



TABLE OF CONTENTS

PRINT SEPTEMBER 1980

# **A CHRONOLOGY OF VIDEO ACTIVITY IN THE UNITED STATES: 1965–1980**

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).

“Third Annual New York Avant-Garde Festival.” Judson Hall, New York City. Included video sculpture by Nam June Paik.

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

“Electronic Art,” Nam June Paik, Bonino Gallery, New York City, Paik’s first American gallery exhibition.

“New Cinema Festival I,” Filmmakers Cinemathèque, 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.

*Electronic Blues*, Nam June Paik. Viewer participation video installation in “Lights in Orbit” exhibition, Howard Wise Gallery, New York City.

Experimental Television Workshop. KQED TV, San Francisco., Calif., established with Rockefeller Foundation grant. 1969 renamed National Center for Experiments in Television at KQED-TV, funded by Corporation for Public Broadcasting and National Endowment for the Arts. Brice Howard, director, 1976 closed.

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

“Bruce Nauman,” Nicholas Wilder Gallery. Los Angeles Calif. Installation with video.

## 1968

Young Filmmakers/Video Arts. New York City Educational organization with training services, workshops, production, and post-production facilities. Originated 16mm film unit for Lower East Side adolescents. Rodger Larson, director. 1971 initiated Media Equipment Resource Center (MERC), equipment loan service for artists and organizations. Jaime Caro. Merc director until 1974. Suzanne Langle 1975–77. 1977 MERC reorganized as access services, with T.V. studio equipment loan, post-production divisions. “The Machine as Seen at the End of the Mechanical Age,” The Museum of Modern Art, New York City, Pontus Hulten, director. Included Nam June Paik’s *Nixon Tape*, *McLuhan Caged* and *Lindsay Tape* on tape loop device, first major museum exhibition to include video art.

*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.

Ant Farm, San Francisco, Calif. artists media/architecture group, Chip Lord and Douglas Michels, founders, 1971. Curtis Schneier joined.

Land Truth Circus, San Francisco, Calif. experimental video collective, 1972 renamed Truthco. 1975 became T.R. Uficio, Diane Hall, Doug Hall, Jody

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.

“Vision and Television,” Rose Art Museum, Brandeis University, Waltham, Mass., Russell Connor, organizer. First American museum exhibition devoted entirely to video art. Works by Frank Gillette, Tod Kraynik, Les Levine, Eugene Mattingly, Nam June Paik and Charlotte Moorman, John Reilly, and Rudi Stern, Paul Ryan, Ira Schneider, Eric Siegel, Aldo Tambellini, Jud Yalkut, USCO Intermedia, Videofreex, Joe Weintraub.\_

*Radical Software*, alternative video magazine, Phyllis Gershuny, Beryl Korot, Ira Schneider, Michael Shamberg, founders. Published by Raindance Foundation, New York City. Functioned as information channel and data outlet for distribution and exchange of video works from 1970–1974.

The Museum of Conceptual Art (MOCA) San Francisco, Calif. Alternative museum created as education and sociopolitical organization for performance and multimedia art. Tom Marioni, founder.

*Violence Sonata*, Stan Vanderbeek, WGBH-TV. Boston, Mass., Artist-in-Residence Program. Videotape, film, live performance, studio, and phone-in audience participation on theme of violence.

“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.

“Body Works,” The Museum of Conceptual Art, San Francisco, Calif. Willoughby Sharp, organizer. Videotapes by Vito Acconci, Terry Fox, Dennis Oppenheim, Keith Sonnier, William Wegman.

Alternative Media Conference, Goddard College, Vt.

People’s Video Theater, New York City, Alternative Videojournalism collective emphasizing community video. Judy Fiedler, Elliot Glass, Howard Gudstadt, Ben Levine, Ken Marsh, Elaine Milosh, organizers.

Video Free America, San Francisco, Calif., video group with post-production and screening facilities. Arthur Ginsburg, and Skip Sweeney, founders.

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.

*Expanded Cinema*, Gene Youngblood. Published by E.P. Dutton, New York: First book covering video art.

*Avalanche*, magazine devoted to avant-garde art, with coverage of video activity. Liza Bear, editor. Willoughby Sharp, publisher. Last issue: Summer 1976.

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.

The Kitchen Center for Music and Video (originally The Electronic Kitchen). New York City. Exhibition and performance center for electronic arts at Mercer Arts Center. Steina and Woody Vasulka, founders. In 1974, relocated to Broom Street. Video Program directors: Steina and Woody Vasulka (1971–72), Shridhar Bapat ('72–73), Carlota Schoolman ('74–'76), Roselee Goldberg ('77–'78); Tom Bowes and Jackie Kain ('79–present). Kitchen directors: Steina and Woody Vasulka (1971–72), Robert Stearns, ('72–'78), Mary MacArthur ('78–present).

