This chronology in no way covers all video exhibitions or artists’ video activities in the United States. Instead it concentrates on events and works that have deeply influenced the development of video history.

Guaranteed sources for a medium which is only in the process of documenting itself are not always available. Much source material is extremely ephemeral and often contradictory, and many of the enterprises mentioned here are no longer in existence.

1965

Sony introduced the first portable 1/2-inch black-and-white videotape camera and recorder in U.S. (limited availability).

Café au Go Go, New York City. First use of Sony Portapak by video artist in U.S.


“New Cinema Festival I,” Filmmakers Cinematheque, New York City. Included videotapes by Nam June Paik, with Charlotte Moorman, John Brockman, organizer.

1967

Sony 1/2-inch black and white portable videotape recorder and Portapak camera marketed for commercial sale in U.S.


WBGH-TV Boston, Mass. inaugurated Artist-in-Residence Program with Rockefeller Foundation grant.

1968


Sorcery, Loren Sears and Robert Zagone Program using special effects imagery. Experimental Television Workshop, KQED TV, San Francisco, Calif,

“Electronic Art II,” Nam June Paik, Bonino Gallery, New York City.

Promedia, New York City, First video production group in New York, with David Cort, Frank Gillette, Howard Guidstadl, Howard Simon.


Proctor, original members.

1969

Videofreex, New York City, experimental video group, Skip Blumberg, Nancy Cass, David Cort, Bart Friedman, Gigliotti, Chuck Kennedy, [...] Ann Woodward, among original members. 1971 moved to Lainesville N.Y. and began media center, Media Bus, and weekly broadcast program.

“Television as a Creative Medium,” Howard Wise Gallery, New York City, First American gallery 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.

“Dennis Oppenheim,” John Gibosn Gallery, New York City. Exhibition devoted primarily to videotapes.

“Bruce Nauman,” Leo Castelli Gallery, New York City. Included videotapes and holograms.

Global Village, New York City, Video collective media center, and independent video production group, John Reily, and Rudi Stern, founders.

Raindance Foundation, New York City, Collective for research and development of video as creative and communications medium. Frank Gillette, Paul Ryan, Ira Schneider, Michael Shamberg, among original members.

“The Medium is the Medium,” WBGH-TV, Boston, Mass. Fred Barzyk, producer, 30-minute program with works by Allan Kaprow, Nam June Paik,
Otto Piene, James Seawright, Thomas Tadlock, Aldo Tambellini.

“Subject to Change,” Don West, producer SQN Productions for CBS. Never aired program with videotapes by members of Videofreex and Eric Siegel.

1970

Sony introduced 1/2-inch color portable videotape recorder.


“Information,” The Museum of Modern Art, New York City, Kynaston McShine, director. Exhibition included videotapes and video installations by
artists from U.S., Europe, Latin America.


Alternative Media Conference, Goddard College, Vt.


Nam June Paik and Shuya Abe developed Paik-Abe Video Synthesizer while Artists-in-Residence at WGBH-TV, Boston, Mass. Simultaneously and independently, Stephen Beck developed Direct Video Synthesizer at National Center for Experiments in Television, San Francisco, Calif., and Eric Siegel developed Electronic Video Synthesizer, New York City.

New York State Council on the Arts formed Television/Media Program.


Synapse Video Center, Syracuse, N.Y. Video production group and post-production center (Formerly University Union Video).

Media Access Center, in association with Portola Institute, Menlo Park, Calif. Alternative television resource emphasizing community and high school video programs. Pat Crowley, Richard Kletter, Allen Rucker, Shelley Surpin, original members.

1971

Open Channel, New York City. Organization for development of public access to television.


Alternate Media Center, School of the Arts, New York University, Red Burns, and George Stoney, founders; Funding from John and Mary Markel Foundation to explore new uses of non-broadcast telecommunication.

The Rhode Island School of Design, Providence, R.I.; Southern Methodist University, Dallas, Tex.; and Southern Illinois University, Edwardsville, Ill., established experimental video centers.
Everson Museum, Syracuse, N.Y., established first video department in an American museum. Among first exhibitions was “Westcoast Video I,” with works by George Boiling, Terry Fox, Howard Fried, Paul Kos, William Wegman. David Ross, video curator.

Electronic Arts Intermix, New York City, founded by Howard Wise to sponsor other organizations, including The Kitchen and the annual Avant-Garde Festival, in presentation and research of video as a medium of personal expression and communication. In 1972 expanded to include editing/post-production facility, and in 1973 inaugurated Artists’ Videotape Distribution Service.

National Endowment for the Arts Initiated Public Media Program.


“Juan Downey: With Energy Beyond These Walls,” Everson Museum of Art, Syracuse N.Y. Video installation.


Artists Television Workshop. WNET-TV. New York City, established to support experimental projects by independent videomakers. Jackie Casson, director. 1972, The Television Laboratory at WNET/Thirteen founded with grants from Rockefeller Foundation and New York State Council on the Arts, 1972 Artist-in-Residence Program also established. David Loxton, director; Carol Brandenburg, associate director.


