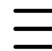

PRINT SEPTEMBER 1980

INDEPENDENT VIDEO: THE FIRST FIFTEEN YEARS

THE DEVELOPMENT OF VIDEO as an artistic medium has occurred over a relatively short period of time.[1] When artists began using video in the mid ’60s, it was a period of wide experimentation—the Pop Art of Andy Warhol and Tom Wesselmann, the Happenings of Robert Rauschenberg and Allan Kaprow, and the New York Fluxus events of George Maciunas and Nam June Paik—generated by intuition and spontaneity, rather than logic or reason. Video art was initiated largely by small artists’ collectives scattered across the United States, as a form of political and esthetic opposition to commercial television genres and to the more traditional art forms.

During the ’70s the nature of video activity changed, along with work in other mediums. Some artists explored alternatives to the formal exhibition space in the creation of environmental and land art works, generally conceptualized in response to a particular situation or setting. At the same time, video installations were being designed for specific spaces and audio and video equipment was being used to explore temporal and spatial

relationships, often involving time delays and viewer participation. While performance art continued, video art was employed by many artists to create personal, autobiographical or narrative pieces, in addition to conceptual works. There was extensive activity with the building and exploration of color image processors, which included synthesizers and computers. Esthetically much of this abstract work never surpassed the visual effects already achieved by two-dimensional, printed graphics.

Given the immediate-replay capacity of video and the relative portability of the camera, the medium is well-suited to documentation. Video documentaries have been made from the beginning and continue to be the most accessible of the independently produced works. The video documentary will survive beyond the ’80s, most likely through commercial, cable, and public television. More artists will be looking towards television and the home market as an outlet for their work. In so doing, they will have to adapt more to the visual vocabulary of commercial television. Others are already exploring the potential of the record industry’s entry into video disc sales. The current emphasis on narrative painting is paralleled in video by a renewed interest in the narrative form, perhaps the oldest television and film genre. However, not all artists will look to television as an outlet for their videotapes—the artists producing the more reflective work will continue to seek a more specialized audience.

From the beginning, there has been great diversity in video art. Because video has been consistently related to the other disciplines (painting, sculpture, photography, film, music, and literature), video genres and their terminology have tended to evolve from these traditional forms. Thus video works have been categorized as conceptual or idea-oriented, perceptual, narrative, autobiographical, performance, graphic, or documentary. While

today these categories are not necessarily appropriate or even adequate, they will be used until they are replaced by terms more specifically suited to the medium. This article covers the broad-based development of video as an art activity.

Over the last 30 years, video technology has evolved in response to commercial and industrial needs. From its start as the strict purview of television and industry, video production equipment has been developed and refined by different international companies (often, unfortunately, with non-interchangeable parts).[2] In the ’60s, video manufacturers began concentrating on the home market, and in 1965 the Sony Corporation introduced the first, moderately-priced portable video camera and recording system. The history of video art began in the United States when Korean-born Fluxus artist Nam June Paik purchased one of these cameras, and exhibited his video experiments in New York at the Bonino Gallery and in Charlotte Moorman’s Third Avant-Garde Festival.[3] With the portable video camera, artists, for the first time, could autonomously produce their own small-format, personalized video images—independent of broadcast television.[4] The simultaneous development of cable television and satellite broadcasting expanded the possibilities even further, leading many artists to think that the world might quickly become a global village. During the last years of the Vietnam War when there was extensive radical political activity in the United States, the government mandated “public access” cable television channels. Across the US, independent video collectives formed, made up of people committed to technology and change. Existing in some cases for only a few years, these groups had such names as Ant Farm, Promedia, the Videofreex, Land Truth Circus, and TVTV. Unfortunately, the cable dream developed more slowly and more restrictively than had been

anticipated, so the earliest planning by artists was at least ten years ahead of its time.

