Video: A Selected Chronology, 1963–1983

By Barbara London

The chronology that follows highlights some of the major events that have helped to shape independent video in the United States. Although institutions have provided the context for video, it is the artists' contributions that are of the greatest importance.

1963
Exhibitions/Events

1964
Television/Productions
Boston. Jazz Images, WGBH-TV. Producer, Fred Barzyk. Five short visualizations of music for broadcast; one of the first attempts at experimental television.

1965
Exhibitions/Events
New York. Electronic Art by Nam June Paik, Galeria Bonino. Artist's first gallery exhibition in U.S.
New Cinema Festival 1 (Expanded Cinema Festival), The Film-Makers Cinematheque. Organized by John Brockman. Festival explores uses of mixed-media projection, including video, sound, and light experiments.

1966
Exhibitions/Events

Philharmonic Hall Lobby. Multichannel video installation with photographs by Bruce Davidson, music by Terry Riley.

1967

Exhibitions/Events

Minneapolis. Light/Motion/Space, Walker Art Center in collaboration with Howard Wise Gallery, New York. Travels to Milwaukee Art Center. Includes video works by Nam June Paik, Aldo Tambellini, and others.

New York. Festival of Lights, Howard Wise Gallery. Exhibition of kinetic light works that include video works by Serge Boutourline, Nam June Paik, Aldo Tambellini, and others.

Rockefeller Foundation awards first video fellowship.


Television/Productions

Boston. WGBH-TV inaugurates artist-in-residence program with grant from the Rockefeller Foundation.

What's Happening, Mr. Silver? WGBH-TV. hosted by David Silver. Experimental collage/information series in which several dozen inputs are mixed live and at random.


1968

Exhibitions/Events


Electronic Art II by Nam June Paik, Galeria Bonino.


Iris by Les Levine. First shown publicly in artist's studio. Sculpture with six monitors and three video cameras, commissioned by Mr. and Mrs. Robert Kardon. Collection, Philadelphia Museum of Art.

The Machine as Seen at the End of the Mechanical Age, The Museum of Modern Art. Director of exhibition, Pontus Hultén. Exhibition includes video art, particularly Nam June Paik's Nixon Tape, McLuhan Caged, and Lindsay Tape on unique tape-loop device.


Organizations

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


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


Television/Productions


1969

Exhibitions/Events


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

Organizations


Raindance Corporation. Collective formed for experimental production. In 1971 becomes Raindance Foundation, devoted to research and development of video as a creative and communications medium, with screening program. Members: Frank Gillette, Michael Shamberg, Steve Salonis, Marco Vassi, Louis Jaffe; soon after, Ira Schneider and Paul Ryan, and then Beryl Korot.

Videoex. Experimental video group. Members: Skip Blumberg, Nancy Cain, David Cort, Bart Friedman, Davidson Gigliotti, Chuck Kennedy, Curtis Ratcliff, Parry Teasdale, Carol Vontobel, Tunie Wall, Ann Woodward.

Television/Productions

Boston. The Medium Is the Medium, WGBH-TV. Produced by Fred Barzyk, Anne Gresser, Pat Marx. First presentation of works by independent video artists aired on television. Thirty-minute program with works by Allan Kaprow, Nam June Paik, Otto Piene, James Seawright, Thomas Tadlock, Aldo Tambellini.

New York. Subject to Change, SQN Productions for CBS. Produced by Don West. Program of videotapes initiated by Don West with CBS and produced by Videoex and other members of the video community. Videotapes produced...
on all aspects of the counterculture (alternate schools, communes, radicals, Blank Panthers, riots, demonstrations, etc.). Never broadcast.

1970

Exhibitions/Events


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


Philco T. Farnsworth Video Obelisk by Skip Sweeney, Intersection Theater, Multichannel video installation.