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.

Ithaca Video Projects, Ithaca, N.Y. Organization for promotion of electronic communication. Philip Mallory Jones, founding director, Center for Experimental Television, Binghamton, N.Y. Production and post-production center emphasizing synthesized and computer imagery. 1979 moved to Oswego, N.Y. Ralph Hocking, director.

“Ten Video Performances,” Finch College Museum of Contemporary Art, New York City. Elaine Varian, organizer. Works by Vito Acconci, Peter Campus, Douglas Davis, Dan Graham, Alex Hay, Bruce Nauman, Claes Oldenburg, Nam June Paik, Robert Rauschenberg, Steve Reich, Eric Siegal, Simone Whitman.

“Projects: Keith Sonnier,” The Museum of Modern Art, New York City. Environmental video installation; first “Projects” exhibition at the Museum.

“Electronic Art III,” Nam June Paik and Shuya Abe, Bonino Gallery, New York City. Exhibition with Paik-Abe Video Synthesizer.

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

*Guerrilla Television*, Michael Shamberg and Raindance Corporation (Frank Gillette, Beryl Korot, Paul Ryan, Ira Schneider). Published by Holt, Rinehart, and Winston, New York City. Manual and journal of alternative T.V. with graphics by Ant Farm.

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.

*Non-Camera Images*, Stephen Beck. National Center for Experiments in Television. KQED-TV, San Francisco, Calif. Program produced on Beck’s synthesizer.

“A Special Videotape Show,” Whitney Museum of American Art, New York City, with New American Filmmakers series. David Bienstock, organizer. Included works by Robert Ashley, Stephen Beck, John Randolph Carter, Douglas Davis, Richard Feliciano, Richard Lowenberg, Nam June Paik, Aldo Tambellini, Steina and Woody Vasulka, Robert Zagone.

## 1972

Downtown Community Television Center, New York City. Education and production organization, sponsoring video workshops. John Albert and Keiko, Tsuno, founders.

Woodstock Community Video, Woodstock, N.Y. Production center and resource for community-based video material. Ken Marsh, founder.

Top Value Television (TVT), 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.

First “St. Jude Invitational of Video Art,” de Saisset Art Gallery, Santa Clara, Calif. David Ross, organizer. Works by John Baldessari, Lynda Benglis, George Bolling, Douglas Davis, Taka Iimura, Videofreex, William Wegman.

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

“Douglas Davis: An Exhibition Inside and Outside the Museum,” Everson Museum of Art, Syracuse, N.Y. Included videotapes, and live telecast.

“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.

“Keith Sonnier,” Castelli Gallery, New York City. Videotapes.

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 Annual Women's Video Festival,” The Kitchen, Mercer Arts Center, New York City. Susan Milano, festival director.

*Scapemates*, Ed Emshwiller, The Television Laboratory at WNET/Thirteen, New York City. Complex mixing of live actors with computer graphics.

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

“Music Image Workshop,” project at WGBH-TV, Boston, Mass., using Paik-Abe Video Synthesizer to produce videotapes, relating music and video imagery. Ron Hays, organizer.

## 1973

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

“Circuit: A Video Invitational,” Everson Museum of Art, Syracuse, N.Y. Exhibition with works by 65 artists, circulated to The Henry Gallery, Seattle, Wash.; Greenville County Museum of Art, Greenville, S.C.; Cranbrook Academy of Art, Bloomfield Hills, Mich.; and Kölnischer Kunstverein, Cologne, West Germany. David Ross, organizer.

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.

*Spaghetti City Video Manual*, Videofreex, Praeger Publishers, New York City, Video equipment manual.

“Frank Gillette: Video Process and Meta-Process,” Everson Museum of Art, Syracuse, N.Y. One-man show of videotapes and video installations.

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

“Bill Viola: New Video Works,” Everson Museum of Art, Syracuse, N.Y.

“Video Group Show,” Leo Castelli Gallery, New York City. Videotapes by Lynda Benglis, Joan Jonas, Paul Kos, Robert Morris, Bruce Nauman, Keith Sonnier, Lawrence Weiner.

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.

*Global Groove*, Nam June Paik, The Television Laboratory at WNET/Thirteen. New York City, Videotape with highly edited, synthesized material taken from commercial television.