1972


Top Value Television (TVTV), experimental T.V. documentary group. Formed to provide alternative coverage of Republican and Democratic National Conventions. Original production by Michael Couzens. Hudson Marquez, Allen Rucker, Michael Shamberg, Tom Weinberg, Megan Williams, and members of Ant Farm, Videofreex, and Raindance video collectives.

Teleprompter Corporation began Public Access Cable Television, New York City.


“Women’s Video Festival,” University of Illinois, Chicago, Ill.


“Peter Campus,” Bykert Gallery, New York City. Video Installation.

“Nam June Paik,” Everson Museum of Art, Syracuse, N.Y. Videotapes, video installations, and performance with Charlotte Moorman.
Fifi Corday Productions, New York City. Program to assist artists’ video projects. Carlota Schoolman, founder.


Castelli-Sonnabend Videotapes and Films, New York City. Leo Castelli and Ileana Sonnabend, founders; Joyce Nereaux, director. Patricia Brundage, director 1977–present.

The Media Study Center, Buffalo, N.Y. Center for videotape production and distribution. Gerald O’Grady, director.

University Community Video, Minneapolis, Minn. Center devoted to documentary video.

Sony marketed standard 1/2-inch color portable videotape recorder, and introduced standard system for 3/4-inch videotape cassettes.


First use of 1/2-inch videotape on broadcast T.V. TVTV’s coverage of Republican National Convention, Miami, Fla.


1973
Time Base Corrector introduced by Consolidated Video System, making it possible to broadcast small-format imagery.


Association of Independent Video and Filmmakers (AIVF), New York City, Workshops, screening, referral services, 1974. Foundation for Independent Video and Film formed as educational organization.

“William Wegman,” Los Angeles County Museum of Art, Los Angeles, Calif. Exhibition included videotapes.


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


National Endowment for the Arts awarded first Artists Fellowship for video projects.

1974


and art critics from the U.S., Canada, Latin America, Europe, and Japan with exhibition of videotapes by artists.

Television Workshop, WXXI-TV, Rochester N.Y. Carvin Eison, director.


Anthology Film Archives, New York City, expanded to include video program. Shigeko Kubota, video director.

Video Repertoire, New York City, video production company, with Maxi Cohen, Joel Gold, Esti Marpet, Bill Marpet.


“Peter Campus, Closed-Circuit Video,” Everson Museum of Art, Syracuse, N.Y. Video installations.


“Video Beam,” projection system marketed by Advent Corporation: first video projection unit.

“Video and the Museum,” Everson Museum of Art, Syracuse, N.Y. Workshops and conference for museum curators and administrators on role of video in museums. David Ross, organizer. Video Works by Juan Downey, Andy Mann, Nam June Paik, Ira Schneider.

“Women in Film and Video,” State University of New York, Buffalo, N.Y. Inter-Media Art Center (IMAC), Bayville, N.Y. Production center. Michael Rothbard, director.

“CAPS Video Festival,” Syracuse University, Syracuse, N.Y.


“Third Annual Women’s Video Festival,” Women’s Interart Center, New York City.

Manhattan is an Island, Ira Schneider. Installation at The Kitchen, New York City, and the Everson Museum of Art, Syracuse, N.Y., 1977 shown at

The Los Angeles Institute of Contemporary Art (LAICA), Los Angeles, Calif. Alternative artists’ space with ongoing video exhibitions. Robert Smith, founding director.

Video installations at The Kitchen, New York City, by Peter Campus, David Cort, Tina Girouard, Frank Gillette, Ira Schneider.


1975


“First Annual Video Documentary Festival,” Video Study Center, Global Village, New York City, John Reilly, festival director, Julie Gustafson, associate director.

Journal: Southern California Art Magazine, journal of The Los Angeles Institute of Contemporary Art, Los Angeles, Calif., covering video art.


“Video and Television Review” (VTR), The Television Laboratory at WNET/Thirteen, New York City. Yearly broadcast series of videotapes from America and abroad, 1979 renamed “Video and Film Review.”

The Museum of Modern Art, New York City, began collection of artists’ videotapes.

Sony introduced Betamax Home Video System.

Video installations at The Kitchen, New York City, by Peter Campus, David Cort, Davidson Gigliotti, Noel Harding, Julia Heyward, Beryl Korot, Shigeko Kubota, Mary Lucier, John Merrill, Ira Schneider, Steina and Woody Vasulka.

1976

Video Art. Beryl Korot and Ira Schneider, editors. Published by Raindance Foundation. First anthology of video art.


Franklin Furnace, New York City, Alternative space with archive, bibliography, exhibition, and performance programs, including video. Martha Wilson, director.

Boston Film/Video Foundation, Allston, Mass. Organization with screening and informational programs, production center, and distribution for independent New England film and videomakers.

Bay Area Video Coalition, San Francisco, Calif. Production organization for the independent video documentarian. Diane Waldron, founder.


