artists have investigated the format and the corporate structure of the broadcast industry as a reaction against the associations tied to viewing their work on a television monitor. Richard Serra, who is recognized primarily as a sculptor, worked briefly in video in the 1970s. In *Television Delivers People*, Serra uses a didactic approach to subvert the experience of viewing images on the television screen. The tape consists of a series of statements excerpted from television conferences about the nature of television advertising, its corporate structure, and its relation to the viewer. The text begins with the statement: "The product of television, commercial television, is the audience," thereby reversing the common notion that we control the role of television in our lives. Serra goes on to state that "popular entertainment is basically propaganda for the status quo," to define the "inherent conflict between commerce, information, and entertainment," and to establish that "corporations mitigate information."

The direct approach with which Serra structures these statements creates a train of thought that is analogous to turning pages, but the format by which he chooses to present this text intentionally raises some interesting paradoxes. While discussing the problem of an entertainment medium disseminating information, Serra chooses a rolling print format. He contrasts these words with a Muzak soundtrack, which represents the music of mass culture just as television represents the quintessential mass entertainment medium. The supposedly soothing effect of the music runs counter to Serra's didactic and alarming text. In fact, the Muzak becomes more prominent than the ambient sound it is intended to be. Serra also sets his text against a "chroma-key" blue background, which is the most soothing color on TV according to scientific studies on television. Finally, Serra underscores the aspect of corporate manipulation in the television medium: he controls the speed and spacing of the rolling text as well as the words' emphasis. The ultimate paradox created by Serra in *Television Delivers People* is that he, like commercial television and its sponsors, uses specific devices to manipulate his audience into accepting his message

RICHARD SERRA

Anxious Automation (1971) 5 min. B&W
Surprise Attack (1973) 2 min. B&W
Television Delivers People (1973) 6 min. Color. Coproduced with Carlota Fay Schoolman
Boomerang (1974) 10 min. Color
Prisoner's Dilemma (1974) 60 min. B&W. Coproduced with Robert Bell

The Irish Tapes (1974) U.S.A. By John Reilly and Stefan Moore. Produced by Reilly in association with Global Village. Associate producer and narrator: Louise Denver. Photographed by Denver, Moore, Reilly, Laura Adasko, Claude Beller, Joel Mass, David Reedom, and Bob Wagner. Edited by Moore and Jeffrey Kleinman.

46 min. B&W. Sound. Rental $75.00 / Sale $275.00.

One of the first major video documentaries made with half-inch portable equipment, *The Irish Tapes* is a convincing example of the mobility made possible by this equipment, as well as of the gritty realism it produces. Made by John Reilly, cofounder of New York-based Global Village, a production group and media center for documentary video, and Stefan Moore, cofounder of TVG Documentary Arts Project (see *Presumed Innocent* [1979]), it was originally shown as a three-channel, twelve-monitor installation.

Reilly, Moore, and their crew shot more than one hundred hours of videotape in Ireland from 1971 to 1973, during which time they played back tapes for local residents in an effort to provide a more objective view of these events. By calling the project *The Irish Tapes*, these videomakers define their medium and imply that this is a selection from a larger body of work.

From its opening sequence, *The Irish Tapes* establishes a combat environment. Accompanied by the constant beating of drums, there are images of soldiers on patrols, children battling in the rubble of burned-out buildings, and IRA gunmen in masks. All portray the volatile atmosphere in Northern Ireland at a peak of violence in 1972. Reilly and Moore intercut this turmoil with scenes of the St. Patrick's Day Parade in New York City, providing a glimpse both of the disparity between Irish-Americans and the Irish of Northern Ireland, and of the strong ties that still exist between the two cultures.

Reilly and Moore skillfully document the violence and rage of the Northern Irish toward the occupying British army. They interview many people, follow families on visiting days to internment camps, and chronicle the barricading of Derry. What emerges is less a portrait of the actual struggle than a document of the toll this situation has taken on the community, especially the women and children. The women are seen acting as the community's witnesses; the children are accustomed to the violence and are eerily mature. Reilly and Moore end this political documentary with the image of a woman who, while in her own home, was blinded by a rubber bullet from a British soldier's gun. Ten years later, this portrait is still a powerful reminder of one of the most tumultuous times in Northern Ireland's struggle, as well as of the social commitment of early video documentaries.
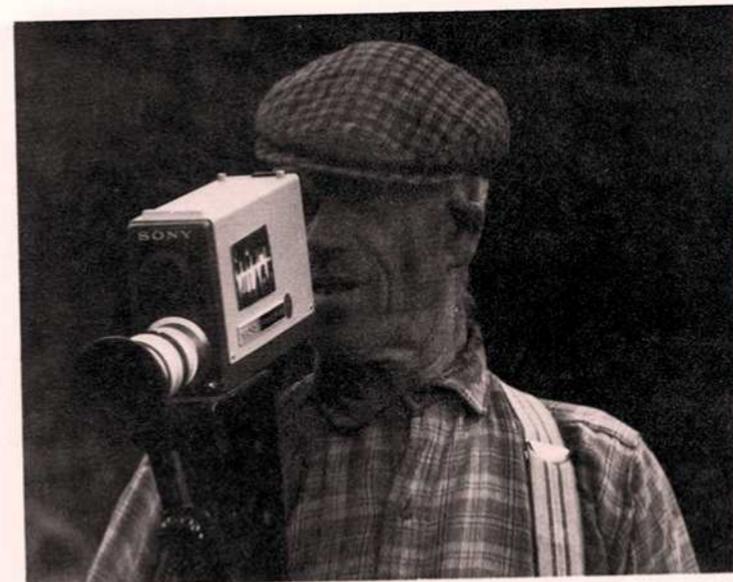
JOHN REILLY

Transsexuals (1971) 30 min. B&W. In collaboration with Global Village students
Lifestyles—A Study in Feedback (1971) 60 min. B&W. In collaboration with the Global Village Workshop Group
WBAI—A Profile (1971) 20 min. B&W
Attica (1972) 30 min. B&W. In collaboration with Stefan Moore* and Global Village students
The Irish Tapes (1974) 46 min. B&W. In collaboration with Stefan Moore
Giving Birth: Four Portraits (1976) 60 min. Color. In collaboration with Julie Gustafson
Home (1979) 90 min. Color. In collaboration with Julie Gustafson
Joe Albert's Fox Hunt (1980) 60 min. Color. In collaboration with Julie Gustafson and Karen Mooney
The Pursuit of Happiness (1983) 90 min. Color. In collaboration with Julie Gustafson

*For Stefan Moore's videography, see *Presumed Innocent* (1979)

Blue Studio: Five Segments (1975) U.S.A. By Charles Atlas and Merce Cunningham. Produced by the Television Laboratory at WNET/Thirteen.

16 min. Color. Silent. Rental $50.00 / Sale $250.00.

Film and video artist Charles Atlas has collaborated since the mid-1970s with Merce Cunningham, a major figure in modern American dance for almost forty years. Cunningham's choreography emphasizes the body's natural articulation, incorporating ordinary gestures and movements. His work has been pivotal in disassociating dance from narrative and musical structures, and in treating dance and music as independent activites that are performed simultaneously on stage. Whereas video has been used often to document a dance performance, Cunningham was one of the first to experiment with choreographing specifically for the camera and the TV screen. Blue Studio is defined by Atlas and Cunningham as a "videodance." In this tape, they used abstract space and layering techniques to achieve a synthesis of dance and video, a performance that would be impossible to stage.

In each of the five segments, Cunningham, in a different color costume, performs a series of movements superimposed on film footage and an abstract color field. The title is derived from the technique of "chroma-keying," whereby imagery can be superimposed upon the blue area of a video image. Thus Cunningham begins by performing a sliding dance over imagery recorded from a car driving down a street. His movements are weightless yet energetic as he faces the camera and performs a series of hand gestures while the space around him fills with video snow.

In the second segment, Cunningham performs a dance simultaneously with a black, electronically-generated outline of his figure. Atlas creates a choreography in the third segment by combining shots of Cunningham warming up. An overlay of animal images adds yet another dimension to Cunningham's dance movements.

In the fourth segment, Cunningham performs a dance in an abstract color space that is simultaneously shot from several angles and layered together so that the seams between images are undetectable. As he leaps out of the frame on one side, he reappears on the other side from a different angle, as if he were dancing with his own reflection.

Blue Studio culminates with five simultaneous images of Cunningham dancing in the blue space. In this "videodance," Atlas and Cunningham extend video beyond its previous limits as a hybrid form, using the medium to create an entirely new dance space.
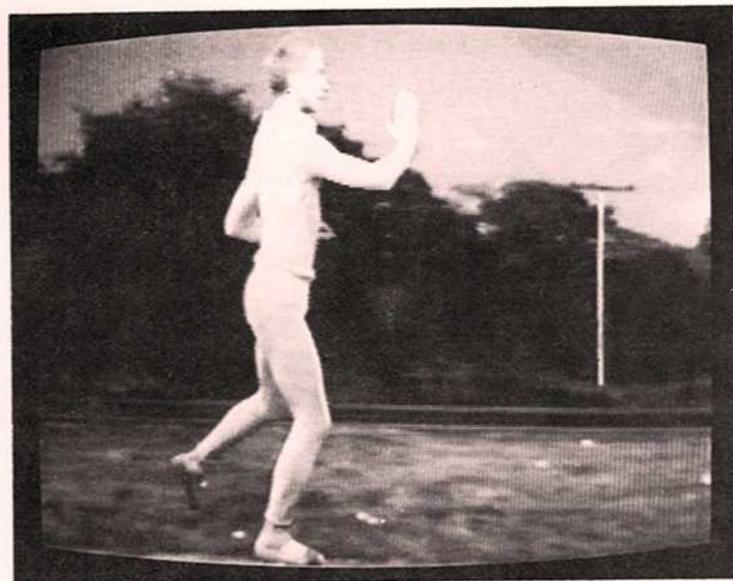
CHARLES ATLAS and MERCE CUNNINGHAM

Joints (1971) 12 min. Color. Silent. (Super 8 film)
TV Rerun Movies (1972) 25 min. Color. Silent. (Super 8 film)
*Walkaround Time (1973) 48 min. Color. (16 mm film)
Westbeth (1974) 32 min. B&W
Blue Studio: Five Segments (1975) 16 min. Color. Silent
Squaregame Video (1976) 27 min. Color
Fractions I & II (1977) 33 min. B&W and Color
Torse (1977) 55 min. Color. (16 mm film, two-screen)
*Locale (1979) 30 min. Color. (16 mm film)
*Roamin' I (1979) 15 min. B&W and Color. (16 mm film)
*Channels/Inserts (1981) 32 min. Color. (16 mm film)
Exchange (Work-in-progress) Color. (16 mm film)

CHARLES ATLAS

Cartridge Lengths and Long Shots (1970) 25 min. Color. Silent. (Super 8 film)
Vegetable Show (1971) 10 min. Color. Silent (Super 8 film)
Mayonnaise, Number One (1973) 12 min. Color. Silent. (16 mm film)
Circus Band March (1974) 3 min. Color
Douglas Dance (1974) 9 min. B&W. Silent. (Super 8 film)
Grand Dance of the Jolly Three (1974) 8 min. B&W and color. (Super 8 film)
Heebie Jeebies (1974) 1 min. Color. Silent
Vertige (1980) 10 min. Color
Double Dunn (1981) 15 min. Color. (Two-channel)
More Men (1982) 90 min. Color. (Two-channel)
Decibel Diary (1983) 30 min. Color. (16 mm film)
Secret of the Waterfall (1983) 29 min. Color. In collaboration with Douglas Dunn

*Available in both film and videotape

Media Burn (1975) U.S.A. By Ant Farm: Chip Lord, Doug Michels, and Curtis Schreier. Executive producer: Tom Weinberg. With Doug Hall.