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

## **1974**

*Cuba, The People*, Jon Alpert and Keiko Tsuno. First documentary videotaped with 1/2-inch color camera to be broadcast nationally, aired by Public Broadcasting System. “Collector’s Video,” Los Angeles County Museum of Art, Los Angeles, Calif. Jane Livingston, organizer. Works by John Baldessari, Peter Campus, Terry Fox, Frank Gillette, Nancy Holt, Joan Jonas, Paul Kos, Richard Landry, Andy Marin, Robert Morris, Bruce Nauman, Richard Serra, Keith Sonnier, William Wegman.

“Open Circuits: The Future of Television,” The Museum of Modern Art, New York City: International video conference. Fred Barzyk, Douglas Davis, Gerald O’Grady, Williard Van Dyke, organizers. Included museum educators and curators, cable and educational television producers, artists,

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.

“Art Now ’74,” Kennedy Center for the Performing Arts, Washington, D.C. Exhibition included works by 25 video artists.

“Projects: Video,” The Museum of Modern Art, New York City. Beginning of ongoing series of video exhibitions. Barbara London, director: “Projects: Video I” included works by Vito Acconci, Lynda Benglis, Robert Morris, Richard Serra, Keith Sonnier, William Wegman.

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.

and/or Gallery, Seattle, Wash. Multi-media exhibitions and performance art. Anne Focke, founder. Norie Sato, video curator.

“Andy Man: Video Matrix,” Everson Museum of Art, Syracuse, N.Y. Four-tape continuous playback environment with 16 monitors.

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

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

Francisco, Calif. New Television Workshop. WGBH-TV. Boston, Mass. Fred Barzyk, director Dorothy Chiesa and Olivia Tappan, associate directors.

“Projekt ’74—Aspekte internationaler Kunst am Anfrang der 70er Jahre,” Wallraf-Richartz Museum, Kunsthalle and Kölnischer Kunstverein, Cologne, West Germany. Included exhibition section with videotapes and video installations. Over 40 American video artists represented. Wulf Herzogenrath, video director.

“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.

*Second Routine*, Allan Kaprow. Stefanotti Gallery, New York City, Video performance with David Antin, Anna Canepa, Joan Schwartz.

“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

Whitney Museum of American Art, New York City.

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.

La Mamella, San Francisco, Calif. Experimental art gallery emphasizing video. 1975 established *Art Contemporary* magazine; 1976 cable programming inaugurated by Willoughby Sharp; 1977 began *Videozine*, a taped periodical. Carl Loeffler, founding director.

## 1975

“Video Art,” Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pa. Exhibition documenting development of video art through videotapes and video installations, circulated to Contemporary Arts Center, Cincinnati, Ohio. Museum of Contemporary Art, Chicago, Ill.; Wadsworth Athenaeum, Hartford, Conn.; São Paulo Bienal. São Paulo, Brazil. Suzanne Delehanty, director, with Michael Quigley.

“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.

*Televisions* magazine. The Washington Community Video Center. Washington D.C. Magazine devoted to television, legislature, and art.

“1975 Whitney Biennial,” Whitney Museum of American Art, New York City. Included works by 18 video artists.

“Southland Video Anthology.” Long Beach Museum, Long Beach, Calif. 50 hours of videotape programming by 65 California artists, beginning of ongoing video exhibition program and video production center at Long Beach Museum. David Ross, director of Television/Film, 1974–77; Nancy Drew, curator 1978–79; Kathy Huffman, video programmer 1978–79, curator, 1979–present.

“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, Shigeo 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.

Donnell Library, New York City, established collection of videotapes. Bill Sloan, director, with Mary Feldstein until 1978, with Michael Miller, 1979–present.

“Redefinitions: Film and Video,” Whitney Museum of American Art, New York City. Lecture series on contemporary film and video. John Hanhardt, organizer, director, Film/Video department.

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.

“The Independent Producer, Public Television, and the New Technologies,” Global Village, New York City. Annual series of conferences, workshops, and seminars for producers and public television representatives, held in different U.S. cities. John Reilly, director.

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,

John Tranya, Vov Wiegand, 1977 became Artists Television Network; Jaime Davidovitch, president.

“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**

“Documental 6,” Kassel, West Gemrany. Exhibition included international retrospective of videotapes and video installations, with over 30 American artists’ works. Wulf Herzogenrath, organizer. Videotapes also broadcast over Westdeutsches Rundfunk. Satellite performance broadcast with Joseph Beuys, Douglas Davis, Nam June Paik.

*The Video Guide*, Charles Bensinger, Video Information Publications, Santa Barbara, Calif. Video equipment manual.

“Phase I: Send Receive Satellite Network,” Liza Bear and Keith Sonnier. One of the first satellite projects by independent video makers.

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.

“Artists’ Showcase,” WGBH-TV. Boston, Mass. Weekly broadcast program of artists’ work.

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.

*New Artists' Video: A Critical Anthology*, Gregory Ballcock, editor.  
Published by E.P. Dutton, 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.