During the late ’60s, technical information about both the ever-changing portable video equipment industry and the satellite and cable television industries was generally unavailable to artists interested in video. In 1970, Phyllis Gershuny, Beryl Korol, Ira Schneider, and Michael Shamberg formed the magazine *Radical Software* to disseminate information about equipment, and to provide an outlet for the ideas of groups and individuals working with video in isolated areas. For several years, this New York–based magazine was a focal point for many artists.[5]

By 1970, video had received its “official” recognition as an artistic medium through several important exhibitions. In 1968, “The Machine as Seen at the End of the Mechanical Age” at The Museum of Modern Art in New York included Nam June Paik’s videotape loops *McLuhan Caged*, *Nixon Tape*, and *Lindsay Tape*. Because only commercial television stations could afford color cameras, artists had been attempting to generate color images from their black-and-white videotapes. In the 1968 exhibition “Television as a Creative Medium” at Howard Wise’s kinetic art gallery in New York, Eric Siegel presented his *Psychedelevision in Color*, the first color tapes made from black-and-white tapes processed through the artist’s specially constructed synthesizer. The same exhibition included Thomas Tadlock’s *Archetron*, in which kaleidoscopic patterns were composed of separate images taken from three black-and-white cameras focused on three television sets. Ira Schneider and Frank Gillette created a nine-monitor installation system that had three- six- and nine-second delays of imagery that was simultaneously being recorded in the gallery space.[6] Paul Ryan presented a Mobius strip videotape booth in which viewers were confronted

by recordings of their own images, which were subsequently erased. The 1970 exhibition "Vision and Television" at the Rose Art Museum in Waltham, Massachusetts, brought together the work of 14 artists and the Videofreex group Ted Kraynik devised a six-monitor bank with a light panel; Les Levine presented videotapes of himself with adjacent prints of the same images photographed off the monitor. Also during the show, Charlotte Moorman gave a performance, wearing the *TV Bra* sculpture that Nam June Paik had designed for her.

What had previously been viewed as bizarre experimentation was given formal recognition when, in 1970, the newly-formed New York State Council on the Arts initiated a funding category for video art. At the start, the Council chose to assist a large number of artists by funding new production centers and exhibition spaces. State monies with National Endowment for the Arts grants then went to establish media centers, artist-run facilities where independent artists could gain access to video hardware. In New York City, Global Village, Young Filmmakers/Video Arts, and Electronic Arts Intermix were among the first of this kind. In California, Video Free America in San Francisco and Media Access Center in Menlo Park were formed at the same time.

The rise of "alternative spaces," new contemporary art programs, cable and public television, and a strong foundation commitment to supporting art archives all contributed to further video stabilization. In New York City, the Electronic Kitchen in the Mercer Arts Center was founded in 1971 by artists Steina and Woody Vasulka for the presentation of multi-media video, music, and performance events. In Seattle, "and/or," was established; in Los Angeles, the Los Angeles Institute of Contemporary Art (LAICA); and in San Francisco, La Mamelle; all in 1974. These and other places developed

regular video screening programs which have continued to serve as important testing ground for experimental, multi-media works. Gradually a number of foundations (Rockefeller, Ford, Markle, Jerome, and the JDR III Fund) became involved in fund ing independent video activity, partly in response to Public Television's interest in video art. Several stations received major support from these foundations, and from federal and state agencies, to enable a limited number of artists to work with broadcast quality equipment and engineers.[7] Artists' programs were begun at WGBH-TV in Boston; at KQED-TV in San Francisco; and at WNET-TV in New York. In the early '70s, independently produced artists' videotapes were broadcast by public television stations irregularly and late at night, when they did not have to be concerned with viewer ratings. However, once the stations began receiving larger grants to supplement the artists' in-house tapes with outside material, they created series formats, such as " Artists' Showcase " at WGBH and "Video and Television Review" at WNET. It was then that producers had to consider audience size. The short, independent video series requires a large advertising budget, due to the granting agencies' stipulations for high visibility, and to the fact that ratings are directly related to regular airing and promotions.[8]

Made commercially available in 1972, the 3/4-inch video cassette became the first standardized, easy-to-handle format, facilitating the distribution of artists' tapes to museums, universities, libraries, galleries, collectors, and even television stations. In 1972, Castelli-Sonnabend Videotapes and Films, founded by dealers Leo Castelli and Ileana Sonnabend, began distributing their artists' tapes. Others followed, including Howard Wise's Electronic Arts Intermix in 1973, and Anna Canepa's service in 1975. Providing rentals and sales largely to institutions, these operations have had great difficulty due to the limited market that they serve.[9]