25 min. Color. Sound. Rental $50.00 / Sale $200.00.

One of the first objectives of many video artists was to address the subject of television: its pervasive influence and its enforced one-way communication. Ant Farm was a multimedia collective based in San Francisco from 1968 to 1978, whose founding members—Chip Lord, Doug Michels, and Curtis Schreier—have practiced architecture. Media Burn, their best-known work, is less a record of an event staged by Ant Farm on July 4, 1975, than a commentary on media coverage of news events and the television viewing experience. The event consisted of two Ant Farm members driving the "Phantom Dream Car," a redesigned 1959 Cadillac El Dorado, through a pyramid of burning TV sets. Souvenirs were sold before the event began, bystanders were interviewed, and an "artist-President" delivered a speech on media control in an uncanny impersonation of John F. Kennedy.

Ant Farm staged its event with ingenuity and humor, creating a striking image that has become a classic symbol of cultural anarchy. This tape is framed by opening and closing montages of local newscasters reporting on Media Burn with obvious bemusement. Juxtaposing their thorough and elaborate coverage with brief news snippets, Ant Farm offers a glimpse of the superficiality of Media Burn's coverage. Ant Farm's objective is to satirize the news media's thirst for sensational events such as this one, which incorporates violence and splashy visuals. The tape employs every possible broadcast convention: closed-circuit television footage of the controls in the Phantom Dream Car parodies space-flight coverage; instant replays and slow-motion photography of the actual brief moment of impact satirize sports and action news coverage. Finally, Media Burn draws attention to the enforced passivity of the television viewing experience, a passivity against which it rebels by asking the question, "Haven't you ever wanted to put your foot through your television set?"

ANT FARM

Ant Farm's Dirty Dishes (1971) 14 min. B&W (Not in distribution)
Johnny Ramao in Performance (1971) 4 min. B&W (Not in distribution)
From the Warehouse Tapes (1971) 7 min. B&W (Not in distribution)
The Opening (1972) 20 min. B&W
Architectural Tapes (1972) 30 min. B&W
4*2* Maro (1973) 25 min. Color. With 2020 Vision
Art Stars in Hollywood: The Deccadance (1974) 52 min. B&W. In collaboration with Willoughby Sharp and Megan Williams
Art Stars Interviews (1974) 60 min. B&W
The Cadillac Ranch Show (1974) 25 min. B&W and color. Reedited for television, 14 min.
Media Burn (1975) 25 min. Color. Reedited for television, 16 min.
Off-Air Australia (1976) 30 min. B&W and color
The Eternal Frame (1976) 22 min. B&W and color. In collaboration with T. R. Uthco

Out of the Body Travel (1976) U.S.A. Written, directed, and narrated by Richard Foreman. Produced for the American Dance Festival. Photographed by Babette Mangolte. Performed by the students of the American Dance Festival.

43 min. B&W. Sound. Rental $75.00 / Sale $275.00.

Richard Foreman is an experimental playwright/director who has directed his own Ontological-Hysterical Theater in New York beginning in 1968. He has produced numerous plays in the United States and abroad. Foreman's theatrical work focuses on the relationship that exists between text and visuals; visual elements and spoken texts often seem disparate, only to reconnect. He has defined his work as "about a visual tension which is resolved by saying something or a verbal tension which is resolved by showing something." He uses loud buzzers, thuds, and other heavy noises to startle the audience and to add complexity to what he considers to be the blandness of the English language. Foreman's work primarily questions how theater is made, how we perceive our environments, and how things work. He has also translated his work into video and film.

Out of the Body Travel is a theater piece in which Foreman substitutes the frame of the video camera for the proscenium arch of the stage, creating scenes that are more intimate and abstract than those that he rigidly orchestrates on stage. The loosely structured narrative, delivered by Foreman in his deep, dramatic voice, concerns "a young woman who finds herself in a library surrounded by the relics of culture, and her problems in confronting an invisible audience that waits to see her performing a presentation of her own imagining and the imagining of others." The tape is constructed as a series of tableaux in which the camera remains stationary as different elements are manipulated in and out of the frame. Foreman flattens the video space, and then divides it with string to create a false perspective. He structures the action with several elements that relate to the experience of learning: books (the "relics of culture") litter each scene, their pages laid open in a delicate way to obliterate the action; the protagonist (according to Foreman's narration) learns certain words by using them in sentences. She is constantly being hit with a pillow, as if she is being beaten into response, while a buzzer and metronome dictate the rhythm. As the scene progresses from the library to outdoor environments, the action touches on themes of director-actor and teacher-student relationships, and of ritual.

Out of the Body Travel is very stylized theater. The actors are not so much characters as props in a series of still lifes. Foreman choreographs their action so that limbs, faces, books, and other props all converge to form visual wholes. He himself appears enigmatically at the end, concluding his drama with a veiled explanation: "That happened to me once, many years ago. It never happened again."

RICHARD FOREMAN

Out of the Body Travel (1976) 43 min. B&W
City Archives (1978) 29 min. Color

Gary Hill Program (1978–1983) U.S.A.
Windows (1978) 8 min. Color. Silent
Sums and Differences (1978) 8 min. B&W
Ring Modulations (1978) 4 min. Color
Around and About (1980) 5 min. Color
Processual Video (1980) 11 min. B&W
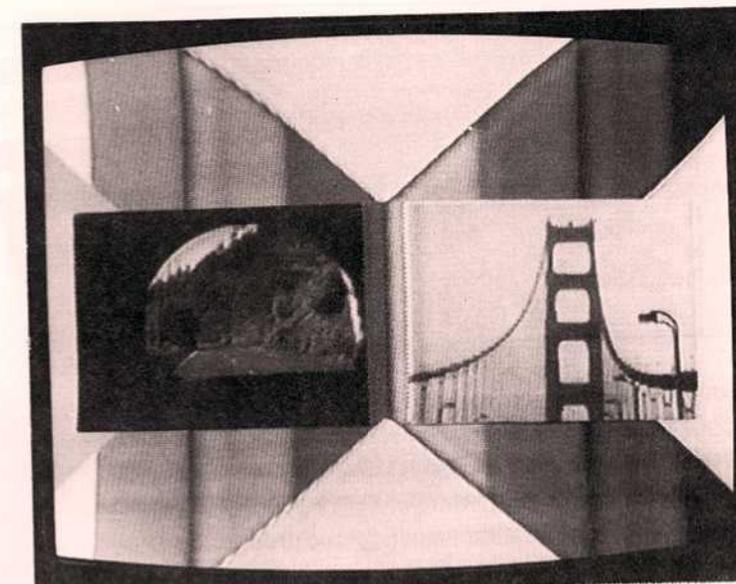*Primarily Speaking* (1983) 20 min. Color

Total program: 56 min. B&W and color. Rental $75.00 / Sale $300.00.

Primarily Speaking

Gary Hill began working in video in 1973. Before that he was primarily a sculptor. His videotapes have made a significant progression, from explorations of synthesized imagery to more recent studies of the relationship between imagery and text.

This program of tapes displays the diversity of Hill's work and his shift from silent imagery to an emphasis on the relationship of words and objects. *Windows* is a visual exercise in which Hill uses the image of windows in a dark room as the primary motif, which he then "colorizes," superimposes, and transforms into a purely abstract set of geometric shapes. *Sums and Differences* is an examination of sound and image. Hill uses three musical instruments and their sounds to create a musical/visual composition. He begins by introducing the three elements, and then accelerates their interplay with special effects, building a crescendo of flashing images and synthesized sound. In *Ring Modulation*, Hill divides the screen into a triptych to further explore sound/visual correlation. One segment contains a computer-generated spinning ring; another a "colorized" view of Hill's hands bending a piece of metal wire into a circular shape; and the third, a close-up of his hands.

The last three tapes in this collection explore the interrelationship of text and imagery. In *Around and About*, Hill constructs an interplay of text and images that is directed to the viewer. Depending on how it is read, his monologue could be addressed either to one person or to an entire audience, creating an ambiguity that is underscored by the imagery. Hill uses a divided screen to animate objects—such as a lamp, a ruler, a cement wall, or several coats hanging from a door. In *Processual Video*, Hill reads a text over a very simple image—a rotating line against a black background. Hill's text becomes increasingly abstract, relating horizontal/vertical contexts to the moving line; for instance, a horizontal line is related to the ocean and a diagonal line to a story about skiing on a mountain.

The text of *Primarily Speaking* is composed of a series of idioms, each of which relates to the phrase before. A two-channel piece orchestrated on a single screen, *Primarily Speaking* articulates many of Hill's concerns. Hill uses common phrases from everyday speech, such as "of course there's an ulterior motive," and interweaves a synthesized voice with a collection of images—a suitcase moving across the screen, hands pulling on a belt, and close-ups of a mouth's expressions. The tape thus contains several dialogues, including the interaction of the images of the opposing screens, and that between the text and the objects on the screens. Hill constructs an elusive narrative that derives its strength from its ambiguous intent.

GARY HILL

Rock City Road (1974) 12 min. Color. Silent
Mirror Road (1976) 7 min. Color. Silent
Bits (1977) 3 min. Color. Silent
Bathing (1977) 4 min. Color. Silent
Electronic Linguistics (1977) 4 min. B&W
Windows (1978) 8 min. Color. Silent
Sums and Differences (1978) 8 min. B&W
Ring Modulation (1978) 4 min. Color
Elements (1978) 2 min. B&W
Primary (1978) 2 min. Color
Mouthpiece (1978) 1 min. Color
Objects with Destinations (1979) 4 min. Color. Silent
Picture Story (1979) 7 min. Color
Soundings (1979) 17 min. Color
Equal Time (1979) 4 min. Color
Commentary (1980) 1 min. Color
Black/White/Text (1980) 7 min. B&W
Around and About (1980) 5 min. Color
Processual Video (1980) 11 min. B&W
Videograms (1980-81) 14 min. B&W
Primarily Speaking (1981-83) 20 min. Color
Happenstance (Part One of Many Parts) (1983) 6 min. B&W

Health Care: Your Money or Your Life (1978) U.S.A. Produced by Jon Alpert and Keiko Tsuno for Downtown Community Television Center (DCTV) with the Television Laboratory at WNET/Thirteen. Directed and narrated by Alpert. Photographed and edited by Alpert and Tsuno. Assistant producers: Karen Ranucci and Victor Sanchez.

60 min. Color. Sound. Rental $75.00 / Sale $275.00.

Downtown Community Television Center (DCTV) was established in 1972 by Jon Alpert and Keiko Tsuno in New York's Chinatown. Since its inception as a small community organization and video collective, it has become a significant center for the production of independent documentaries that have been broadcast on public and network television.