Organizations

Binghamton, N.Y. Experimental Television Center. Originally Community Center for Television Production. Production/post-production center emphasizing synthesized and computer-generated imagery. Directors, Ralph Hocking and Sherry Miller. In 1979 moves to Owego, N.Y.


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

Electronic Arts Intermix. Founded by Howard Wise after he closes his gallery; incorporated 1971. Explores video as a medium of personal expression and communication. In 1972 establishes
1971

Exhibitions/Events

**Berkeley, Calif. Tapes from All Tribes**, Pacific Film Archive, University of California. Organized by Video Free America. Exhibition of videotapes by over 100 American artists.


**New York. Eighth New York Avant-Garde Festival, 69th Regiment Armory.**
Director, Charlotte Moorman. Individual video projects by Shirley Clarke, Douglas Davis, KenDominick, Ralph Hocking, NamJune Paik, Eric Siegel, Steina and Woody Vasulka, Videofreex.

**Electronic Art III** by NamJune Paik and Shuya Abe with Charlotte Moorman, Galeria Bonino. Exhibition with Paik-Abe synthesizer.

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


**Perception**. Group of artists interested in alternative uses of video, explore video programming in conjunction with Electronic Internx. Founded by Eric Siegel and Steina and Woody Vasulka. Subsequent members: JuanDowney, Frank Gillette, Beryl Korot, Andy Mann, Ira Schneider. Disbands 1973.


**Media Equipment Resource Center (MERc)**, initiated by Young Filmmakers/Video Arts. Equipment loan service for artists and organizations. In 1977 reorganizes as access service with TV studio, equipment loan, and post-production divisions.

**New Orleans. New Orleans Video Access Center (NOVAC)**. Founded through VISTA to provide video access to low-income community. Becomes production center with access.

**Syracuse, N.Y. Everson Museum establishes first video department in a major museum, under direction of James Harihias. Video curators include David Ross, Richard Simmons. Department closes 1981.

**Washington, D.C. National Endowment for the Arts initiates Public Media Program.** Directors include Chloe Aaron, Brian O'Doherty. In 1977 becomes Media Arts Program.

**Washington, D.C. Fifty independent producers from numerous video collectives join together to videotape Mayday anti-Vietnam War demonstration.** Their videotapes of political speeches and organizations, riots, arrests, and events are collectively edited at the Videofreex Prince Street studio, New York.

**Organizations**


**Ithaca, N.Y. Ithaca Video Projects.** Organization for promotion of electronic communication. Director, Phillip Mallory Jones.

**Lanesville, N.Y. Media Bus.** Founded by the Videofreex. Media center begins producing "Lanesville TV," weekly program about the community that is the first low-power television (LPTV) station. In 1979 Media Bus moves to Woodstock and operates a post-production facility, distribution and consulting services, and produces programming for cable. Current members: Nancy Cain, Tobe Carey, Bart Friedman.

**New York. Alternate Media Center, School of the Arts, New York University.** Funded by the John and Mary...
Markle Foundation to explore the uses of broadcast telecommunications. Founded by Red Burns and George Stoney. Director, Red Burns.


**Television/Productions**

**Boston.** **Video Variations,** WGBH-TV. Collaboration between Boston Symphony Orchestra and artists Jackie Cassen, Russell Connor, Douglas Davis, Constantine Manos, Nam June Paik, James Seawright, Stan VanDerBeek, Tsai Wen-Ying. Produced by Fred Barzyk.

**New York.** **Artists’ Television Workshop,** WNET-TV. Established through efforts of Jackie Cassen, Russell Connor, Nam June Paik, with initial grant from New York State Council on the Arts to support experimental projects by independents.

New York City mandates public access as part of its cable franchise.

**Providence, R.I.** Satellite program of the National Center for Experiments in Television (NCET) established by Brice Howard at Rhode Island School of Design; also at Southern Methodist University, Dallas, and Southern Illinois University, Edwardsville.