“Vasulka: Steina—Machine Vision, Woody—Descriptions,” Steina and Woody Vasulka, Albright Knox Art Gallery, Buffalo, N.Y. Exhibition of videotapes and video installations. Linda L. Cathcart, organizer.

“Video Viewpoints,” The Museum of Modern Art, New York City. Barbara London, organizer. Beginning of yearly lecture series by independent videomakers.

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.

“Everson Video Revue,” Everson Museum of Art, Syracuse, N.Y. Exhibition with recent videotapes by over 50 artists. Richard Simmons, director.

“Re-Visions: Projects and Proposals in Film and Video,” Whitney Museum of American Art, New York City. Video installations by David Behrman, Bill Beirne, Bob Diamond, Buky Schwartz, Robert Watts. Films by William Anastasi, Morgan Fisher, Michael Snow.

“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.

*A Public Trust: The Report of the Carnegie Commission on the Future of Public Broadcasting*, Bantam Books, New York City.

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

## **1980**

“Pamplona-Grazalema: The Ritual of the Bull in Spain,” video installation by Antonio Muntadas and Ginés Serrán Pagán in “New Images From Spain,” Guggenheim Museum, New York. Margit Rowell, curator.

“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.

“Love Tapes in New York,” Wendy Clarke. Live interactive video installation exhibited and taped at World Trade Center, with selections shown on cable T.V. and WNET/Thirteen, New York City.

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

“Times Square Art Show,” New York City. Presentation of installations, performance and video art. Collaborative projects, organizer.

Single-unit combination videotape camera/recorder, “Video Movie,” announced by Sony for distribution in 1985. First low-cost, light-weight, contained camera unit.

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.*

**Barbara London with Lorraine Zippay**

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 and 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 first portable 1½-inch black-and-white videotape camera and recorder in U.S. (limited availability).

"Third Annual New York Avant-Garde Festival," Judson Hall, New York City. Included video sculpture by Nam June Paik.

Electronic Video Recorder, Nam June Paik, Café au Go Go, New York City. First use of Sony Portapak by video artist in U.S.

"Electronic Art," Nam June Paik, Sonoma Gallery, New York City. Paik's first American gallery exhibition.

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

**1967**

Sony 1½-inch black-and-white portable videotape recorder and Portapak camera marketed for commercial sale in U.S.

Electronic Blues, Nam June Paik. Viewer participation video installation in "Lights in Orbit" exhibition, Howard Wise Gallery, New York City.

Experimental Television Workshop, KQED-TV, San Francisco, Calif., established with Rockefeller Foundation grant. 1969 renamed National Center for Experiments in Television at KQED-TV, funded by Corporation for Public Broadcasting and National Endowment for the Arts. Since Howard director. 1976 closed.

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

"Bruce Nauman," Nicholas Wilder Gallery, Los Angeles, Calif. Installation with video.

**1968**

Young Filmmakers/Video Arts, New York

City. Educational organization with training services, workshops, production and post-production facilities. Originated 16 mm film unit for Lower East Side adolescents. Redger Linton, director. 1971 initiated Media Equipment Resource Center (MERC), equipment loan service for artists and organizations. Jaime Carr, MERC director until 1974. Suzanne Langa, 1975-77. 1977 MERC reorganized as Access Services, with T.V. studio,

Experimental Television Workshop, KQED-TV, San Francisco, Calif.

"Electronic Art II," Nam June Paik, Sonoma

Gallery, New York City.

Promedia, New York City. First video production group in New York, with David Cort

Frank Gillette, Howard Guttmann, Howard

Siegel.

Art Farm, San Francisco, Calif., artists residential-lecture group. Chip Lord and Doug

McGuire group. Skip Blumberg, Harry Carr, David

Cort, Dan Friedman, Davidson, Gilbert,

Chuck Kennedy, Curtis Kacoff, Perry Stead-

dale, Tunde Witt, Jon Woodward, among

original members. 1971 moved to Lanesville,

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 Bourboutine, Frank Gil-

lette and Ira Schneider. Nam June Paik (with

Charlotte Moorman), Earl Reiback, Paul

Ryan, John Seery, Eric Siegel, Thomas Tad-

lock, Aldo Tambellini, Joe Weinraub.

"Dennis Oppenheim," John Gibson Gallery,

New York City. Exhibition devoted primarily

to videotapes.

"Bruce Nauman," Leo Castelli Gallery, New

York City. Included videotapes and photo-

grams.

Global Village, New York City. Video collec-

tor, media center, and independent video

production group. John Reilly and Rud

Stem, founders.

Resistance Foundation, New York City. Col-

lective for research and development of vid-

eo as creative and communications medium.