Cable Soho, New York City, formed after The Kitchen was cabled for Douglas Davis’ performance, Three Silent and Secret Acts. Independent organization for experimentation and creative arts programming on cable television. First Board of Directors: Shridhar Bapal, Michael Berinet, Mark Brownstone, Russell Connor, Jaime Davidovitch, Arnold Klein, Suzanne Langle, Karen Mooney, Stephen Steichard, Ira Schneider, Robert Stearns,

“The Video Curriculum Development Project,” developed by Jane Bell and Douglas Davis, with Rockefeller Foundation grants. 1979 became “International Network for the Arts.”

*Videography*, commercial publication devoted to video, United Business Publications. With monty column on video art by Victor Ancona.

Video Installations at The Kitchen, New York City, by Vito Acconci, Bill and Louise Etra, Rita Myers, Lesley Schiff, Carolee Schneemann.

**1977**


Southwest Alternative Media Project (SWAMP), Houston, Tex. Media Arts Center, originally associated with Rice Media Center at Rice University. Ed Hugetz, director.
Center for Non-Broadcast Television, Automation House, New York City. Production center for special interest programs with non-broadcast audiences. Steve Lawrence, program director.


Independent Documentary Fund established, WNET/Thirteen Television Laboratory, New York City, with grants from Ford Foundation and National Endowment for the Arts, to stimulate production of independent documentaries. Kathy Kline, coordinator. Broadcast outlet for Fund is the “Non-Fiction Television” series, aired by Public Broadcasting System.

Video installations at The Kitchen, New York City, by Peter Campus, Ed Ernswiller, Gerrit-Jan Frank, Paul Rutkowsky, Bill Viola.

1978

Magnavox, a unit of Philips of Netherlands Corporation introduced Magnavision videodisc player to limited test market in Atlanta, Ga. MCA Inc. simultaneously introduced catalogue of videodisc recordings. Compatible laser videodisc systems forthcoming in 1980–81 from Sony, Pioneer, Sanyo, MCA. Groove videodisc units expected from RCA, JVC, Zenith.

First conference of Alliance of Media Arts Centers, Pittsburgh, Pa. Hosted by Pittsburgh Filmmakers, Inc.

First meeting of New York State Media Alliance, Loeb Student Center, New York University, New York City.

Soho Television, a project of the Artists’ Television Network, New York City, initiated regular programming of artists’ videotapes and videotaped performances on Manhattan Cable Television. Jaime Davidovitch, director.


Video installations at The Kitchen, New York City, by Vito Acconci, Dara Birnbaum, Kit Fitzgerald and John Sanborn, Frank Gillette, Suzanne Kuffler, Mary Lucier, Stuart Marshall.

1979

Public Interest Video Network, independent production company financed by Urban Scientific and Educational Research (USER), purchased three hours on Public Television Broadcasting Service’s new satellite distribution system and presented live coverage of the anti-nuclear demonstration held in Washington, D.C. on May 6. Broadcast by 20 U.S. stations, marking first time PBS carried live public affairs program whose editorial content was determined by an organization outside its own system. Kim Spencer, executive producer; Nick DiMartino, senior editor.


“Minnesota Landscapes,” Peter Bradley, project director, KTCA-TV2, Minneapolis-St. Paul, Minn. Works commissioned by artists James Byrne, Steve Christianson, Davidson Gigliotti, Cynthea Neal, Steina Vasulka. Funded by grants from Jerome Foundation, National Endowment for the Arts, Minnesota State Arts Board.


Video installations at The Kitchen, New York City, by Brian Eno, Gary Hill, Antonio Muntadas, Steve Partridge, Steina Vasulka.

1980


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

*TV Magazine.* Published by Artists’ Television Network and Jaime Davidovitch. Madeleine Burnside, editor. Magazine devoted to exploring the potential of T.V.


Video installations at The Kitchen, New York City, by Vito Acconci, Antonio Muntadas.

Rockefeller Foundation to award grants of $35,000 to six selected artists.

*This chronology originally appeared in a briefer version in the catalogue accompanying “Video: New York, Seattle, and Los Angeles, ” an exhibition which circulated in Japan under the auspices of The International Council of The Museum of Modern Art, New York City.*

1965
- Sony introduced first portable 1-inch black-and-white videocassette recorder and camera in U.S. (limited production).
- "Video Luminary," five video artists: Nam June Park, with Charlotte Moorman, John popcorn; and Bruce Nauman, at Galerie Stigter.

1966
- "Nam June Park," Motor maid Gallery, New York City: Included videotapes by Nam June Park, with Charlotte Moorman, John popcorn; and Bruce Nauman, at Galerie Stigter.
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Published by Renaissance Foundation, New York City. Functioned as information channel and data base for distribution and exchange of video works from 1970–74. Co-produced with WGBH-TV, Boston. Miss. Art in the U.S. provided an opportunity for performance and multi-media art. Tom Marioni, founder. "Art in the U.S. was..." Artforum International


10/11/2019


25/28

1976

1977

1978

1979

1980

— Barbara London with Lorraine Zippay

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