Video Rewind:
A Seminar on Early Video History


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

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

Boyle, Deirdre, Subject to Change: Guerrilla Television Revisited, Oxford University Press, 1997.
Hoffman, Abbie, Steal This Book, Abbie Yo-Yo Productions, 1772 (sic).
Huffman, Kathy Rae, Video: A Retrospective/Long Beach Museum of Art, 1974-84, City of Long Beach, 1984.
Johnson, Nicholas, How to Talk Back to Your Television Set, Bantam, 1970.
Media Bus, Cooperstown TV is a Museum, Media Bus, 1973.


---, *Fire Water Father* (with Jim Ryan) Private Circulation (includes Video Wake Text), 1996.


Town, Elke, *Video by Artists 2*, Art Metropole,


Willmott, Glenn, *McLuhan, or Modernism in Reverse*, University of Toronto Press, 1996.


*The Media Arts in Transition*, Walker Arts Center, 1983.

Video Rewind Participants

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

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

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

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

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

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

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

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

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

For information on how to rent or purchase these and other early video tapes, contact:

Electronic Arts Intermix
542 West 22nd St, 3rd floor, NY, NY 10011
phone: 212-337-0680  fax: 212-337-0679
online catalog available at www.eai.org

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

1964
Television/Productions
Boston. Jazz Images, WGBH-TV. Producer, Fred Barzyn. 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

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.


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.


1968
Exhibitions/Events

Electronic Art II by Nam June Paik, Galeria Bonino.


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.


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


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


Television/Productions


1969
Exhibitions/Events
New York. TV as a Creative Medium, Howard

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

Organizations


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 Murphy. 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. SCN Productions for CBS. Produced by Don West. Program of videotapes initiated by Don West with CBS 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


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


Phil O. Farnsworth Video Obelisk by Skip Sweeney, Intersection Theater, Multichannel video installation.


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.


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


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 journal in New York. Features works by forward thinkers in the field. Features works by members of the video community. 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.


Television/Productions

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

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


San Francisco. Stephen Beck builds Direct Video Synthesizer, 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.


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.


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


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.


Boston. Video Variations, WGBH-TV. Collaborate 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 Telekinesis, Minneapolis College of Art and Design "Lanesville TV," weekly program about the Lanesville neighborhood. Directed by John 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.


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 videocassette 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.

Fill Corday Productions. Organization to assist artists' production. Founded by Carla 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 Camello, Robert Shea, Tim Kelly.

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.


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


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 Shamber, 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, Elton Soltes. Disbands 1977.


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 Beeton 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.


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).


1973 Exhibitions/Events


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


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


Organizations

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


John Simon Guggenheim Foundation awards first video fellowship.

Visual Resources, Director, Eva Kroey 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.


Television/Productions

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


Publications


1974 Exhibitions/Events


Minneapolis. New Learning Spaces and Places. Walker Art Center. Includes installation by Frank Gillette and videotapes by James Byrne, Peter Campus, Joan 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.


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

Video and the Museum, Everson Museum of Art, organized by David Ross. Founded 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.


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 1976 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.


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


Television/Productions

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


Publications


Cybernetics of the Sacred by Paul Ryan (Garden City, N.Y.: Anchor Press/Doubleday). First documentary videotape using half-inch color equipment to be broadcast by public television.


1975 Exhibitions/Events


New York. First Annual Video Documentary Festival, initiated by Video Study Center of Global Village.


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 exhibition and first event at 80 Langton Street, an alternative space initially sponsored by the San Francisco Art Dealers Association. In 1978 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


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 Blumenhal.


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.


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


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


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 Riffkin.


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


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


Organizations

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

show. Director, Jaime Davidovitch.

Potato Wall. 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 Brown, 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.


Video from British Artists. The Kitchen, Curator, Steve Partridge. Works by David Crichton, David Hall, Marcy Marshall, Steve Partridge, and others.


Exhibitions/Events
1980


Hornbacher, Shigeko Kubota.

Exhibition with work by Dara Birnbaum, Patrick Clancy, Wendy Clarke, Brian Eno, Ken Foongold, Dan Graham, Gary Hill, Sarah Hornbacher, Shigeko Kubota.


Exhibitions/Events
1981


Television, Chicago.


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. Paper Tiger Television. Organized by Diane Augusta, Pennee Bender, Skip Blumberg, Shulae Chang, DeDee Halleck, Caryn Rogoff, David Shulman, Alan Steinheims. 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 Gloth.


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


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


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, DeDee 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 on 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 transformation of literary, historical, performance, and visual works to video. Screenings of international works.


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 Berrane, Jean Downey, Dieter Froese, Robert Gaylor, Gary Hill, Joan Jonas, Rita Myers, Bruce Nauman, Michael Smith, Steina, Frances Torres, Bill Viola.


Television/Productions