In 1974 Alpert and Tsuno were the first American journalists to be invited to Cuba since the 1959 revolution. There they made *Cuba: The People*. DCTV went on to make *Chinatown: Immigrants in America*, a powerful depiction of the neighborhood where they live and work; *Vietnam: Picking up the Pieces*, which they made as a consequence of their trip to Vietnam as the first American journalists allowed in the country since the fall of Saigon; and *Third Avenue: Only the Strong Survive* (1981), a portrait of people who live along New York City's Third Avenue.

Health Care: Your Money or Your Life is a disturbing investigation of the disasterous state of health care in this country. Alpert and Tsuno spent six months shooting in two Brooklyn hospitals: Kings County Hospital, a city-run, overcrowded, and understaffed institution; and Downstate Medical Center, a well-financed private hospital. *Health Care* documents the priority of medical research over proper health care for the individual; the irony of financial-aid cuts to preventive medicine programs in order to keep overcrowded hospitals open; the role of Blue Cross and Medicare in worsening these conditions; and the paradox of a multimillion-dollar pharmaceutical industry in a country where many cannot afford adequate health care. At Kings County, which has "the busiest emergency room in the world," DCTV captures harrowing scenes of staff members trying to save lives with equipment that is outdated and malfunctioning, and of an outpatient clinic with a five-month waiting period for an appointment. They deftly juxtapose these scenes with Downstate, where an impressive new research division is under construction and where one has to be recommended by a staff doctor in order to be admitted.

In *Health Care* information is presented in a direct, fast-paced style that takes its cue from broadcast television: the narration summarizes the action, and visuals support the commentary. DCTV's interview technique is unabashedly straightforward, eliciting very candid responses. The overall impact of the tape is both informative and riveting. As one patient puts it: "Health care? For whom? For the rich it is; for the poor it's not."
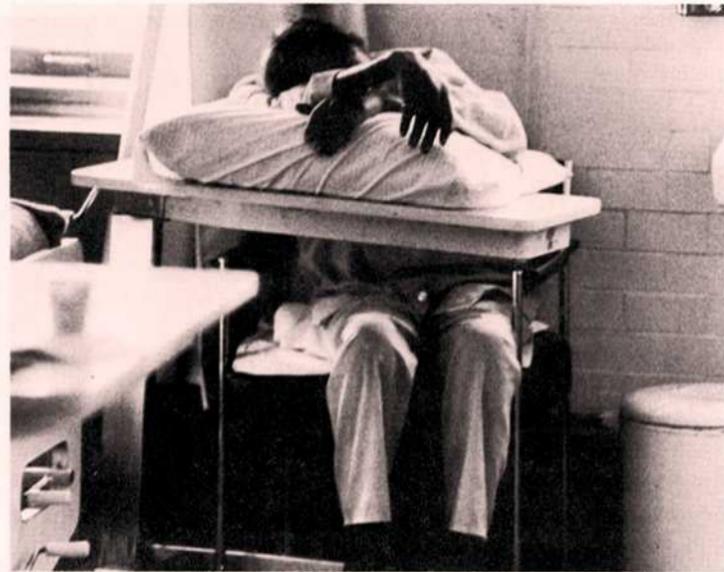
JON ALPERT and KEIKO TSUNO: DOWNTOWN COMMUNITY TELEVISION CENTER (DCTV)

Cuba: The People, Part I (1975) 60 min. Color. *Part II* (1976) 25 min. Color
Chinatown: Immigrants in America (1976) 60 min. Color.
Vietnam: Picking up the Pieces (1977) 60 min. Color
Health Care: Your Money or Your Life (1978) 60 min. Color
Fidel Castro Comes to New York (1979) 35 min. Color
War in Nicaragua (1979) 30 min. Color
Third Avenue: Only the Strong Survive (1980) 58 min. Color
Southeast Asia: Cambodia-Vietnam-China (1980). Part I, 30 min. Color. Part II, 30 min. Color
El Salvador: Nowhere to Run (1981) 25 min. Color
Invisible Citizens—Japanese Americans (1983) 57 min. Color

Pictures of the Lost (1978) U.S.A. By Barbara Buckner. 23 min.
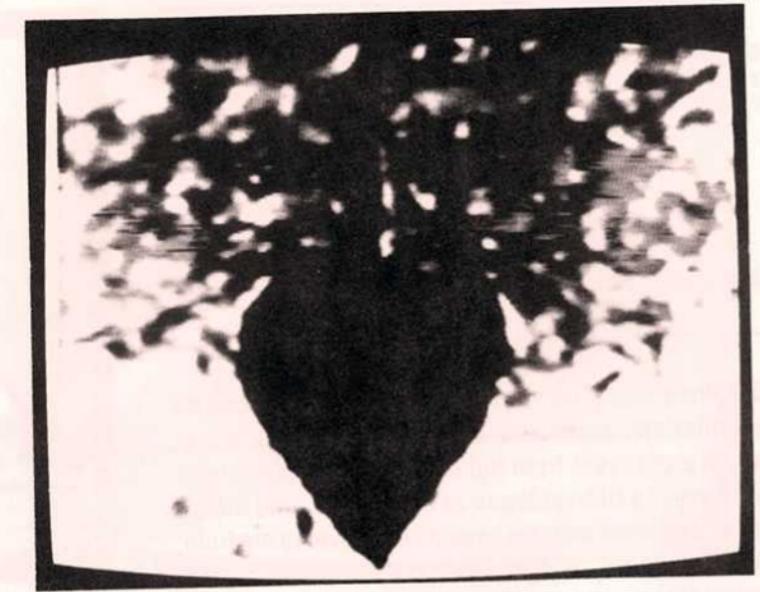**Hearts** (1979) U.S.A. Barbara Buckner. 12 min. Color.

Total program: 35 min. Color. Silent. Rental $50.00 / Sale $250.00.

Hearts

Barbara Buckner's videotapes convey a personal iconography of enigmatic, abstract images. Although Buckner employs electronic tools to manipulate her images, her work is based on a romantic vision and spiritual thought. This sets it apart from the work of those artists who use the electronic signal as an end in itself.

She structures *Pictures of the Lost* in twenty-two movements. These are identified by titles that are suggestive, yet not definitive: "To The Gates," "Stranger in the Beloved," "Curtain and Hemisphere." Each picture, which ranges from a few seconds to several minutes, is an intense visual exercise, described by Buckner as "light/energy transmissions which depict contagious states of spiritual enfoldment." Buckner structures these movements with intuitive rhythms. She takes each image, saturates it so that it expands with intense color, pauses, and then returns it to its original state. While many of the images are purely abstract, others serve as glimpses of identifiable images thereby creating a tension between abstraction and reality.

Hearts is a dynamic work that goes beyond *Pictures of the Lost* in terms of its more sophisticated technology. The central image is a heart-shaped fruit that serves as both a window on other imagery and a separate shape that pulsates on the screen. While the piece operates on the level of pure abstraction, Buckner's use of this heart shape and of kinetic bursts of synthesized imagery make it a powerful romantic metaphor.

The sensuality of the images within an ambiguous space reveals a lyrical style that relates closely to the film work of Stan Brakhage. Like Brakhage, Buckner does not use sound in her work, thereby giving it an inward, contemplative quality that underscores the authority of the imagery. These are personal works; they are seductive, drawing viewers into the silent, exquisite visuals and putting them into a meditative state of mind.

BARBARA BUCKNER

"Collected Works" (1973–76) 156 min. B&W and Color. Silent
"Collected Works" (1977) 36 min. Color. Silent
  Mese. 2 min.
  Waters. 2 min.
  The Blue. 3 min.
  Gathering In. 3 min.
  Mast. 2 min.
  Grace. 6 min.
  Body. 3 min.
  Night. 2 min.
  Lamb. 2 min.
  Landscapes. 2 min.
  A Table. 2 min.
  Axis. 3 min.
  Hours. 3 min.
  The Men. 3 min.
  Image of the Kingdom. 1 min.
Pictures of the Lost (1978) 23 min. Color. Silent
"Collected Works" (1978) 11 min. Color. Silent
Hearts (1979) 12 min. Color. Silent
Heads (1980) 6 min. Color. Silent
The Golden Pictures (1980) 6 min. Color. Silent
Millenia (1981) 5 min. Color. Silent
Greece to Jupiter: It's a Matter of Energy (1982) 5 min. Color. Silent
Analogs (1983) 30 min. Color. (Two-channel)

Chott el-Djerid (A Portrait in Light and Heat) (1979) U.S.A. By Bill Viola. Produced by the Television Laboratory at WNET/Thirteen. Production assistant: Kira Perov.

28 min. Color. Sound. Rental $75.00 / Sale $300.00.
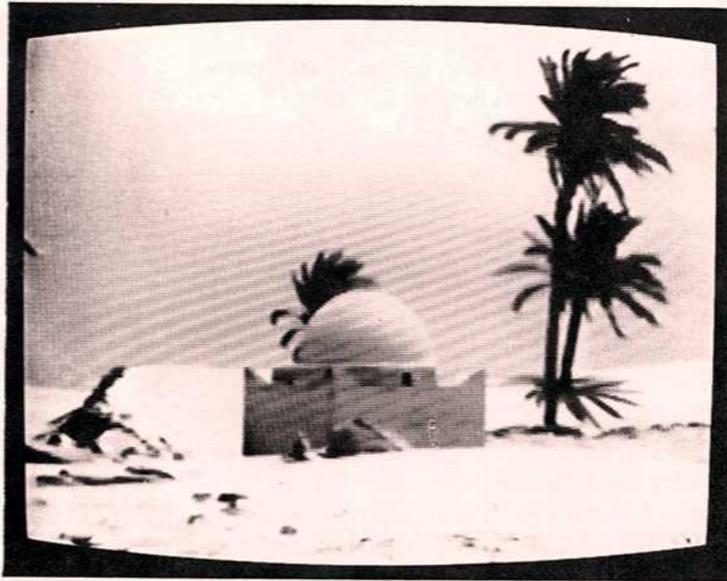
Bill Viola has created multilayered videotapes and installations since the early 1970s. Viola's work, which progresses from tightly structured, perceptual exercises to rich tableaux of light, color, and movement, explores intrinsic aspects of the video medium: the way it reacts to light, heat, water, and movement. According to Viola: "My goal is to produce audiovisual compositions in time using the language of experience, the sounds and images of the real world as collected on videotapes.... In the visual sense, my video works are more related to music than the printed word. They are visual poems, allegories in the language of subjective perception, open to diverse individual interpretation, yet each thematically expressing specific concepts that derive from everyday life experience."

In *Chott el-Djerid*, Viola explores the way the electronic eye reacts to extreme heat, creating waves of impressionistic imagery, and to extreme light, diffusing and obliterating the visuals. He taped in the snow fields of Saskatchewan, Canada, and central Illinois, and in the Sahara desert of Tunisia. Enigmatic and textural, *Chott el-Djerid* begins with vistas of all-encompassing white snow punctuated by an occasional farm house. Viola balances this imagery with the expansive space of the desert, delineated by the line of a sharp horizon, thus creating an analogy between these two polar environments. By using a telephoto lens in the extreme heat, Viola transforms the Sahara into a series of mysterious, ever-moving compositions evocative of the "colorized" effects of synthesized video. The telephoto lens foreshortens and distorts the scale so that objects and their relationship to one another become ambiguous. The heat waves produce a fluid effect in which figures emerge and disappear in the whiteness as if moving in and out of water. While the camera remains still, the imagery continuously undulates. The natural sound of the desert wind creates a tension with the stationary camera, as well as with spatial relationships: through Viola's telephoto lens, we see cars approaching on a road long before we hear their motors. The pacing of the tape corresponds to the viewer's attention span; each image is held for a length of time analogous to that spent looking at a painting on a gallery wall.