Frank Gillette, Paul Ryan, Ira Schneider, Mi-

chael Shenberg, among original members.

"The Medium is the Medium," WGBH-TV,

Boston, Mass. Fred Seayk, producer. 30-

minute program with works by Allan Kaprow,

Nam June Paik, Otto Farn, James Sea-

wright, Thomas Tadlock, Aldo Tambellini.

"Subject to Change," Don West, producer.

SCN Productions for CBS. Never aired pro-

gram with videotapes by members of Video-

theek and Eric Siegel.

**1970**

Sony introduced 1½-inch color portable vid-

eo tape recorder.

"Vision and Television," Rose Art Museum,

Brandeis University, Waltham, Mass. Russel

Connor, organizer. First American museum

exhibition devoted entirely to video art.

Works by Frank Gillette, Ted Koryta, Les

Levine, Eugenio Montali, Nam June Paik

and Charlotte Moorman, John Reilly and

Rud Stem, Paul Ryan, Ira Schneider, Eric

Siegel, Aldo Tambellini, Jud Yalkut. USCC

Intermedia: Videotheek, Joe Weinraub,

Radical Software, alternative video maga-

zine. Phyllis Deming, Benny Kord, Ira

Schneider, Michael Shenberg, founders.

## A CHRONOLOGY OF VIDEO ACTIVITY IN THE UNITED STATES: 1965-1980

equipment loan, post-production divisions.

"The Machine as Seen at the End of

the Mechanical Age," The Museum of Mod-

ern Art, New York City. Pontus Hulten, direc-

tor. Included Nam June Paik's Neon Face,

McLuhan Cage and Lindbury Tape-on-tape-

stop device. First major museum exhibition to

include video art.

Sonory, Loran Sears and Robert Zagone.

Program using special-effects imagery. Ex-

perimental Television Workshop, KQED-TV,

San Francisco, Calif., established with

Rocketteller Foundation grant. 1969 renamed

National Center for Experiments in Television

at KQED-TV, funded by Corporation for Pub-

lic Broadcasting and National Endowment

for the Arts. Since Howard director. 1976

closed.

WGBH-TV, Boston, Mass., inaugurated

Artist-in-Residence Program with Rocke-

teller Foundation grant.

"Bruce Nauman," Nicholas Wilder Gallery,

Los Angeles, Calif. Installation with video.

Young Filmmakers/Video Arts, New York

City. Educational organization with training

services, workshops, production and post-

production facilities. Originated 16 mm film

unit for Lower East Side adolescents. Redger

Linton, director. 1971 initiated Media Equip-

ment Resource Center (MERC), equipment

loan service for artists and organizations.

Jaime Carr, MERC director until 1974. Suz-

anne Langa, 1975-77. 1977 MERC reorgani-

zed as Access Services, with T.V. studio,

Experimental Television Workshop, KQED-TV,

San Francisco, Calif.

"Electronic Art II," Nam June Paik, Sonoma

Gallery, New York City.

Promedia, New York City. First video produc-

tion group in New York, with David Cort,

Frank Gillette, Howard Guttmann, Howard

Siegel.

Art Farm, San Francisco, Calif., artists resi-

dential-lecture group. Chip Lord and Doug

McGuire group. Skip Blumberg, Harry Carr,

David Cort, Dan Friedman, Davidson, Gilbert,

Chuck Kennedy, Curtis Kacoff, Perry Stead-

dale, Tunde Witt, Jon Woodward, among

original members. 1971 moved to Lanesville,

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 Bourboutine, Frank Gil-

lette and Ira Schneider. Nam June Paik (with

Charlotte Moorman), Earl Reiback, Paul

Ryan, John Seery, Eric Siegel, Thomas Tad-

lock, Aldo Tambellini, Joe Weinraub.

"Dennis Oppenheim," John Gibson Gallery,

New York City. Exhibition devoted primarily

to videotapes.

"Bruce Nauman," Leo Castelli Gallery, New

York City. Included videotapes and photo-

grams.

Global Village, New York City. Video collec-

tor, media center, and independent video

production group. John Reilly and Rud

Stem, founders.

Resistance Foundation, New York City. Col-

lective for research and development of vid-

eo as creative and communications medium.

Frank Gillette, Paul Ryan, Ira Schneider, Mi-

chael Shenberg, among original members.