**Washington, D.C.** **Electronic Hokkaidim,** by Douglas Davis, Corcoran Gallery of Art, and WTOP-TV. Live broadcast piece with two-way communication via telephone.

**Publications**


**1972 Exhibitions/Events**

**Minneapolis.** **First Annual National Video Festival,** Minneapolis College of Art and Design and Walker Art Center.

Panel of the First Annual National Video Festival, Minneapolis College of Art and Design and Walker Art Center, 1972 (Left to Right: Gene Youngblood, George Stoney, Nam June Paik, Russell Connor, Tom Drysdale).
Organized by Tom Drysdale. Consists of workshops, screenings, panel discussion. Participants include Peter Campus, Russell Connor, Ed Emshwiller, Nam June Paik, Barbara Rose, Ira Schneider, George Stoney, Aldo Tambellini, Gene Youngblood.

New York. Peter Campus, Bykert Gallery. One-man show with video installations.


Syracuse, N.Y. Douglas Davis: An Exhibition Inside and Outside the Museum, Everson Museum of Art, with WCNY-TV. An exhibition with live telecast, "Talk Out!"

Nam June Paik, Everson Museum of Art. Tapes, installations, and performance, with Charlotte Moorman.

Organizations
Buffalo, N.Y. Media Study/ Buffalo. Center for videotape production and exhibition. President, Gerald O'Grady; Video/ Electronic Arts Curator, John Minkowsky.


Downtown Community Television Center (DCTV). Educational and production organization. Founded by Jon Alpert, Keiko Tsuno.

Fifth Corday Productions. Organization to assist artists' production. Founded by Carlotte Schoolman.

Survival Arts Media. Video collective emphasizing community education and health programs, programs on artists and artistic processes, and multimedia shows. Members include Gail Edwards, Howard Gudstadt, Molly Hughes, Ben Levine, Danny Luciano, Richard Malone.

Rochester, N.Y. Portable Channel. Video resource center with workshops, visiting artists series, equipment access, productions. Directors include Bonnie Klein, Sanford Rockowitz, John Camelio, Robert Shea, Tim Kelly.

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


Top Value Television (TVTV). Independent documentary production group forms to provide alternative coverage of the Democratic and Republican conventions in Miami; the first use of half-inch videotape on broadcast television. Original production by Hudson Marquez, Allen Rucker, Michael Shamberg, Tom Weinberg, Megan Williams, and members of Ant Farm, Raindance, and Videofreex collectives. Other members of TVTV include Wendy Apple, Michael Couzens, Paul Goldsmith, Betsy Guignon, Stanton Kaye, Anda Korsts, Andy Mann, Elon Soltes. Disbands 1977.


Television/Productions
Boston. Music Image Workshop, WGBH-TV. Project by Ron Hays using Paik-Abe synthesizer to produce tapes relating to music and video imagery.

The Very First On-the-Air Half-Inch Videotape Festival Ever: People Television, WGBH-TV. Produced by Henry Becton with Fred Barzyk, Dorothy Chiesa. Live studio event including home viewer call-ins, tape screenings, and interviews with artists, engineers, business people, educators, students.

Chicago. Dan Sandin builds Image Processor, and eventually, with Phil Morton, makes plans available to artists.

New York. Scope-mates by Ed Emshwiller, the Television Laboratory at WNET/Thirteen. Videotape with complex mixing of live actors and computer graphics.

The Television Laboratory at WNET/Thirteen. Directors include David Loxton, Carol Brandenburg. Founded with grants from the Rockefeller Foundation and New York State Council on the Arts. First year initiates artist-in-residence program with Shirley Clarke, Douglas Davis, Ed Emshwiller, Nam June Paik.


Washington, D.C. The Federal Communications Commission (FCC) requires that all cable franchises have at least one public-access channel.

Publications
Between Paradigms: The Mood and Its Purpose by Frank Gillette (New York: Gordon and Breach).