BILL VIOLA

Wild Horses (1972) 15 min. B&W. (Not in *Tape I* (1972) 10 min. B&W. (Not in distribution)
Passage Series (1973) 15 min. B&W. (Not in distribution)
Level (1973) 8 min. B&W. (Not in distribution)
Cycles (1973) 8 min. B&W. (Not in distribution)
Eclipse (1974) 22 min. B&W. (Not in distribution)
"August '74" (1974) 18 min. Color. (Not in distribution)
  Instant Breakfast. 7 min. Color
  Olfaction. 6 min. Color
  Recycle. 5 min. Color
Information (1973) 30 min. Color
"Red Tape" (1975) 30 min. Color
  Playing Soul Music to My Freckles. 4 min.
  A Non-Dairy Creamer. 6 min.
  The Semi-Circular Canals. 8 min.
  A Million Other Things. 2. 5 min.
  Return. 7 min.
Migration (1976) 7 min. Color
"Four Songs" (1976) 35 min. Color
  Junkyard Levitation. 5 min.
  Songs of Innocence. 11 min.
  The Space Between the Teeth. 9 min.
  Truth Through Mass Individuation. 10 min.
"Memory Surfaces and Mental Prayers" (1977) 27 min. Color
  The Wheel of Becoming. 7 min.
  The Morning After the Night of Power. 10 min.
  Sweet Light. 10 min.
Memories of Ancestral Power (The Moro Movement in The Soloman Islands) (1978) 36 min. Color
Palm Trees on the Moon (1978) 22 min. Color
Chott el-Djerid (A Portrait in Light and Heat) (1979) 28 min. Color
"The Reflecting Pool (Collected Work 1977–80)" (1977–80) 61 min. Color
  The Reflecting Pool (1977–79) 7 min.
  Moonblood (1977–79) 13 min.
  Silent Life (1979) 14 min.
  Ancient of Days (1979–81) 12 min.
  Vegetable Memory (1978–80) 15 min.
Hatsu-Yume (First Dream) (1981) 56 min. Color
Reasons for Knocking at an Empty House (1983) 19 min. B&W

One Way (1979) U.S.A. By James Byrne.

8 min. B&W. Sound. Rental $35.00 / Sale $150.00.
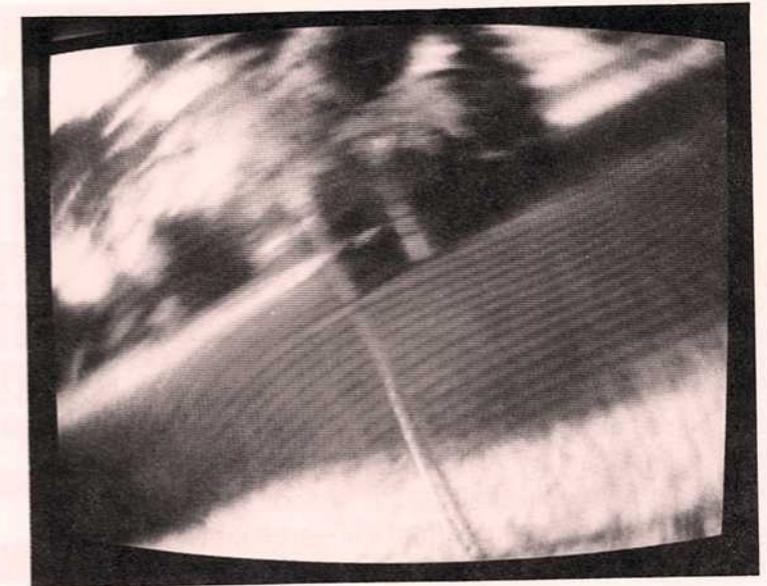
James Byrne's early videotapes and installations are reflexive perceptual exercises, influenced by the psychological explorations of Peter Campus. In these works, Byrne used himself as a prop to confront the viewer, emphasizing a strong physicality and an aggressive attitude. For his installation *Number Five* (1976), the viewers were asked to lie down on the floor under a monitor that featured Byrne throwing a tennis ball at the camera (and the viewer), sometimes hitting the lens. In *Works for Broadcast*, Byrne produced a series of commerical spots for local television in Minneapolis designed to confront unsuspecting viewers; one featured him jumping up and hanging from the camera.

One Way is an extension of these early works. It is also a precursor of his more recent projects, in which he explores his environment with the camera, combining fluid handheld camerawork with music and impressionistic imagery. In *One Way*, Byrne examines the preciousness of the video camera. The tape begins with the camera scraping along a fence, making a harsh, metal-on-metal sound. Byrne bumps his camera into trees, uses it to push rocks along the ground, scrapes peeling paint off a metal surface with the lens, and runs it along a wire fence. Under his direction, it careens comically into a "One Way" sign.

By treating his camera like a worthless object, Byrne challenges our preconceptions of how one handles a piece of expensive equipment. He uses his camera as an instrument to create sound and as an extension of his arm to sense his surroundings. Thus, the built-in microphone, which often unintentionally amplifies the videomaker's movement, creates an audio equivalent of the camera's movement. By turning his camera sideways, Byrne reorients the viewer's sense of gravity. The proximity of his camera to these objects abstracts them into textural surfaces and transforms them into rhythmic sounds. In *One Way*, Byrne sensually explores his environment by literally feeling it with his camera.

JAMES BYRNE

Horizontal Limitations (1972) 3 min. B&W
Stairs (1972) 5 min. B&W
An Everyday Tape (1973) 2 min. B&W
Surfaces (1973) 3 min. B&W
Unison (1973) 8 min. B&W
Vision (1973) 6 min. B&W
Wavelength (1974) 3 min. B&W
Handheld II (1974) 7 min. B&W
Both (1974) 4 min. B&W
Translucent (1974) 5 min. B&W
Tangent (1975) 7 min. B&W
Series 29 (1975) 14 min. B&W
Works for Broadcast (1977) 4 min. B&W
Do You Have Any Identification? (1977) 9 min. B&W
Lens Activity (1978) 3 min. B&W
Four Square (1978) 14 min. B&W
Axilla (1978) 5 min. B&W
I like Mechanics Magazines (1978) 7 min. B&W
One Way (1979) 8 min. B&W
of Water, of Place (1980) 9 min. Color
Tikala Soom (1981) 23 min. Color
...desire always falls back to earth... (1982) 4 min. Color
...this fountain is a field of fire... (1982) 7 min. Color
...looks never ending... (1982) 6 min. Color
...several dreams final in nature... (1982) 7 min. Color
...a detour led me to this... (1983) 5 min. Color

Presumed Innocent (1979) U.S.A. By Claude Beller and Stefan Moore. Produced by TVG Documentary Arts Project and the Television Laboratory at WNET/Thirteen. Photographed by Beller. Sound by Victor Sanchez. Edited by Moore.

60 min. B&W. Sound. Rental $75.00 / Sale $350.00.

Presumed Innocent, made by Stefan Moore (see *The Irish Tapes* [1972]) and Claude Beller, founders of the TVG Documentary Arts Project, examines the detention center at Rikers Island, New York, where 2,000 inmates—who cannot afford bail—are housed. The opening statement of the tape notes that these men, whose average stay is three months—although some have remained for as long as two years—"have not been convicted of the charges against them." Taking as their central issue the injustice of detaining these men at length, Beller and Moore examine the ineffectiveness and economic discrimination of the bail system that produced this situation as well as the miserable conditions that these men must endure. They interview numerous inmates, guards, judges, lawyers, and correction officials. The response they get is unanimous: the system doesn't work.

Beller and Moore were given unprecedented access in making *Presumed Innocent*. They provide an intimate view of the daily routine at Rikers: the morning lock-out, the random searches, the arrival of new inmates, the visiting hours, and the evening lock-in. They capture details of the inhumane conditions, from overcrowding and oppressive noise levels to the fights and suicides. They also establish the fact that those who go to trial from prison, as opposed to those who are released on bail, are more likely to be convicted. Finally, the image they construct consists of an overtaxed corrections and legal system where, as one lawyer puts it, "the judges are diminishing courts to arenas" of plea bargaining.

Presumed Innocent has been used to support bail reform legislation and was important in exposing to the public the conditions of Rikers Island—conditions which, due to financial cutbacks, have only worsened.

CLAUDE BELLER and STEFAN MOORE

March Against Racism—Boston 1974 (1975)
20 min. Color
Turning Points (1978) 30 min. Color. (16 mm film)
A Man's Place (1979) 25 min. Color. (16 mm film)
Presumed Innocent (1979) 60 min. B&W
A Complicating Factor (1981) 45 min. Color
  (16 mm film)
Trouble on Fashion Avenue (1982) 60 min. Color
  (16 mm film)

*Available in both film and videotape

Sunstone (1979) U.S.A. By Ed Emshwiller. Computer animation by Alvy Ray Smith, Lance Williams, and Garland Stern at the New York Institute of Technology.

3 min. Color. Sound. Rental $50.00 / Sale $150.00.

Ed Emshwiller began his artistic career as a painter and science fiction illustrator. After a decade of experimental filmmaking, he began working in video in the early 1970s, his first videotapes being explorations of synthesized imagery combining dance and fantasy. Computer animation, in which he "paints with a digital palette," is the culmination of his experience as a painter and filmmaker, and is the ideal medium for his fantastic and surreal imagery. The most recent and technically advanced of his animated tapes is *Sunstone*, which was made over a period of eight months at the New York Institute of Technology (NYIT), where one of the world's most advanced computer-animation systems is housed. *Sunstone* is a pivotal work in computer-generated video and a highly sophisticated exploration of the three-dimensionality possible on the video screen.

The tape begins with a gray, rocklike surface on which a round sun face emerges. It opens very realistic eyes, and smiles. The sun's facade cracks, and brilliant colors radiate from its head with extraordinary intensity. In a surrealistically stunning display of high technology, this face then appears on one side of a rotating cube whose other surfaces feature moving or still video images. Zooming in on one of the stills, Emshwiller presents an electronic landscape in which a walking figure becomes a rainbow-colored series of outlines.

While *Sunstone* is a remarkable example of the three-dimensional animation that can be accomplished by using computers, it goes beyond technology as an end in itself. Emshwiller's imagery evokes Marshall McLuhan's theory of "cool" (the cool gray rock surface) and "hot" media (the bright, pulsing orb). By using the universal image of the sun, initially etched in stone and then a cubelike satellite revolving in space, he recapitulates a variety of artistic mediums. Emshwiller's walking figure, frozen in a series of stills, is subtly reminiscent of Eadweard Muybridge's photographic motion studies, and, by extension, Marcel Duchamp's painting *Nude Descending a Staircase*. *Sunstone's* multidimensional palette fondly refers to earlier art and celebrates the future of electronic art.