"The Medium is the Medium," WGBH-TV,

Boston, Mass. Fred Seayk, producer. 30-

minute program with works by Allan Kaprow,

Nam June Paik, Otto Farn, James Sea-

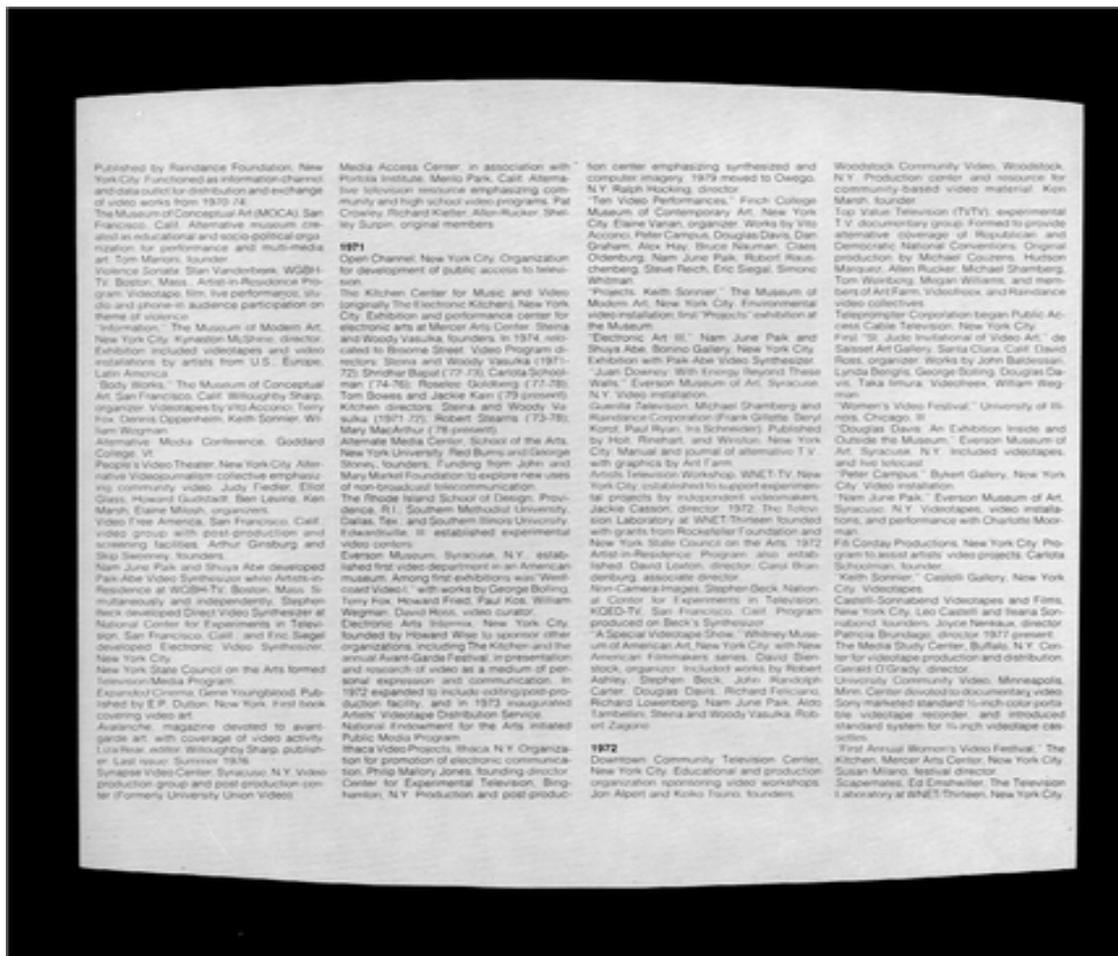
wright, Thomas Tadlock, Aldo Tambellini.

"Subject to Change," Don West, producer.

SCN Productions for CBS. Never aired pro-

gram with videotapes by members of Video-

theek and Eric Siegel.



Published by Randance Foundation, New York City. Functioned as information exchange and data center for distribution and exchange of video works from 1970-74.

The Museum of Conceptual Art (MCCA), San Francisco, Calif. Alternative museum created as educational and socio-political organization for performance and multi-media art. Tom Marioni, founder.

Violence Sonata, Stan Vanderbeek, WGBH-TV, Boston, Mass. Artist-in-Residence Program. Videotape, film, live performance, slides and phone-in audience participation on theme of violence.

"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.

"Body Works," The Museum of Conceptual Art, San Francisco, Calif. Willoughby Sharp, organizer. Videotapes by Vito Acconci, Tony Fox, Dennis Oppenheim, Keith Sonnier, William Wegman.

Alternative Media Conference, Goddard College, VT. People's Video Theater, New York City. Alternative videojournalism collective emphasizing community video. Judy Tiedler, Elliot Glass, Howard Gaultblatt, Ben Levine, Ken Marsh, Elaine Mitsu, organizers.