1973 exhibitions/events


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


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


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


John Simon Guggenheim Foundation awards first video fellowship.

Visual Resources. Director, Eva Kroy Wisbar. Distribution/information service including video. Publishes Art & Cinema, including coverage of video.

Portland, Ore. Northwest Film Study Center initiates Northwest Film and Video Festival. Directors include Robert Sitton and Bill Foster. In 1979 Film Study Center begins workshops and exhibitions in video.


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


Publications

1974
Exhibitions/Events

Minneapolis, New Learning Spaces and Places, Walker Art Center. Includes installation by Frank Gillette and videotapes by James Byrne, Peter Campus, Juan Downey, Frank Gillette, Andy Mann, Ira Schneider, University Community Video, William Wegman.

Projected Images, Walker Art Center. Includes video installation by Peter Campus and performance with video Joan Jonas.

New York, Electronic Art IV by Nam June Paik, Galeria Bonino.


Video and the Museum, Everson Museum of Art. Organized by David Ross. Funded by the Rockefeller Foundation. Conference with workshops for curators and administrators on the role of video in the museum. Concurrent exhibitions: Peter Campus, Closed Circuit Video; Juan Downey, Video Trans Americas De-Briefing Pyramid (a video/dance performance with Carmen Beuchat); Andy Mann, Video Matrix; and Ira Schneider, Manhattan Is an Island.


Organizations
Bayville, N.Y. Inter-Media Art Center (IMAC). Multipurpose production facility with post-production workshops and exhibitions. Director, Michael Rothbard.

Long Beach, Calif. Long Beach Museum of Art begins video exhibition program and collection of videotapes. Video curators include David Ross, Nancy Drew, Kathy Huffman. In 1976 begins production center with funding from the Rockefeller Foundation; in 1979 production is moved to new facility and called the Station/Annex.

New York, Anthology Film Archives begins video program. Director, Jonas Mekas. Video Curators include Shigeko Kubota, Bob Harris. Includes exhibition, preservation, archive of videotapes and printed matter, screenings. In 1983 begins publication of Video Texts, an annual magazine on video art organized by Robert Halle, Bob Harris.


Anna Canepa Video Distribution (originally Video Distribution, Inc.). Distribution service of artists' tapes.

The Kitchen Center for Video, Music and Dance (formerly The Electronic Kitchen) relocates to Broome Street and begins daytime exhibition program. Inaugural show includes videotapes and three video installations by Bill Viola.


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


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

Video: The New Wave, WGBH-TV. Program of video artists, including David Atwood, Stephen Beck, Peter Campus, Douglas Davis, Ed Emshwiller, Bill Etra, Frank Gillette, Don Hallow, Ron Hays, Nam June Paik, Otto Piene, Rudi Stern, Stan VanDerBeek, William Wegman. Writer and narrator, Brian O'Doherty.

New York, Cuba: The People by Jon Alpert and Keiko Tsuno, Public Broadcasting System (PBS). First documentary videotape using half-inch color equipment to be broadcast by public television.


Publications


1975

Exhibitions/Events


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


San Francisco. Media Burn by Ant Farm, Cow Palace. July Fourth performance/media event.

Moebius Video Show, San Francisco Art Festival. First exhibition of video in the Art Festival. Includes work by Ant Farm, Terry Fox, Phil Garner, Joanne Kelly, Darryl Sapien, Skip Sweeney.

Walk Series by Peter D’Agostino, 80 Langton Street. Video installation and first event at 80 Langton Street, an alternative space initially sponsored by the San Francisco Art Dealers Association. In 1976 becomes an independent space with emphasis on alternative art forms.

Organizations

Harford, Conn. Real Art Way. Arts center with video exhibitions and library. Video coordinators include David Donhue, Gary Hogan, Ruth Miller.

New York. Independent Cinema Artists and Producers (ICAP) forms to represent independent film and video artists to cable systems. President, Kitty Morgan.