ED EMSHWILLER

Images (1971) 30 min. Color
Computer Graphics #1 (1972) 17 min. Color. (Short version titled *Thermogenesis* [1972] 12 min. Color)
Scape-mates (1972) 29 min. Color
Positive Negative Electronic Faces (1973) 30 min. B&W. In collaboration with Tony Bannon
Pilobolus and Joan (1974) 58 min. Color
Crossings and Meetings (1974) 23 min. Color
Inside Edges (1975) 16 min. B&W
Family Focus (1975) 59 min. Color
New England Visions Past and Future (1976)
  29 min. Color. In collaboration with William Irwin Thompson
Collisions (1976) 4 min. Color
Self-Trio (1976) 8 min. Color
Sur Faces (1977) 59 min. Color
Dubs (1978) 24 min. Color
Sunstone (1979) 3 min. Color
Eclipse (1982) 16 min. Color

"Travels" (1979–1980) U.S.A. By Shalom Gorewitz.
Measures of Volatility (1979) 6 min.
El Corandero (1979) 5 min.
Excavations (1979) 5 min.
Autumn Floods (1979) 6 min.
Delta Visions (1980) 5 min.

Total program: 27 min. Color. Sound. Rental $50.00 / Sale $200.00.

El Corandero

Shalom Gorewitz creates textured, expressionistic videotapes that relate visually to abstract painting. He has a distinct handheld camera style that exemplifies his response to the environments he is taping. Gorewitz then "colorizes" and layers this material, using an image processor like a musical instrument. The Abstract Expressionist's emphasis on gestural brushstrokes and the role of the artist as an individual is related to the central concerns of Gorewitz's work. His videotapes have the energy of action paintings.

"Travels" explores five different environments, and Gorewitz creates a sensual impression of each location as well as an overall feeling of search and movement. Each tape is a collage of colorful imagery, and provides a distinct mood. In *Measures of Volatility*, Gorewitz constructs an image of mobility that reflects on American scenes. Turnpikes, trucks, urban street scenes, and distant city skylines are combined to create a frenetic view of American life. *El Corandero*, which was taped in Spain, begins with frozen, brushstroke images of water, heightened by a rush of water sounds. It moves from an elusive nocturnal landscape to scenes of villages evocative of a remote past. In *Excavations*, Gorewitz uses a more direct narrative approach to portray the modernizing of Israel. Juxtaposing imagery of ruins with scenes of planting and harvesting, he employs a divided screen as a motif. The images become bands of different colors and patterns, providing a glimpse of the myriad possibilities for transforming any given image with the synthesizer. In *Autumn Floods*, Gorewitz constructs a global view of New York City by using a fish-eye lens. Concentrating on the grid structures and tunnels that define the perimeters of the city, he creates a colorful, rotating orb that distorts our sense of gravity. *Delta Visions* is an impressionistic essay of water and texture, created with Florida imagery. Gorewitz echoes the flatness of the landscape in his two-dimensional series of color-saturated tableaux. He weaves together tropical elements, such as palms and flamingos, with a hypnotic, intermittent soundtrack.

Gorewitz's style ranges from aggressive to introspective. While most of his videotapes are purely impressions, others, such as his more recent *U.S. Sweat* (1982), center on political concerns. Gorewitz's use of sound provides an audio equivalent to his imagery. He layers natural sounds that evoke images in themselves, and extends these with moments of silence, creating an audio-visual dialogue that underscores the personal nature of his work.

SHALOM GOREWITZ

Seven Events (1977) 10 min. Color
Moly (1978) 10 min. Color
Parataxis (1978) 9 min. Color
Measures of Volatility (1979) 6 min. Color
El Corandero (1979) 5 min. Color
Excavations (1979) 5 min. Color
Autumn Floods (1979) 6 min. Color
Delta Visions (1980) 5 min. Color
U.S. Sweat (1982) 16 min. Color
Process Studies (1982) 7 min. Color
Subatomic Babies (1983) 7 min. Color

Steina and Woody Vasulka Program (1980–1981) U.S.A.
Cantaloup (1980) Produced by Steina in collaboration with Jeffrey Schier and Woody Vasulka for the Television Laboratory at WNET/Thirteen. 28 min. Color
Artifacts (1980) By Woody Vasulka. 22 min. Color
*In Search of the Castle* (1981) By Steina and Woody Vasulka. 12 min. Color

Total program: 62 min. Color. Sound. Rental $75.00 / Sale $275.00.

Artifacts

Steina and Woody Vasulka are pioneers of computer-generated video art. Steina, who is from Iceland, trained to be a violinist; Czechoslovakian-born Woody studied engineering and worked in film. In 1971 the Vasulkas founded The Kitchen, a small electronic-media theater in New York that has since become a major avant-garde center for video, performance, music, and dance. Several years later, in collaboration with Jeffery Schier, they developed the Digital Image Articulator, a complex digital computer that is central to the production of their work.

The primary aspect of the Vasulkas' work is its technical innovation. Many of their tapes serve as explanations of their pioneering techniques. While they have created many works together, they also work on their own separate productions. (Steina produces individual works under her first name.) *Cantaloup* is Steina's document/essay about the design, construction, and use of the Digital Image Articulator. The tape was made when the Vasulkas and Schier were eighteen months into the design of this device. Like the image processor designed by Dan Sandin (see *Spiral PTL* [1981]) the Digital Image Articulator (or Imager) was designed specifically for the purpose of studying "real-time" video image performance. Steina's casual explanations of the machine are heard as we see the digital effects that she creates using the spherical shape of a cantaloup as an image source. She describes the varying sizes of pixels (picture elements), the possibilities of multiplying the images, the layers (or slices) of color and tone that can be derived from one image, and the advantages of storing imagers in the computer memory.

Artifacts, by Woody, continues defining the potential of the Imager. "Artifacts" refers to those images produced specifically by Woody, and those arrived at by chance through experimentation, establishing a collaboration between man and machine. He manipulates an image of a sphere into myriad colors, pixels, and grids, and transforms the image of his own hand until it takes on a magical, surreal quality.

When the Vasulkas take their technical innovations out of the studio, they add a startling dimension to their imagery. *In Search of the Castle* is an essay on exploration that combines Steina's abstraction of real images and Woody's digital effects. The imagery was taped from a car in New Mexico, where the Vasulkas now live. Steina taped the landscape reflected in a sphere—a theme of her recent work—that provides a distorted, circular image. As they drive through the flat landscape, we see the Vasulkas in combination with their environment, moving through it as if searching. Encapsulated in this computer globe, the Vasulkas' imagery of America is revealed to us as an electronic journey.
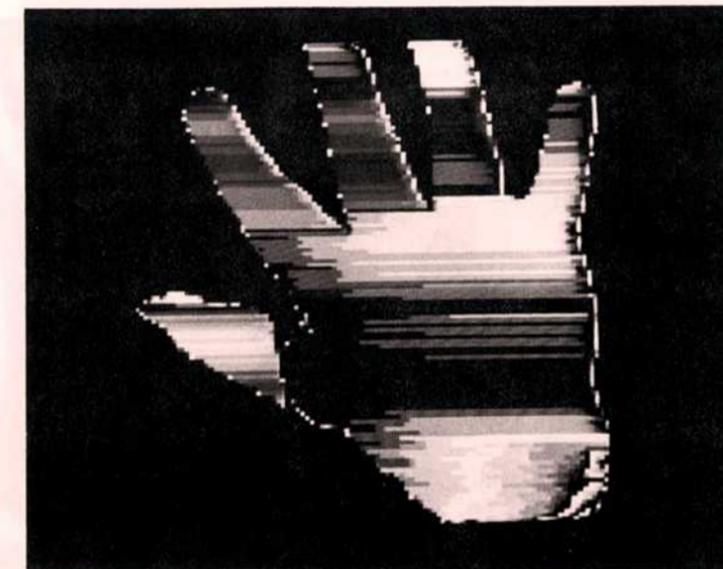
STEINA

From Cheektowaga to Tonawanda (1975) 36 min. Color / *Signifying Nothing* (1975) 15 min. B&W / *Sound and Fury* (1975) 15 min. B&W / *Switch!Monitor!Drift!* (1976) 50 min. B&W / *Snowed Tapes* (1977) 15 min. B&W / *Land of Timoteus* (1976) 15 min. Color / *Flux* (1977) 15 min. Color / *Violin Power* (1970–78) 10 min. Color / *Cantaloup* (1980) 28 min. Color / *Urban Episodes* (1980) 9 min. Color / *Selected Treecuts* (1980) 10 min. Color / *Exor* (1980) 4 min. Color / *South-Western Landscapes* (1982) 18 min. Color

WOODY VASULKA

Explanation (1974) 12 min. Color / *Reminiscence* (1974) 5 min. Color / *C-Trend* (1974) 10 min. Color / *The Matter* (1974) 4 min. Color / *Artifacts* (1980) 22 min. Color / *The Commission* (1983) 45 min. Color

STEINA and WOODY VASULKA

Sketches (1970) 27 min. B&W / *Calligrams* (1970) 12 min. B&W / *Sexmachine* (1970) 6 min. B&W / *Tissues* (1970) 6 min. B&W / *Jackie Curtis's First Television Special* (1970) 45 min. B&W / *Don Cherry* (1970) 12 min. Color. Coproduced with Elaine Milosh / *Decay #1* (1970) 7 min. Color / *Decay #2* (1970) 7 min. Color / *Evolution* (1970) 16 min. B&W / *Discs* (1971) 6 min. B&W / *Shapes* (1971) 13 min. Color / *Black Sunrise* (1971) 21 min. Color / *Keysnow* (1971) 12 min. Color / *Elements* (1971) 9 min. Color / *Spaces I* (1972) 15 min. B&W / *Distant Activities* (1972) 6 min. Color / *Spaces II* (1972) 15 min. B&W / *Soundprints* (1972) Endless loops. Color / *Home* (1973) 17 min. Color / *Golden Voyage* (1973) 29 min. Color / *Vocabulary* (1973) 6 min. Color / *Noisefields* (1974) 13 min. Color / *1-2-3-4* (1974) 8 min. Color / *Solo for 3* (1974) 4 min. Color / *Heraldic View* (1974) 4 min. Color / *Telč* (1974) 5 min. Color / *Soundgated Images* (1974) 9 min. Color / *Soundsize* (1974) 5 min. Color / *Update* (1977) 30 min. Color / *Update* (1978) 30 min. Color / "Six Programs for Television" (1979) 174 min. Color / *In Search of the Castle* (1981) 12 min. Color / *Progeny* (1981) 19 min. Color. Coproduced with Bradford Smith

The Weak Bullet (1980) U.S.A. By Tony Oursler.

15 min. Color. Sound. Rental $50.00 / Sale $200.00.

Tony Oursler's work combines makeshift, rough sets with macabre humor and social satire. Using an array of unusual materials and subjects—clay, cardboard figures, eggs, hands, and feet—Oursler creates quirky environments in which the illusion of sets and our perceptions of scale are undermined by his extraordinary imagination.

The Weak Bullet is a "new wave" soap opera of the most bizarre kind. It begins with a mock fight between two siblings, who are represented by two plastic figures attached to the tips of Oursler's fingers. Tired of play guns, they find their father's gun and fire off "the weak bullet." The bullet sets off on an adventure, leaving behind it a trail of disrupted scenes of surburban life, always arriving on a troubled scene to make it worse. It ends a lovers' quarrel, kills a prize bull, and surprises a peeping Tom. It reaches its final goal when it hits one innocent bystander in the testicles (in the form of two eggs and a zipper) and another in the ovaries to create another absurd situation insuring the soap opera's next episode.