Video Free America, San Francisco, Calif. video group with post-production and screening facilities. Arthur Ginsburg and Skip Seaman, founders.

Nam June Paik and Shuya Abe developed Paik-Abe Video Synthesizer who 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 Semiotic-Media Program. Expanded Cinema, Gene Youngblood. Published by E.P. Dutton. New York. First book covering video art.

Avantgarde magazine devoted to avant-garde art, with coverage of video activity. Last issue, Summer 1976.

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

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

1971 Open Channel, New York City. Organization for development of public access to television.

The Kitchen, Center for Music and Video (originally The Electronic Kitchen), New York City. Exhibition and performance center for electronic arts at Marcor Arts Center. Steina and Woody Vasulka, founders. In 1974, relocated to Bleecker Street. Video Program directors: Steina and Woody Vasulka (1971-72), Sander Gillett (72-73), Carolea Schockman (74-76), Rosalee Gaultblatt (77-78), Tom Boies and Jackie Kam (79 present).

Kitchen directors: Steina and Woody Vasulka (1971-72), Robert Stearns (73-78), Mary MacArthur (78 present).

Alternate Media Center, School of the Arts, New York University. Reed Burns and George Stone, 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.

Everton Museum, Syracuse, N.Y., established first video department in an American museum. Among first exhibitions was "West-coast Video I" with works by George Bolling, Tony Fox, Howard Freed, Paul Kos, William Wegman, David Ross, video curator.

Electronic Arts Informa, 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.

Itasca Video Projects, Itasca, N.Y. Organization for promotion of electronic communication. Phyllis Malory Jones, founding director.

Center for Experimental Television, Binghamton, N.Y. Production and post-production center emphasizing synthesized and computer imagery. 1979 moved to Oswego, N.Y. Ralph Hacking, director.

"Ten Video Performances," Finch College Museum of Contemporary Art, New York City. Elaine Vanan, organizer. Works by Vito Acconci, Peter Campus, Douglas Davis, Dan Graham, Alex Hay, Bruce Nauman, Clark Olsenburg, Nam June Paik, Robert Rauschenberg, Steve Reich, Eric Siegel, Simon Whitman.

"Projects, Keith Sonnier," The Museum of Modern Art, New York City. Environmental video-installation first "Projects" exhibition at the Museum.

"Electronic Art III," Nam June Paik and Shuya Abe, Sonoma Gallery, New York City. Exhibition with Paik-Abe video Synthesizer.

"Juan Downey: With Energy Beyond These Walls," Everton Museum of Art, Syracuse, N.Y. Video installation.

Quavite Television, Michael Shambberg and Randance Corporation (Frank Gillette, Deryl Kord, Paul Ryan, Ina Schneider) Published by Holt, Rinehart, and Winston, New York City. Manual and journal of alternative T.V. with graphics by Art Farm.

Artists Television Workshop, WNET-TV, New York City, established to support experimental projects by independent videomakers. Jackie Catson, director. 1972. The Television Laboratory at WNET-TV, founded with grants from Rockefeller Foundation and New York State Council on the Arts. 1972.

Artist-in-Residence Program, also established. David Lubin, director. Carol Brundberg, associate director.

Non-Camera Images, Stephen Deck, National Center for Experiments in Television, KQED-TV, San Francisco, Calif. Program produced on Beck's Synthesizer.

"A Special Videotape Show," Whitney Museum of American Art, New York City, with New American Filmmakers series. David Binstock, organizer. Included works by Robert Ashby, Stephen Beck, John Hancock-Carter, Douglas Davis, Richard Foreman, Richard Lowenberg, Nam June Paik, Aldo Tambellini, Steina and Woody Vasulka, Robert Zagaro.

1972 Downtown Community Television Center, New York City. Educational and production organization sponsoring video workshops. Jon Alpert and Koko Tsuno, founders.

Woodstock Community Video, Woodstock, N.Y. Production center and resource for community-based video material. Ken Marsh, founder.

Top Value Television (TVTV), experimental T.V. documentary group. Formed to provide alternative coverage of Republican and Democratic National Conventions. Original production by Michael Cousins, Hutson Marquis, Allen Rucker, Michael Shambberg, Tom Wierzbicki, Megan Williams, and members of Art Farm. Videotapes and Randance video collectives.

Teleprompter Corporation began Public Access Cable Television, New York City. First "TV: Justo Invitational of Video Art," de Sautter Art Gallery, Santa Clara, Calif. David Root, organizer. Works by John Batsowian, Lynda Benglis, George Bunting, Douglas Davis, Taka Imura. Videotapes, William Wegman.

"Women's Video Festival," University of Illinois, Chicago, Ill.