In 1974, Douglas Davis, Fred Barzyk, Gerald O'Grady , and Willard Van Dyke organized the conference, "Open Circuits," at The Museum of Modern Art in New York. International scholars, curators, artists, writers, and educators were brought together to exchange ideas and cast predictions about the future of television. The conference was held at a significant time, "in the early development of 'alternative' work in the medium,"[10] when video activity was expanding internationally. By this time in the U S , ongoing video programs and video collections had been initiated at several museums—in 1971 at the Everson Museum in Syracuse; in 1974 at both The Museum of Modern Art and the Whitney Museum in New York;[11] and in 1976 at the Long Beach Museum in California. (There are relatively few private collectors of artists' video works. During the early '70s in Los Angeles, Stanley and Elise Grinstein began acquiring videotapes, largely by artists whose works in other mediums they were already collecting. Simultaneously on the East Coast, kinetic art collectors Dave and Ruth Bermant purchased videotapes for themselves, and placed a permanent video installation by David Cort at the Long Ridge Mall in Rochester, New York.) In 1975, the first comprehensive video survey exhibition was organized by Suzanne Delehanty at the Institute of Contemporary Art in Philadelphia. "Video Art" consisted of videotapes and installations by 79 international artists, and travelled to three museums in the United States, as well as to the São Paulo Bienal. Several video festivals were also initiated at this time, including the Documentary Video Festival at Global Village in New York, the Southland Video Anthology at the Long Beach Museum, the Women's Video Festival in New York, and the Ithaca Video Festival in Ithaca.

Since 1965, cable television has only partially fulfilled the idealistic expectations artists had about gaining access to large audiences. Lanesville

TV, founded by the Videofreex, began originating live weekly programs for the local community in 1971. Several artists, such as Paul Tschinkel and Shalom Gorewitz, purchased time independently on New York's two "public access" cable channels to present tapes by themselves and others. In New York City, Cable Soho was inaugurated in '76 with a performance by Douglas Davis live from the Kitchen Center. Cable Soho went on to sponsor the collective cable- casting of other artists' tapes, and in 1977 became the Artists' Television Network. Since 1978, it has had a weekly 30-minute cable series, "Soho Television." As of recently, shorter video and film works are being distributed to "pay cable" television through Independent Cinema Artists and Producers (ICAP).

In the late '70s, video activity in this country declined slightly. This was only partly due to the recession; some artists were frustrated showing their work repeatedly to the same local, closed audience, while others became discouraged when their videotapes or their larger installation pieces did not sell.[12] After working with portable equipment, some artists wanted to produce technically better images, but could, not afford the best cameras and most sophisticated editing facilities. In order to maintain greater control over their own imagery, a number of artists stopped working with video. Peter Campus, for example, is currently working in photography, Joan Jonas is concentrating on performance, and Beryl Korot is developing a linear, temporal kind of painting that is integrated with weaving.

Video, more than other medium, has been criticized for being tedious and self-indulgent. In the early '70s this was a valid criticism, because the length of many artists' early '70s works were dictated by standard videotape length —30 or 60 minutes—which in some cases was much too long However, as a new medium which needed support. It is significant that video works were

initially accepted both critically and curatorially. But when the novelty of video wore off, many failed to invest their time and attention viewing newer work. In the ’80s, video equipment will be further refined, and as the number of television and museum programs grow, so should an adequate vocabulary that defines video work. Improved, small-format editing systems and lightweight cameras with internal tape-recording devices will be made for the home market, which will allow videomakers to develop images inexpensively with their own equipment. [13] At the same time. the visual differences between imagery produced with small-format and broadcast-standard equipment will be minimized.[14] When more museums assemble collections of both video installations and videotapes, a more comprehensive interpretation of ’70s art activity can be articulated. It is financially possible for a museum to establish a comprehensive video archive —videotapes cost between $250 and $500, and installations cost in the vicinity of $8,000. But before too many videotapes are lost or destroyed, it is the museum’s obligation to protect and maintain these materials for future audiences.