Oursler's black humor is surprising and inventive. He creates a prize bull out of a tin can and a banana, uses a figure-eight cardboard road to signify the suburban commuter rat race, and narrates this increasingly outrageous drama in a dry, cynical style accompanied by soap-opera organ flourishes. Rather than use a set as an environment against which to present his ludicrous melodramas, Oursler concocts one whose materials become part of the actual drama. Deliberately rudimentary camerawork and the raw quality of his sets elaborate his point. *The Weak Bullet* combines a postmodern sensibility with an unpredictably perverse yet disarming humor.

TONY OURSLER

Joe, Joe's Transsexual Brother and Joe's Woman (1976) 25 min. B&W
The Life of Phyllis (1977) 55 min. B&W
Diamond (Head) (1979) 25 min. B&W
Good Things and Bad Things (1979) 10 min. B&W
Life (1979) 10 min. B&W
The Rosey Finger of Dawn (1979) 12 min. Color
The Weak Bullet (1980) 15 min. Color
The Loner (1980) 32 min. Color
Grand Mal (1981) 23 min. Color
Son of Oil (1982) 16 min. Color
Theme Song from Science Fiction (1983) 5 min. Color

Dangling by Their Mouths (1981) Canada. By Colin Campbell. Camera by Rodney Werden. Dramaturge: Rina Fraticelli. Sound by Mary J. Card. Music by Orchestral Manoeuvers and Brian Eno. With Campbell, Doug Durand, John Greyson, Kerri Kwinter, David Mcilwraith, and Tanya Rosenberg.

60 min. Color. Sound. Rental $75.00 / Sale $300.00.

Colin Campbell is a Toronto-based video artist who has produced innovative performance/narrative works since 1972. Characterized by portrayals of women, these tapes explore the ambiguous parameters of sexual roles and the limitations of language to express the complexity of emotion. In Campbell's best-known series, "Woman from Malibu," he creates a character from a newspaper article about a woman who watched her husband die while mountain climbing in the Himalayas. The tape is a series of monologues, in which Campbell examines the woman's emphasis on a seemingly irrelevant inventory of details concerning the event.

Dangling by Their Mouths is composed of a series of static scenes. It begins with Sean, a young actor, sitting before a screen on which slides are projected. He tells a story about the experience of taking care of a psychotic woman. We then find him in Europe, where he meets Anna, an enigmatic free-lance art critic played by Campbell. Sean encounters Anouk, Anna's lover, who recites the speech of a dead woman from William Faulkner's *As I Lay Dying*. Next Anna is sitting in a bar with a young man, telling him about Anouk's death in controlled, detailed terms. In the final sequence, this young man becomes Anna, emphasizing her identity as a role. He is gradually transformed into her persona in a series of slides, bringing the drama full circle.

Campbell orchestrates this narrative in a series of tight, intimate scenes, as stationary as the slides that frame the tape. The camera always remains close to each character, magnifying expression and nuance. The narrative emphasizes role playing—not only does each actor play a part, but each character is trapped within a role. Campbell consistently defies our expectations of sexual roles. While he plays a tantalizing Anna in drag, his character is androgynous, combining feminine gestures with a subtle, deep voice. Campbell's characterization calls into question the codified gestures traditionally attributed to each sex. He questions not only the validity of such roles, but also the authority of these stories about them. We never see any action take place; it is only recounted to us by the characters. The style is confessional in a way that forcibly involves the viewer. *Dangling by Their Mouths* is representative of the video fiction trend toward alternative narrative structures. Its intent is not so much to construct a story as it is to question the essence of narrative.

COLIN CAMPBELL

Sackville I'm Yours (1972) 20 min. B&W
Smile (1972) 10 min. B&W
True/False (1972) 15 min. B&W
Real Split (1972) 15 min. B&W. Silent
This is the Way I Really Am (1973) 20 min. B&W
Janus (1973) 20 min. B&W. Silent
Shoot (1973) 20 min. B&W
Correspondence I (1974) 20 min. B&W
Correspondence II (1974) 20 min. B&W
Love-Life (1974) 25 min. B&W
This is an Edit/This is Real (1974) 18 min. B&W
I'm a Voyeur (1974) 20 min. B&W
Secrets (1974) 30 min. B&W
California Myth/Reality (1975) 25 min. B&W
Hindsight (1975) 22 min. B&W
Insight (1975) 40 min. B&W
Foresight (1975) 25 min. B&W
Passage (1976) 17 min. B&W
Flight (1976) 20 min. B&W
"Woman From Malibu" Series (1976–77) 91 min. B&W
  Woman From Malibu (1976) 10 min.
  The Temperature in Lima (1976) 10 min.
  Culver City Limits (1976) 10 min.
  Shango Botanica (1977) 20 min.
  Last Seen Wearing (1977) 23 min.
  Hollywood and Vine (1977) 18 min.
Rat's Country (1978) 12 min. B&W
Modern Love (1979) 90 min. B&W
Bad Girls (1980) 75 min. B&W and color
L.A. Flex (1980) 20 min. Color
Peachland (1980) 40 min. Color
He's a Growing Boy/She's Turning Forty (1980) 40 min. Color
Dangling by Their Mouths (1981) 60 min. Color
Conundrum Clinique (1981) 36 min. Color. (Two-channel version)
Conundrum Clinique (1981) 15 min. Color
Snip Snap (1981) 20 min. Color. Coproduced with Rodney Werden

Meta Mayan II (1981) U.S.A. By Edin Vélez. Produced by Ethel Vélez and Edin Vélez in association with the Television Laboratory at WNET/Thirteen.

20 min. Color. Sound. Rental $50.00 / Sale $200.00.

Edin Vélez's videotapes are beautifully orchestrated works that focus on aesthetic, ethnographic, and political themes. In 1976 Vélez and his wife, Ethel, videotaped the Cuna Indians who live on an island off the Panama coast. The result was *TULE*, a rich evocation of the Cuna's traditional culture and a tape that established Vélez's unique style of impressionist documentary.

Meta Mayan II was made by Vélez on a two-month trip to Guatemala. It is an elusive work that creates a delicate balance between images of the Guatemalans, their landscape, and the underlying social implications of Guatemala's political upheaval. Vélez opens and closes the tape with a striking slow image of a group of women clad in the bright colors of Guatemalan textiles, walking past his camera. While most of the women glance at the camera and then look away, one woman stares in confrontation, both curious and proud. Vélez uses her gaze to establish the strength and individuality of the people he is portraying. He juxtaposes imagery of the marketplace with audio of an American news broadcast reporting the leftist guerilla takeover of the Spanish embassy in Guatemala City. This insert of political turmoil underscores the exquisite imagery of Vélez's visual collage. He abstracts the action with extreme close-ups and slow motion: young men in purple religious robes walk slowly past his camera in a graceful, swaying pace that becomes a choreography before the lens; hands washing cloth are transformed by slow motion into a blend of crashing sound and textural movement. Through glimpses of this culture, *Meta Mayan II* offers a layered documentary without employing conventional methods of narration, interview techniques, or vérité nonmanipulation. It is a personal vision, a powerful impression of a place and a culture in political upheaval and yet firmly rooted in tradition.

EDIN VELEZ

Legend Days Are Over (1972) 10 min. B&W
Andes (1974) 5 min. Color
Rainbow (1975) 5 min. Color
Phaedra (1975) 3 min. Color
Mother Mallard's Portable Masterpiece Company (1976) 20 min. Color
Merian (1977) 15 min. Color
Castor Ayala, Mask Maker (1977) 15 min. Color
On the Road to Atitlan (1977) 15 min. B&W
TULE, The Cuna Indians of San Blas (1979) 28 min. Color.
Haru (1980) 5 min. B&W
Meta Mayan II (1981) 20 min. Color
Oblique Strategist: A Portrait of Brian Eno (1983) 28 min. Color

Music Word Fire and I Would Do It Again: The Lessons (1981) U.S.A. Conceived and directed by Robert Ashley. Produced by Carlota Schoolman for The Kitchen Center for Video, Music and Dance and by Carol Brandenburg for the Television Laboratory at WNET/Thirteen. Video director: John Sanborn. Associate director: Kit Fitzgerald. Project director: Carlota Schoolman. Music producer: Peter Gordon. Music by Ashley, "Blue" Gene Tyranny, and Gordon. With Ashley, Jill Kroesen, Tyranny, David Van Tieghem.

30 min. Color. Sound. Rental $100.00; $250.00 / Sale $350.00.

Music Word Fire and I Would Do It Again: The Lessons is part of an opera-for-television project, *Perfect Lives*, directed by Robert Ashley, a composer, poet, and leading figure in avant-garde music. Commissioned by The Kitchen Center for Video, Music and Dance in New York City, *Perfect Lives* consists of seven half-hour episodes, in addition to *The Lessons*. Described by The Kitchen as "a postmodern version of the mythology of small-town mid-America," *Perfect Lives* focuses on the adventures of Buddy, the world's greatest piano player ("Blue" Gene Tyranny), his friend R (Robert Ashley), and their relationship with Isolde (Jill Kroesen) and D, the Captain of the Football Team (David Van Tiegham). To realize this project, Ashley collaborated with video artist John Sanborn and composers "Blue" Gene Tyranny and Peter Gordon.

The Lessons is an overture to the opera. Consisting of twenty-eight one-minute video pieces arranged in four groups of seven, it introduces the four principal characters and recapitulates the visual themes of the seven episodes of the opera. *The Lessons* is an extremely complex melange of innovative music, surreal imagery, and printed and spoken texts. The narrative is sung in Episode Three ("The Bank") by Kroesen, Van Tieghem, and Ashley, the principal vocalists of the opera.

Perfect Lives is conceived in television language, whereby each of the seven episodes is assigned a specific kind of framing, camera movement, and image content. *The Lessons* combines imagery of Midwestern farmland with space-age costumes in surreal juxtapositions. The most current video technology provides Sanborn with an array of special effects, which in turn allow him to create a unique visual texture for each of the one-minute segments. In the segments corresponding to Episode One ("The Park"), a "low horizon" is created by subdividing the screen. In the segments for Episode Three ("The Bank"), a grid structure multiplies the image until it looks like a never-ending mosaic of TV sets. In "The Supermarket," Sanborn stacks up a row of images like a deck of cards, reflecting the dominant shape of Buddy's keyboard.

The printed text, which weaves in and out of this fluid imagery, provides humorous commentary on the tape's structure. Identifying the video theme for each segment, the text questions these illusions by referring to them as a "recreation," a "reenactment," or a "facsimile." Similarly, the text mocks the characters in asides as they are introduced; for instance, Isolde is described as "nearing 30 and not yet spoken for." With *Perfect Lives* Ashley is creating a new style in both opera and video that is visually appealing and underscored by diverse levels of meaning.