"Douglas Davis: An Exhibition Inside and Outside the Museum," Everton Museum of Art, Syracuse, N.Y. Included videotapes and live broadcast.

"Peter Campus," Bulvert Gallery, New York City. Video installation.

"Nam June Paik," Everton Museum of Art, Syracuse, N.Y. Videotapes, video installations, and performance with Charlotte Mooradian.

Fit Conday Productions, New York City. Program to assist artists' video projects. Carolea Schockman, founder.

"Keith Sonnier," Capelli Gallery, New York City. Videotapes.

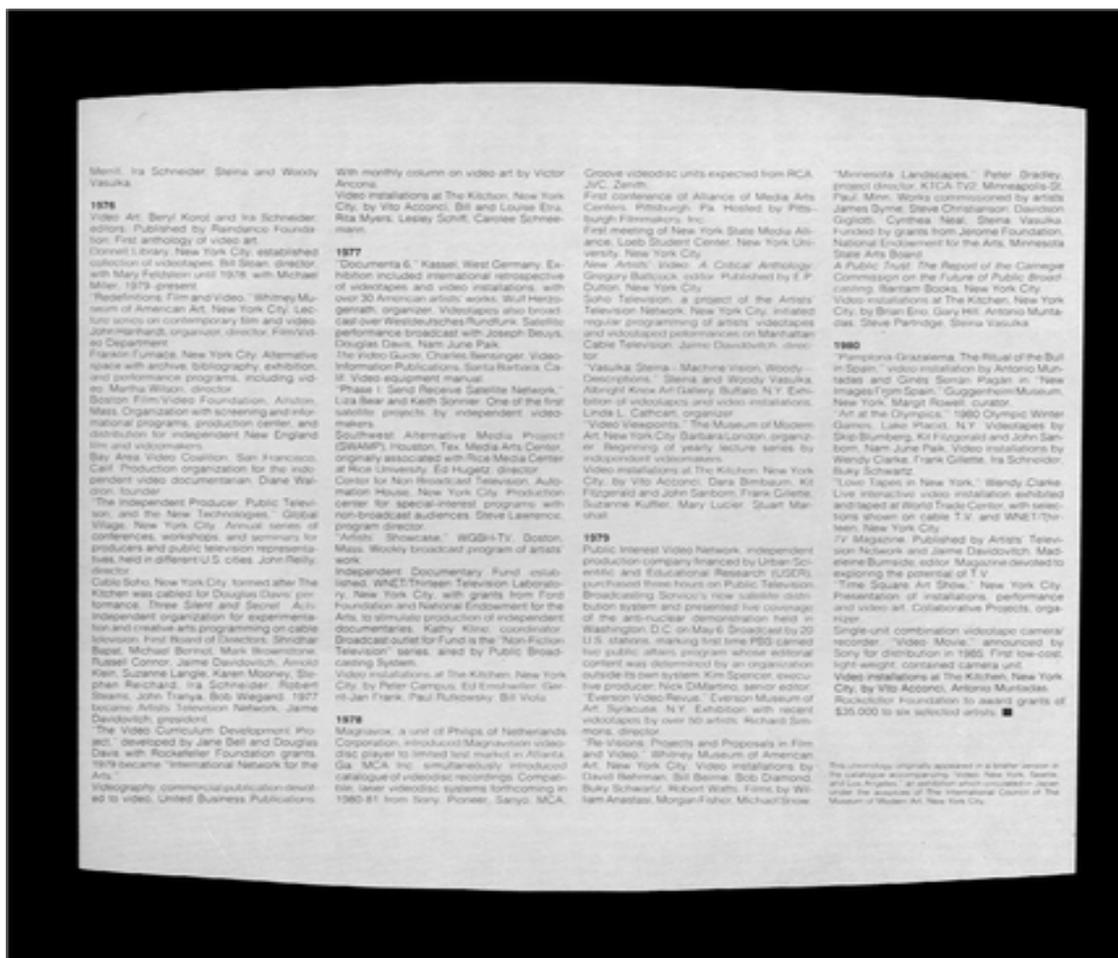
Capelli-Sonnabend Videotapes and Films, New York City. Leo Capelli and Isana Sonnabend, founders. Joyce Harshaw, director.

Palmer Brundage, director. 1977 present. The Media Study Center, Buffalo, N.Y. Center for videotape production and distribution. Gerard 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 1/4-inch videotape cassettes.

"First Annual Women's Video Festival," The Kitchen, Marcor Arts Center, New York City. Susan Milano, festival director. Scapemates, Ed Emshwiller, The Television Laboratory at WNET-TV, New York City.





— Barbara London with Lorraine Zippay

All rights reserved. artforum.com is a registered trademark of Artforum International Magazine, New York, NY.