Over the last year, strong and quite diverse video- tapes have been made. Bill Viola, in *Chott ei-Djerid (A Portrait in Light and Heat)* (produced through the TV Lab at WNET/Thirteen), combined spatial and temporal elements to study perception. His subject is the desert mirage seen at close range through a telephoto lens. Viola juxtaposes two radically different environments, the snowy midwestern American plains and the Sahara desert of Tunisia, unifying the horizon line throughout the work. Barbara Buckner’s *Hearts* (produced at the Center for Experimental Television in Owego, NY), integrates synthesized and real imagery. Painterly colors are used to define abstract forms and landscape scenes alternate to the pulsating rhythm of a heartbeat. *She Came to Stay* by Jane Brettschneider is a parodic

study of the narrative genre, based on Simone de Beauvoir's book of the same title. Brettschneider uses four main characters, including a narrator who is revealed through both photographs and a voice-over that is at odds with the projected text. Dara Birnbaum's *Pop Pop Video* is a highly-structured statement about television and society. Excerpting sections from prime-time television programs, Birnbaum analyzes television actions, camera techniques, and plot developments, which she then interprets musically.

Because video installations frequently require many pieces of video and audio equipment, and complicated construction, they are costly to produce. Despite financial limitations, strong video installations have been shown at museums in the last year. Mary Lucier's work *Planet*, commissioned by and shown at the Hudson River Museum, studies a planetarium dome in different seasons, creating a "sense of motion in space" with the repetition of one image on seven monitors installed in an arc on the gallery wall. Frank Gillette's *Aransas: Axis of Observation*, exhibited at the University Museum at Berkeley, is a study of the rare wildlife in a remote county of southern Texas, presented on six television screens in a circular configuration. John Sanborn's and Kit Fitzgerald's *Resound*, shown at the Whitney Museum in New York, is a study of man-made objects such as a hammer and a glass, and the sounds such objects create when in contact with other objects and surfaces.

In the next decade, cable, commercial and public television, and the video disc, will provide a much wider range of choices to the home viewer. While the most innovative video art may not, for still some time, be successful financially, it will have a definite impact on our perception of art in the years to come.[15]

Barbara London has curated the ongoing Video Program at The Museum of Modern Art, New York since 1974, and teaches a course, "Experimentalists in Video" at New York University.

NOTES

1. The term "video" signifies the medium—cameras, videotape recording and editing devices. "Television" is used to signify the industry surrounding the broadcasting and cablecasting of live, videotaped, or film materials during transmission.

2. American television sets have 525 lines, and every 1/15 of a second the scanning process completes two sweeps across alternate sets of lines across the screen. European television has 625 lines, and is not compatible with American units.

3. Charlotte Moorman founded the Avant-Garde Festival in 1963. Since 1965 it has included video. The 15th Festival was held July 20, 1980, at the Passenger Ship Terminal at 12th Avenue and 55th Street in New York. Charlotte Moorman has collaborated with Nam June Paik on many protects since the mid '60s

4. Videotape that is used with small format portable cameras is generally 1/2 or 3/4-inch wide; stationary. broadcast quality cameras use tape 1- or 2-inches wide. Today with digital equipment, videotape editing can be as precise as film editing.

5. Several other magazines followed Willoughby Sharp and Liza Bear founded *Avalanche* in 1970, a magazine devoted to avant-garde art,

including video. The Anthology Film Archives published the *Bulletin tor Film and Video Information* between 1974 and 1975. Two California magazines, *Art Contemporary* in San Francisco, and *Journal: Southern California Art Magazine* in Los Angeles, began to cover video in 1975. *Videography*, a more technical and commercial magazine, began a regular video art column written by Victor Ancona in 1976. Global Village in New York briefly published two volumes of its magazine, *Videoscope*, between 1976 and 1978, before I turned to the smaller format *Airtime* in 1979. A pilot issue of *TV Art*, a magazine devoted to television and video art, was published by the Artists' Television Network, New York, in 1980.

6. Ken Dewey presented an earlier time-delay video protect at the Intermedia Festival organized by John Brockman at Stoneybrook, in 1967.

7. John Godfrey, Engineer with WNET-TV, New York, has played an integral role in many videomakers' work.

8. The "Artists' Showcase." WGBH-TV.Boston, which is regularly broadcast on Sunday evenings, has developed a large audience.