ROBERT ASHLEY

Music With Roots in the Aether (1976) Total running time: 14 hours (Seven two-hour segments) Color
Title Withdrawn (1976) 50 min. Color
Music Word Fire and I Would Do It Again: The Lessons [from Perfect Lives] (1981) 30 min. Color. In collaboration with Kit Fitzgerald and John Sanborn

KIT FITZGERALD and JOHN SANBORN

Collected Monitor Works (1976–77) 30 min. Color
Exchange in Three Parts (1977) 30 min. Color
The Last Videotapes of Marcel Duchamp (1977) 30 min. Color
Paris à la Carte (1978) 30 min. Color
Interpolation (1979) 30 min. Color
Olympic Fragments (1980) 12 min. Color
Resolution of the Eye (1980) 40 min. Color
"Still Life" (Series-in-progress) (1981–) Color
  Static. 2 min.
  Don't Ask. 1 min.
  Episode. 3 min.
  Dialogue. 3 min.
  Black & White. 2 min.
  Man Below (Work-in-progress)
A Tribute to Nam June Paik (Video Portrait of a Man Who Won't Sit Still) (1982) 28 min. Color
"Antartica" (Series-in-progress) (1982–) Color
  Ear to the Ground. 4 min. In collaboration with David Van Tieghem
  Wayne Hays Blues (Secretary) 3 min. In collaboration with Jill Kroesen
  Siberia. 4 min. In collaboration with Peter Gordon and The Love of Life Orchestra
  The Long Island. 3 min. In collaboration with Peter Gordon and The Love of Life Orchestra
  Guitar Trio. 3 min. In collaboration with Rys Chatham
  And Now This... 5 min. In collaboration with David Van Tieghem

Pick Up Your Feet: The Double Dutch Show (1981) U.S.A. Produced, photographed, and edited by Skip Blumberg in association with the Television Laboratory at WNET/Thirteen. Sound recording by Jan Kroeze, Esti Galili Marpet, Jerry Ross, and Richard Young. Additional camera work by Joel Gold and Bill Marpet. Lighting by Kroeze.

30 min. Color. Sound. Rental $50.00 / Sale $200.00.

Skip Blumberg began working in video in 1969 and was cofounder of several pioneer production groups, including Top Value Television (TVTV), Videofreex, and Lanesville TV. His candid, intimate style is a reflection of early community video projects. Blumberg chooses offbeat, energetic characters and gets to know them well. He combines fast-paced editing, close camerawork, and a direct interview technique that allows his subjects to speak for themselves. In *For a Moment You Fly: The Big Apple Circus*, he documents an unusual one-ring circus in Manhattan. *Earle Murphy's Winter Olympics* is a portrait of an Olympic super-fan who is the oldest ski-jumper in America and the official ski-jump hill weatherman at the Lake Placid Games. In *Eskimo-Indian Olympics*, Blumberg highlights unique ancient Arctic sports in Alaska.

Pick Up Your Feet is a virtuoso documentary about the inner-city sport of Double Dutch jump rope, in which a team of four uses two ropes to perform jump-rope tricks. Blumberg centers the tape on the Eighth Annual World Invitational Double Dutch Jump Rope Championship held at Lincoln Center in June 1981. The competition consists of a compulsory routine, speed jumping (with champions jumping five steps a second during a two-minute sprint), and a spectacular freestyle acrobatic routine. Blumberg intersperses the excitement of the competition with scenes of the girls in practice, focusing on four teams and their coaches: the Fantastic Four, the DD Tigers, the Jumping Joints, and the Dynamos. The effect of this structure is to establish a familiarity with these young performers as we see them compete. The seriousness of their participation is obvious in the expressions on their faces as they jump and in their grueling practice sessions, always accompanied by the constant refrain of "Pick up your feet!" As the trophies are handed out amid tears, pride, and relief, the Fantastic Four tell Blumberg: "We're never going to stop jumping. We're going to be four little old ladies with our canes and still jumping rope!"

SKIP BLUMBERG

Chicken Dinner (1971) 6 min. B&W
Me's and Youse (1971) 5 min. B&W. Coproduced with Videofreex
It's a Living (1975) 60 min. B&W and Color. Coproduced with Videopolis and Tom Weinberg
Untitled (1975) 30 min. Color. Coproduced with Jane Aaron
Probably America's Smallest TV Station (1975) 60 min. B&W and color. Coproduced with Lanesville TV
JGLNG (Pronounced "Juggling") (1976) 5 min. B&W
When I Was a Worker Like LaVerne (1976) 30 min. B&W. Coproduced with Jane Aaron and Tom Weinberg
Greetings from Lanesville (1976) 30 min. B&W and Color. With Lanesville TV
The Five-Day Bicycle Race (1976) 15 hrs. (Five three-hour segments) B&W. With Tom Weinberg and Image Union. Reedited 1976, 30 min.
Resorts of the Catskills (1976) 30 min. Color. Coproduced with John Margolies
For a Moment You Fly: The Big Apple Circus (1978) 30 min. Color
The First International Whistling Show (1978) 23 min. B&W. Coproduced with Jules Backus
No Diablo! (1979) 30 min. Color. Coproducer
Festival of (Musical) Saws (1980) 15 min. Color. Coproduced with Jules Backus
The Ugly Dog Contest (1980) 4 min. Color. Coproduced with Jules Backus
Pat Oleszko Performance (1980) 20 min. Color
Music for Bicycle Orchestra (1980) 6 min. Color
David Byrne's String Octet Piece (1980) 4 min. Color
City Beat (1980) 8 min. Color. (Three-channel)
Earle Murphy's Winter Olympics (1980) 30 min. Color
Pick Up Your Feet: The Double Dutch Show (1981) 30 min. Color
Disarmament Video Survey (1982) 30 hrs. B&W and color. Reedited 1982, 30 min. Coproduced with the Disarmament Video Survey Committee
21st Annual World Eskimo-Indian Olympics (1983) 30 min. Color

Smothering Dreams (1981) U.S.A. By Dan Reeves with Jon L. Hilton. Produced by Dan Reeves and the Television Laboratory at WNET/Thirteen. Associate producer and production manager: Debra Schweitzer. Additional camera work by Phillip Mallory Jones, Robert Shea, Ken Degraff, and Phillip Wacker. Sound by Hilton and Phillip Wilde. Music by Hilton, Van Morrison, Judy Collins, and The Kingsmen.

23 min. Color. Sound. Rental $50.00 / Sale $200.00.

Dan Reeves has produced several videotapes that examine war, violence, and nuclear suicide by way of innovative collages of imagery and sound. Reeves himself was one of several suvivors of a platoon attacked in Vietnam in January 1969, and the experience was the focus of his first videotapes. His examinations of social conditioning to violence and his attempts to translate these experiences into video culminated in *Smothering Dreams*. The tape is a powerful collage of war footage, reenacted scenes of combat, and childhood memories; it is both a personal, cathartic statement and a critical examination of how our society condones and promotes violence.

In *Smothering Dreams*, Reeves traces the mythology of violence and heroism in his upbringing that led him to Vietnam. We see him in reenacted scenes as a small child playing war games, firing a gun, and watching old war movies on television. These scenes are intercut with fragments of war footage and reenacted scenes of the actual battle, which are effectively shot to evoke the confusion of combat. Reeves juxtaposes the media image of soldiers with the reality of this violence, explaining in an embittered voice: "I was a winner in any gunfight... silent, strong, loyal, and shedding not a tear... We played it by the book, repeating hand-me-down war stories told by blind men." Reeves successfully combines realistic and surreal elements, such as an image of a child walking through a battlefield of dead soldiers. He uses special effects to extend the psychological implications of both memory and violence. *Smothering Dreams*, as autobiographical essay, arrives at a personal truth that transcends pure fiction or documentary. It is a compelling statement on both social violence and the Vietnam war.

DAN REEVES

Thousands Watch (1979) 7 min. Color
Body Count (1980) 9 min. Color
Smothering Dreams (1981) 23 min. Color
Hey Joe (1982) 5 min. Color
Arches (1982) 6 min. Color
Haiku (Work-in-progress) (1982–   ) Color
Amida (1938) 9 min. Color

Spiral PTL (Spiral 5) (1981) U.S.A. Video synthesis by Dan Sandin. Computer graphics by Tom DeFanti. Audio synthesis by Mimi Shevitz.

7 min. Color. Sound. Rental $50.00 / Sale $150.00.

Dan Sandin and Tom DeFanti have been central to the development of image processing and computer graphics in Chicago ever since the early 1970s. Sandin, who came to video and computers from nuclear physics in 1972, built his own image processor (for which he distributes free plans). DeFanti designed a computer graphics language, the Graphics Symbiosis System (GRASS), which he combined with Sandin's image processor. He then created ZGRASS (see *Montana* [1982]), a computer language designed to allow artists direct access to complex computer graphics. Both Sandin and DeFanti teach at the University of Illinois at Chicago, and designed these systems as teaching tools. Sandin's image processor was designed to teach students about color; ZGRASS was designed to teach computer graphics to engineers and artists. Their collaboration emphasizes an alliance between art and technology, and the importance of direct access to complex technology for artists and of "real-time" systems (which encourage spontaneity by an instant feedback of imagery and information). Their goal is to design systems that artists can duplicate and own themselves.

Spiral PTL is the fifth of a series of "real-time" performances in which video synthesis was produced "on the spot" by Sandin and DeFanti along with other artists. (The "PTL" of the title refers to "probably the last" of the series.) The spiral image is one they have worked on for many years, structuring some performances with music added after the imagery was made and others in which the sound dictated the images. Spiral PTL is tightly structured with Mimi Shevitz's audio, which varies from electronic buzzes and space-age voices to quieter sounds evocative of running water. Using the image processor like a musical instrument to perform variations on a linear spiral made of dots, DeFanti and Sandin transform this basic shape into an ever-moving gyre. Paced like the ebb and flow of sound waves, Shevitz's audio is constructed in bursts of kinetic imagery that are framed by quiet pauses when the spirals collapse in a Y-shape. Spiral PTL is representative of the possibilities of aligning art and technology and of the strong collaboration between audio and video.
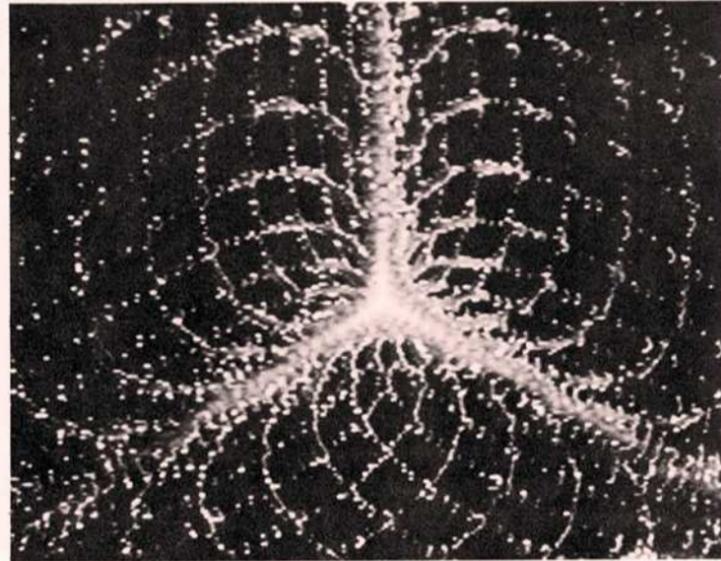
TOM DEFANTI

Graphics Symbiosis System "How-To" Tapes 1–8 (1974) 120 min. Color
Internal Algorithms of the Graphic Symbiosis System (1974) 120 min. Color
Aura of the Interactive Electronic Visualization Event (1975) 20 min. Color
The Circle Graphics Habitat (1975) 7 min. Color. In collaboration with Dan Sandin
The Interactive Electronic Visualization Event (1975) 60 min. Color. In collaboration with Dan Sandin and others
The National Computer Conference Tape (1976) 15 min. Color. In collaboration with Dan Sandin
The Second Electronic Visualization Event (1976) 60 min. Color. In collaboration with Dan Sandin and others
GRASS2 "How To" Tapes 1–8 (1977) 140 min. (Eight 15 min. segments) Color
ZGRASS/Grafix (1978) 7 min. Color
Establishing Computer Literacy (1979) 10 min. Color
Spiral 4ACM (1979) 7 min. Color
SIGGRAPH '79 (1980) 30 min. Color
ZGRASS Internals (1980) 30 min. Color
Spiral PTL (Spiral 5) (1981) 7 min. Color. In collaboration with Dan Sandin
UV-1 Paint System Tape (1981) 13 min. Color

DAN SANDIN

Five-Minute Romp Through the Image Processor (1973) 6 min. Color. In collaboration with Phil Morton
Poop For the N.C.C. (1975) 10 min. Color. In collaboration with Tom DeFanti and Phil Morton
How TV Works (1977) 25 min. Color. In collaboration with Phil Morton and Barbara Sykes
Sisters Bay Christmas Morning (1977) 5 min. Color
The First DIC Tape (1978) 14 min. Color
Water From Under, Water From Alongside, Water From Above, Ice (1978) 10 min. Color
Wandawega Waters (1980) 16 min. Color
Spiral PTL (Spiral 5) (1981) 7 min. Color. In collaboration with Tom DeFanti
Compression With Spiral 5 (1982) 29 min. Color

TeleTapes (1981) U.S.A. By Peter D'Agostino. Produced by D'Agostino and the Television Laboratory at WNET/Thirteen. Additional assistance from the Experimental TV Center.