The Museum of Modern Art begins collection of videotapes.

Television/Productions

New York. Video and Television Review (VTR), the Television Laboratory at WNET/Thirteen. Executive Producer, Carol Brandenburg. Yearly broadcast series of tapes from U.S. and Europe. In 1979 renamed Video/Film Review.

1976 Exhibitions/Events


T.R. Uthco/Ant Farm, Eternal Frame, 1975.

Peter Campus, Three Transitions, 1975.

Boston; WNET, New York; and KQED, San Francisco.


Organizations

Boston. Boston Film/Video Foundation. Offers screenings, educational programs, equipment resources. Founded by Jon Rubin and Susan Wall. Directors include Michelle Schofield and Tom Wylie.

Chicago. Video Data Bank, School of the Art Institute of Chicago. Distribution and resource center for videotapes on artists and video art. Director, Lyn Blumenthal.


Franklin Furnace. Alternative space with archive, bibliography, exhibition, performance programs, including video. Director, Martha Wilson.


San Francisco. Bay Area Video Coalition founded with grant from the Rockefeller Foundation. Production/post-production center with workshops and exhibitions. Founding Director, Gail Waldron. Director, Morrie Warshawski.

Television/Productions


Image Union. Independent production company forms to offer alternative coverage of the Democratic National Convention and Election Night. The Five-Day Bicycle Race and Mock Turtle Soup, taped segments with live phone-in interviews, are shown on Manhattan Cable Television.

Publications


1977 Organizations

Atlanta. Image Film/Video Center (Independent Media Artists of Georgia, Etc., Inc.). Media center with screenings, workshops, and equipment access. Begins the Atlanta Independent Film and Video Festival (now the Atlanta Film and Video Festival), an annual international showcase. Directors include Gayla Jamison, Anna Marie Pier Simon, Marsha Rifkin.

Houston. Southwest Alternative Media Project (SWAMP). Originally affiliated with the Rice Media Center at Rice University. Media center with education program, lecture series, production and post-production technical assistance. Conducts Southwest Film and Video Tour, artist-in-residence program, and annual Texpo film and video festival. Produces local PBS series, “The Territory.” Directors include Ed Hugetz and Tom Sims.

New York. Locus Communications. Equipment access center with workshops, technical production services, cable programming, screenings. Founding Executive Director, Gerry Pallor.

Port Washington, N.Y. Port Washington Library begins visiting artists program with exhibitions and presentations. Head of Media Services, Lillian Katz.

Television/Productions

Buffalo, N.Y. Steina and Woody Vasulka and Jeffrey Schier begin work on the Digital Image Articulator, a digital computer-imaging device.

Chicago. ZGRASS. Personal computer-graphics system designed by artist Tom DeFanti.

Los Angeles. The Satellite Arts Project by Kit Galloway and Sherrie Rabinowitz. Live interactive broadcast between California, Maryland, and Washington, D.C.

New York. Documenta VI. Curator, Wulf Herzogenrath. Satellite performance project with Joseph Beuys, Douglas Davis, and Nam June Paik broadcast internationally from Kassel, West Germany, presented through WNET-TV.

Independent Documentary Fund, WNET-TV. Executive Producer, David Loxton. Coordinator, Kathy Kline. Established at the Television Laboratory with grants from the Ford Foundation and the National Endowment for the Arts to stimulate the production of independent documentaries.


Publications


1978 Exhibitions/Events


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


Organizations

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


Potato Wolf. Collaborative Projects. Artists' television series for cable begins as live show and evolves into diversified programming with emphasis on narrative and performance-oriented work involving artists from diverse media. Regular producers include Cara Brownell, Mitch Corber, Albert Dimartino, Julie Harrison, Robert Klein, Terry Mohre, Alan Moore, Brian Piersol, Gary Pollard, Mindy Stevenson, Jim Sutcliffe, Maria Thompson, Sally White.