9. The smaller format and less expensive Betamax and VHS cassette systems made for the home market became available in 1975. The demand for old movies is considerably greater than the demand for artists' tapes

10. Douglas Davis and Allison Simmons, eds. *The New Television: A Public Private Art* (MIT Press. Cambridge, Massachusetts, 1977), p. vi.

11. The Film Department at the Whitney Museum changed its title to the Film and Video Department in 1976.

12. Two major video installation works have been purchased in the last few years. The Centre Pompidou m Paris acquired Dan Graham's *Present-Continuous Past(s)* in 1975, and the Stedelitk Museum in Amsterdam purchased Nam June Paik's *TV Buddha* in 1977.

13. Sony Corporation recently announced a single-unit combination video camera and video cassette recorder weighing 4.4 pounds.Called the Video Movie. It will be marketed in 1985. In the meantime, Sony hopes that other producers will agree on standard sizes for similar video-cassette and video-recording units.

14. Transfers made between video and film will also be improved. Later in the decade. when computers are used extensively to create precision images, technically perfected and more reasonably priced video projection systems will make video and film nearly identical.

15. The Kitchen Center in New York will host a symposium devoted to the criticism of video, "Television, Society, and Art," on October 24–26, 1980.

INDEPENDENT VIDEO: THE FIRST FIFTEEN YEARS

Barbara London

The development of video as an artistic medium has occurred over a relatively short period of time.[1] When artists began using video in the mid '60s, it was a period of wide experimentation—the Pop Art of Andy Warhol and Tom Wesselmann, the Happenings of Robert Rauschenberg and Allan Kaprow, and the New York Fluxus events of George Maciunas and Nam June Paik—generated by intuition and spontaneity, rather than logic or reason. Video art was initiated largely by small artists' collectives scattered across the United States, as a form of political and esthetic opposition to commercial television genres and to the more traditional art forms.

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Given the immediate-replay capacity of video and the relative portability of the camera, the medium is well-suited to documentation. Video documentaries have been made from the beginning and continue to be the most accessible of the independently produced works. The video documentary will survive beyond the '80s, most likely through commercial, cable, and public television. More artists will be looking towards television and the home market as an outlet for their work. In so doing, they will have to adapt more to the visual vocabulary of commercial television. Others are already exploring the potential of the record industry's entry into video disc sales. The current emphasis on narrative painting is paralleled in video by a renewed interest in the narrative form, perhaps the oldest television and film genre. However, not all artists will look to television as an outlet for their videotapes—the artists producing the more reflective work will continue to seek a more specialized audience.

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Over the last 30 years, video technology has evolved in response to commercial and industrial needs. From its start as the strict purview of television and industry, video production equipment has been developed and refined by different international companies (often, unfortunately, with non-interchangeable parts).[2] In the '60s, video manufacturers began concentrating on the home market, and in 1965 the Sony Corporation introduced the first, moderately-priced portable video camera and recording system. The history of video art began in the United States when Korean-born Fluxus artist Nam June Paik purchased one of these cameras, and exhibited his video experiments in New York at the Bonino Gallery and in Charlotte Moorman's Third Avant-Garde Festival.[3] With the portable video camera, artists, for the first time, could autonomously produce their own small-format, personalized video images—independent of broadcast television.[4] The simultaneous development of cable television and satellite broadcasting expanded the possibilities even further, leading many artists to think that the world might quickly become a global village. During the last years of the Vietnam War when there was extensive radical political activity in the United States, the government mandated "public access" cable television channels. Across the U.S., independent video collectives formed, made up of people committed to technology and change. Existing in some cases for only a few years, these groups had such names as Ant Farm, Promedia, the Videofreex, Land Truth Circus, and TVTV. Unfortunately, the cable dream developed more slowly and more restrictively than had been anticipated, so the earliest planning by artists was at least ten years ahead of its time.

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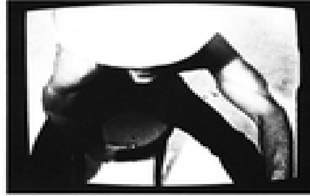
[illegible], Paul Dougherty and Deborah [illegible], *Big Ship*, 1977, video frame, color videotape, 3 min. Photo: Kira Perov.