28 min. Color. Sound. Rental $50.00 / Sale $200.00.

Peter D'Agostino's videotapes are examinations of symbols, signs, and the interplay of words and images. His series "coming and going" on the subway systems in Paris, San Francisco, and Washington D.C. explored not only the varying modes of transportation but also the signals and information systems that permit these environments to function. In 1980 D'Agostino made LA (Century City) and Dayton (MALLing), about the architectural and consumer environments of malls. His studies of the information systems that permeate daily life led him to make TeleTapes, a critical, exploratory collage about the way in which we interpret and therefore understand "television and everyday life."

D'Agostino constructs TeleTapes in three sections: TeleTricks, Tele-Games, and TelePuzzles. He combines imagery that evokes the passage of time; numerous games; interviews with children; audio about television; and printed text to structure his argument. In fact, he shows us television while presenting very little of television's imagery. We hear it discussed, but the subject remains, at times, effectively invisible. In TeleTricks, D'Agostino examines the advertising that saturates broadcast television, establishing that the average consumer receives 1,200 advertising impressions a day. In TeleGames, he equates television news with a checkers game, an analogy that he derives not only from the entertainment aspect of TV news, but also from Richard Nixon's famous "Checkers" speech. D'Agostino examines the recent demise of many newspapers, the "seeing is believing" aspect of visual journalism, and the brevity of news reports. In TelePuzzles, he investigates the world of TV movies. As he presents a glimpse of a movie trailer about "paranoia and violence," he asks: "What is this doing to people?"

D'Agostino's use of visual metaphor and fast-paced collage makes TeleTapes an intriguing critique that, in the end, centers on broadcast television's inaccurate representation of reality. One way in which he makes his point is to present the ill effects of television on children: a baby and its pacifier are equated with the television viewer, and a little girl explains that commercials "tell you to buy things that we don't buy." As for adults, D'Agostino ends TeleTapes on a questioning note about where new technology is taking us: "Telecommunications, is it a right or a privilege? If it's a privilege, then the marketplace prevails and those who can pay for access to the privilege buy what they can get. If telecommunications were considered a right, the technology would be forced to put itself to the service of the people."
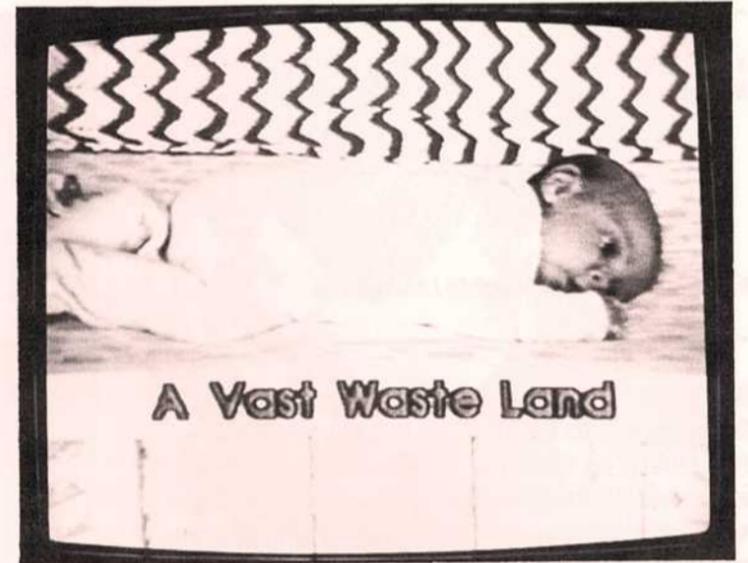
PETER D'AGOSTINO

Projects: 1972–1974, WALL I (Einstein's Birthday); WALL II; OVERFEET, OVERHEAD (1972–74) 30 min. B&W
The Walk Series (1973–74) 60 min. B&W
PLACE POEMS: pond, pass, peak/Kiva, temple, pyramid (1974–75) 15 min. Color
PASSAGES (1974–76) 20 min. B&W
D/B, B, B/D (1976) 6 min. B&W
Paradise Regain'd, Paradise Lost (1971–76) 15 min. B&W
ALPHA, TRANS, CHUNG (1977) 20 min. B&W
coming and going: PARIS (Metro) (1977) 5 min. B&W and color
coming and going: San Francisco (BART) (1978) 20 min. Color
coming and going: Washington (METRO) (1979) 8 min. Color
Proposal for QUBE (1978) 10 min. B&W and color
QUARKS (1980) 8 min. Color
LA (Century City) (1980) 10 min. Color
Dayton MALLing (1980) 7 min. Color
TeleTapes (1981) 28 min. Color

Trim Subdivisions (1981) U.S.A. By Bob Snyder. Camera by John Mabey.

6 min. Color. Silent. Rental $50.00 / Sale $300.00.

Bob Snyder is a musician who has collaborated with Dan Sandin, Tom DeFanti, and Phil Morton (see *Spiral PTL* [1981]) on "real-time" performances of video/audio synthesis. *Trim Subdivisions* is a study of space employing special effects, delicate timing, and a formal approach. Snyder takes the imagery of a suburban housing tract as his vehicle. He uses the video "wipe" (in which one image is passed over another) as a symbol for the passage of time and as a correlation to the conjoiners of architectural units in prefabricated housing. By dividing, subdividing, and layering imagery of these houses, Snyder explores grid structures and subtly abstracts the buildings. The camera glides with precision over the grid triangle of a suburban ranch house roof and foreshortens its ornate facade into a patterned surface. It transforms the horizontal lines of aluminum siding into a series of geometric designs, creates new corners as it "wipes" one building over another, and exchanges windows between houses. Snyder establishes visual equivalents between the video effects of layered planes and "wipes" and the layered architecture of suburban housing. He investigates the illusion of three-dimensionality by using imagery that emphasizes a line of perspective, then flattening it to a two-dimensional plane.

Snyder constructs deliberate rhythms in *Trim Subdivisions*. Structured as variations on a theme, the imagery moves silently and precisely. These visuals, created out of seemingly banal material, become subtly orchestrated color planes and patterns. Beyond this formal level, the tape comments on the fragile quality of this architecture. By manipulating and rearranging these buildings, Snyder emphasizes their ephemeral and nondescript character.

BOB SYNDER

Geometric Pieces (1976) 8 min. Color
Triplicate (1977) 7 min. B&W
Winter Notebook (1977) 10 min. Color
ICRON (1978) 10 min. Color
Lines of Force (1979) 10 min. Color
Trim Subdivisions (1981) 6 min. Color. Silent

Montana (1982) U.S.A. By Jane Veeder.

3 min. Color. Sound. Rental $35.00 / Sale $150.00.

Jane Veeder is cofounder and cocoordinator, with Phil Morton, of the Electronic Visualization Center in Chicago. Her work has progressed from image processing to computer graphics. *Montana* is a state-of-the-art computer graphics achievement using ZGRASS, the computer graphics language designed by Tom DeFanti in 1977 (see *Spiral PTL* [1981]). The work touches on issues of nature and technology.

Veeder employs the aesthetics of video games and the informational strategies of the spoken word, representational symbols, and printed text. The tape is constructed as a series of tableaux, of birds, buffalo, mountains, globes, wheat, and video cameras, ultimately producing the slogan "Good Luck Electronically Visualizing Your Future." Veeder makes mountains move across the screen in geological processes, manipulates the demarcations of a compass to establish a feeling of vast space, dissolves a checkerboard with a snowy white mountain range into an expansive night sky, and finally lines up animals, mountains, and urban buildings to offer a visual range of Montana life. The soundtrack is a collage of bird chirps, a recitation of bird names, and the familiar electronic buzzes, grunts, and beeps of videogame arcades.

Veeder's use of computer graphics and the sentiments expressed in her closing message make this tape a clever parody of video-game software. She explains her approach: "I travel with a relief map, geological highway maps, bird books, etc. I love the physical world out there and its attendant information aura. I use computer graphics to get at the views and processes not accessible to my video camera, but moreover as a medium in which to interact with *all* of the elements. . . images, geo-processes, infoassociations, and future fantasies."

JANE VEEDER

Belly/Hands (1978) 5 min. B&W
Loopcycle (1978) 3 min. B&W
Program #7 (Revised for TV) (1979) 30 min. Color. Co-produced with Phil Morton
Program #9 (Amateur TV) (1979) 30 min. Color. Coproduced with Phil Morton
Surface Tension (1979) 10 min. B&W
TARGET SIGGRAPH/81 (1981) 16 min. Color. Coproduced with Phil Morton
Montana (1982) 3 min. Color
Floater (1983) 6 min. Color

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, Jasia 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 Filmakers/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 technlogy. 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 Shamberg, Steve Salonis, Marco Vassi, Louis Jaffe; soon after, Ira Schneider and Paul Ryan, and then Beryl Korot.

Videofreex. 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 and produced by Videofreex 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, Videofreex, 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 Shamberg.

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, Videofreex.

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 Filmakers/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 Hokkadim 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 Iimura, 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 Expovision, 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. Willian 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 Foster. 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. Videa '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.

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 Bicocchi 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 organized by the San Francisco Art Dealers Association. In 1976 becomes an independent space with emphasis on alternative art forms.

Organizations

Harford, 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. Executive 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. Acquisitioned 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 Crichley, 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. I 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 Mamelle 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 Télé-thèque-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, Shigeko 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 Agetstein. 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, KTCA-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 Ruppersberg, Irvin Tepper.

Video Classics, Bronx Museum of the Arts. Curator, RoseLee Goldberg. Installations by Vito Acconci, Dan Graham, Shigeko 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 Steinheimer. 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/Buffalo. 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 Shigeko 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 Shigeko 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 Maleczech. 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.

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