1979

Exhibitions/Events
Long Beach, Calif. N/A Vision, sponsored by Long Beach Museum of Art. Weekly circulating video screening series at Long Beach Museum of Art, Foundation of Art and Resources (FAR), and Highlands Art Agents.


Ralph Hocking and Sherry Miller, Selected Works, 1975–79.

“Video New York, Seattle and Los Angeles” travels to Japan and Europe.


**New York. The Media Alliance.** Association of media arts organizations and independent video producers in New York State designed to coordinate resources and promote the work of the independent video community. Includes programming, exhibition, production, distribution. Directors include Jackie Kain, Robin White.

**P.S.** Begins video exhibition program with emphasis on installations. Video Curator, Bob Harris.

**Television/Productions**


**Non-Fiction Television, WNET/Thirteen.** Broadcast series for Independent Documentary Fund.

**Public Interest Video Network.** Executive Producer, Kim Spencer. Senior Editor, Nick DeMarino. Independent production company financed by the Urban Scientific and Educational Research (USER) presents live satellite coverage of an antinuclear demonstration in Washington, D.C., on the Public Broadcasting System (PBS). First time PBS carries a live public affairs program whose editorial content was determined by an organization outside its system.

**San Francisco. Produced for Television, La Mamelle and KTSF-TV.** Live broadcast of performance art. Works by Chris Burden, Lynn Hershman and Rea Baldridge, Chip Lord and Phil Garner, Barbara Smith.

**Publications**


**1980 Exhibitions/Events**


**Buffalo N.Y. Installation: Video, Hallwalls.** Exhibition with work by Dara Birnbaum, Patrick Clancy, Wendy Clarke, Brian Eno, Ken Feingold, Dan Graham, Gary Hill, Sara Hornbacher, Shigeko Kubota.

**Lake Placid, N.Y. Art at the Olympics, 1980 Winter Games.** Videotapes by Skip Blumberg, Kit Fitzgerald and John Sanborn, Nam June Paik. Installations by Wendy Clarke, Frank Gillette, Ira Schneider, Bucky Schwartz.


**New York. Love Tapes in New York** by Wendy Clarke. Live interactive installation and tapes exhibited at the World Trade Center with selections shown on cable television and WNET/Thirteen.

**Television/Society/Art, The Kitchen.** Organized by Ron Clark and Mary McCarthy. Alquito presented by The Kitchen and the American Film Institute. Participants include Benjamin Buchloh, Julianne Burton, Nick DeMartinho, Stephen Heath, Fredric Jameson, Rosalind Krauss, Mark Nash, Robert Sklar, Martha Rosler, Herbert Schiller, Allan Sekula, Peter Wollen.

**San Francisco. First Annual San Francisco Video Festival.** Director, Steve Agetstein. Assistant Director, Wendy Garfield. Video Publishing Video 80 as festival catalog. Now called SEND and published as a quarterly.

**Yonkers, N.Y. Alternative Spaces, Hudson River Museum.** Series of exhibitions employing Museum’s planetarium. Includes video installations by Mary Lucier, Francesc Torres.

**Organizations**

**New Orleans. Survival Information Television, NOVAC.** Installation in local Welfare Office with social issues programming run on a repeating cycle.

**St. Paul. Jerome Foundation expands to award grants to video artists.**

**Television**


**Three Artists on Line in Three Countries.** Three-way slow-scan transmission between Aldo Tambellini, Cambridge, Tom Klinkowstein, Amsterdam, and Bill Bartlett, Vancouver.


**Minneapolis-St. Paul. Minnesota Landscapes, KTCA-TV.** Project Director, Peter Bradley. Series of videotapes on Minnesota for broadcast. Works by Skip Blumberg, James Byrne, Steve Christiansen, Davidson Gigliotti, Frank Golike, Cynthia Neal, Steina.