John Sturgeon, *The Two of Triangles*, 1975, video frame, black and white videotape, 2½ min. Photo: Kira Perov.

Ralph Hocking and Sherry Miller, *Selected Works*, 1975–79, video frame, color videotape, 30 min. Photo: Barbara London.

[illegible], 1978–79, video frame, color videotape, 17 min. Photo: Kira Perov.

writers, and educators were brought together to exchange ideas and cast predictions about the future of television. The conference was held at a significant time, "in the early development of 'alternative' work in the medium,"[10] when video activity was expanding internationally. By this time in the U.S., ongoing video programs and video collections had been initiated at several museums—in 1971 at the Everson Museum in Syracuse; in 1974 at both The Museum of Modern Art and the Whitney Museum in New York,[11] and in 1976 at the Long Beach Museum in California. (There are relatively few private collectors of artists' video works. During the early '70s in Los Angeles, Stanley and Elyse Grinstein began acquiring videotapes, largely by artists whose works in other mediums they were already collecting. Simultaneously on the East Coast, kinetic art collectors Dave and Ruth Bermant purchased videotapes for themselves, and placed a permanent video installation by David Cort at the Long Ridge Mall in Rochester, New York.) In 1975, the first comprehensive video survey exhibition was organized by Suzanne Delehanty at the Institute of Contemporary Art in Philadelphia. "Video Art" consisted of videotapes and installations by 79 international artists, and travelled to three museums in the United States, as well as to the São Paulo Bienal. Several video festivals were also initiated at this time, including the Documentary Video Festival at Global Village in New York, the Southland Video Anthology at the Long Beach Museum, the Women's Video Festival in New York, and the Ithaca Video Festival in Ithaca.

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Peter Campus, *Three Transitions*, 1973, video frame, black-and-white videotape, 6 min. Photo: Kira Perov.

Peter Campus, *East Ended Tape*, 1976, video frame, black-and-white videotape, 6 min. Photo: Kira Perov.

integrated with weaving.

Video, more than other medium, has been criticized for being tedious and self-indulgent. In the early '70s this was a valid criticism, because the length of many artists' early '70s works were dictated by standard videotape length—30 or 60 minutes—which in some cases was much too long. However, as a new medium which needed support, it is significant that video works were initially accepted both critically and curatorially. But when the novelty of video wore off, many failed to invest their time and attention viewing newer work. In the '80s, video equipment will be further refined, and as the number of television and museum programs grow, so should an adequate vocabulary that defines video work. Improved, small-format editing systems and lightweight cameras with internal tape-recording devices will be made for the home market, which will allow videomakers to develop images inexpensively with their own equipment.[13] At the same time, the visual differences between imagery produced with small-format and broadcast-standard equipment will be minimized.[14] When more museums assemble collections of both video installations and videotapes, a more comprehensive interpretation of '70s art activity can be articulated. It is financially possible for a museum to establish a comprehensive video archive—videotapes cost between $250 and $500, and installations cost in the vicinity of $8,000. But before too many videotapes are lost or destroyed, it is the museum's obligation to protect and maintain these materials for future audiences.

Over the last year, strong and quite diverse videotapes have been made. Bill Viola, in *Chott el-Djerid (A Portrait in Light and Heat)* (produced through the TV Lab at WNET/Thirteen), combined spatial and temporal elements to study perception. His subject is the desert mirage seen at close range through a telephoto lens. Viola juxtaposes two radically different environments, the snowy midwestern American plains and the Sahara desert of Tunisia, unifying the horizon line throughout the work. Barbara Buckner's *Hearts* (produced at the Center for Experimental Television in Owego, N.Y.), integrates synthesized and real imagery. Painterly colors are used to define abstract forms and landscape scenes alternate to the pulsating rhythm of a heartbeat. *She Came to Stay* by Jane Brettschneider is a parodic study of the narrative genre, based on Simone de Beauvoir's book of the same title. Brettschneider uses four main characters, including a narrator who is revealed through both photographs and a voice-over that is at odds with the projected text. Dara Birnbaum's *Pop Pop Video* is a highly-structured statement about television and society. Excerpting sections from prime-time television programs, Birnbaum analyzes television actions, camera techniques, and plot developments, which she then interprets musically.

Because video installations frequently require many pieces of video and audio equipment, and complicated construction, they are costly to produce. Despite financial limitations, strong video installations have been shown at museums in the last year. Mary Lucier's work *Planet*, commissioned by and shown at the Hudson River Museum, studies a planetarium dome in different seasons, creating a "sense of motion in space" with the repetition of one image on seven monitors installed in an arc on the gallery wall. Frank Gillette's *Aransas: Axis of Observation*, exhibited at the University Museum at Berkeley, is a study of the rare wildlife in a remote county of southern Texas, presented on six television screens in a circular configuration. John Sanborn's and Kit Fitzgerald's *Resound*, shown at the Whitney Museum in New York, is a study of man-made objects such as a hammer and a glass, and the sounds such objects create when in contact with other objects and surfaces.

In the next decade, cable, commercial and public television, and the video disc, will provide a much wider range of choices to the home viewer. While the most innovative video art may not, for still some time, be successful financially, it will have a definite impact on our perception of art in the years to come.[15] ■

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1. The term "video" signifies the medium—the cameras, videotape recording and editing devices. "Television" is used to signify the industry surrounding the broadcasting and cablecasting of live, videotaped, or film materials during transmission.
2. American television sets have 525 lines, and every 1/30 of a second the scanning process completes two sweeps across alternate sets of lines across the screen. European television has 625 lines, and is not compatible with American units.
3. Charlotte Moorman founded the Avant Garde Festival in 1963. Since 1963 it has included video. The 15th Festival was held July 20, 1980, at the Passenger Ship Terminal at 12th Avenue and 55th Street in New York. Charlotte Moorman has collaborated with Nam June Paik on many projects since the mid '60s.
4. Videotape that is used with small-format portable cameras is generally ½ or ¾ inch wide; stationary, broadcast-quality cameras use tape 1 or 2 inches wide. Today with digital equipment, videotape editing can be as precise as film editing.
5. Several other magazines followed. Willoughby Sharp and Liza Bear founded Avalanche in 1970, a magazine devoted to avant-garde art, including video. The Anthology Film Archives published the Bulletin for Film and Video Information between 1974 and 1975. Two California magazines, Art Contemporary in San Francisco, and Journal: Southern California Art Magazine in Los Angeles, began to cover video in 1975. Videography, a more technical and commercial magazine, began a regular video art column written by Victor Ancona in 1976. Global Village in New York briefly published two volumes of its magazine, Videoscope, between 1976 and 1978, before it turned to the smaller format Antenna in 1979. A pilot issue of TV Art, a magazine devoted to television and video art, was published by the Artists' Television Network, New York, in 1980.
6. Ken Dewey presented an earlier time-delay video project at the Intermedia Festival organized by John Brockman at Stonybrook, in 1967.
7. John Godfrey, Engineer with WNET/TV, New York, has played an integral role in many videomakers' work.
8. The Artists' Showcase, WGBH-TV Boston, which is regularly broadcast on Sunday evenings, has developed a large audience.
9. The smaller format and less expensive Betamax and VHS cassette systems made for the home market became available in 1975. The demand for old movies is considerably greater than the demand for artists' tapes.
10. Douglas Davis and Allison Simmons, eds., The New Television: A Public/Private Art (MIT Press, Cambridge, Massachusetts, 1977), p. xi.
11. The Film Department at the Whitney Museum changed its title to the Film and Video Department in 1976.
12. Two major video installation works have been purchased in the last few years: The Centre Pompidou in Paris acquired Dan Graham's Present Continuous Past(s) in 1975, and the Stedelijk Museum in Amsterdam purchased Nam June Paik's TV Buddha in 1977.
13. Sony Corporation recently announced a single-unit combination video camera and video cassette recorder weighing 4 ½ pounds. Called the Video Movie, it will be marketed in 1985. In the meantime, Sony hopes that other producers will agree on standard sizes for similar video cassette and video recording units.
14. Transfers made between video and film will also be improved. Later in the decade, when computers are used extensively to create precision images, technically perfected and more reasonably priced video projection systems will make video and film nearly identical.
15. The Kitchen Center in New York will host a symposium devoted to the criticism of video, "Television, Society, and Art," on October 24–26, 1980.

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