**1981 Exhibitions/Events**

**New York. First National Latin Film and Video Festival, El Museo del Barrio.**


**Video Classics, Bronx Museum of the Arts.** Curator, RoseLee Goldberg. Installations by Vito Acconci, Dan Graham, Shigeko Kubota, Rita Myers, Bruce Nauman, Dennis Oppenheim, Nam June Paik.


**Washington, D.C. National Video Festival, American Film Institute.** Sponsor, Sony Corporation. Festival producer, Larry Kirkman; festival director, James Hindman. Installation by Nam June Paik.
Organizations
Pittsburgh. Museum of Art, Carnegie Institute, expands its Film Section to the Section of Film and Video, and opens Video Gallery. Curator of Film and Video, William Judson.

Television/Productions

New York. Paper Tiger Television. Organized by Diane Augusta, Pennee Bender, Skip Blumberg, Shulae Chang, DeeDee Halleck, Caryl Rogoff, David Shulman, Alan Steinheimer. Series on public-access television that examines communications industry via the print media, and serves as model for low-budget, public-access programming.

1982 Exhibitions/Events
Boston. SIGGRAPH (Special Interest Group in Computer Graphics) Annual conference includes computer-generated video art in its juried art show. Organized by Copper Giloth.


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


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


Organizations

Boston. Institute of Contemporary Art begins video program. Director, David Ross.

Portland, Ore. The Media Project. Expands to include video. Media organization for distribution of independent work includes workshops and state-wide directory of media services, and acts as a liaison to cable. Director, Karen Wickery.

Television/Productions

Los Angeles. The Artist and Television: A Dialogue Between the Fine Arts and the Mass Media. Sponsored by ASCN Cable Network, Los Angeles, and University of Iowa, Iowa City. Interactive satellite telecast connecting artists, critics, curators, and educators in Los Angeles, Iowa City, and New York.

New York. Disarmament Video Survey. Organized by Skip Blumberg, Wendy Clarke, DeeDee Halleck, Karen Renucci, Sandy Tolan. Collaboration by over 300 independent producers from New York, Washington, D.C., San Francisco, Great Britain, Germany, Japan, India, the Netherlands, Mexico, Brazil, and other locations to compile one-minute interviews with people about their views on nuclear arms and disarmament. Survey shown on cable television and presented as installations at American Film Institute National Video Festival in Washington, D.C.

The Video Artist. Producers: Eric Trigg, Electronic Arts Intermix, Stuart Shapiro. Sixteen-part series on major video artists broadcast nationally over USA Cable Network.

1983

Exhibitions/Events

Minneapolis. The Media Arts in Transition. Conference organizers and sponsors: Walker Art Center, National Alliance of Media Arts Centers (NAMAC), Minneapolis College of Art and Design, University Community Video, Film in the Cities. Conference programmers: Jennifer Lawson, John Minkowsky, Melinda Ward.

New York. The Intersection of the Word and the Visual Image, Women's Interart Center. Colloquium involving artists, writers, and scholars on relationship of language to the moving image, alternative narratives, and the transformation of literary, historical, performance, and visual works to video. Screenings of international works.


Sante Fe and Albuquerque. Video as Attitude, Museum of Fine Arts, Santa Fe, and University Art Museum, Albuquerque, New Mexico. Director, Patrick Clancy. Installations by Bill Beirne, Juan Downey, Dieter Froese, Robert Gaylor, Gary Hill, Joan Jonas, Rita Myers, Bruce Nauman, Michael Smith, Steina, Francesc Torres, Bill Viola.


Television/Productions


Barbara London has directed the Video Program at The Museum of Modern Art since 1974. She is a writer and lecturer, and has taught in the Film Department of New York University.
Art Journal

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Bart Robbett,
Backyard Earth Station, 1984.
Art Journal

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Correction: The volume number of the Manet issue (Spring 1985) is incorrectly given on the Contents page of that issue. The correct number is: Vol. 45.