

The First Generation

Women and Video, 1970-75

Independent Curators Incorporated, New York

The First Generation: Women and Video, 1970-75

JoAnn Hanley
Guest Curator

Essays by JoAnn Hanley and
Ann-Sargent Wooster

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Itinerary

3 September to 26 September 1993

Musée d'Art Contemporain de Montréal
Montréal, Quebec, Canada

10 September to 22 October 1993

University Gallery
University of Massachusetts at Amherst
Amherst, Massachusetts

7 October to 4 November 1993

Wexner Center for the Arts
Ohio State University
Columbus, Ohio

20 November 1993 to 2 January 1994

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Women in the Arts*
Washington, D.C.

3 February to 13 March 1994

Freedman Gallery
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4 March to 10 April 1994

Art Gallery
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Regina, Saskatchewan, Canada

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25 October to 13 November 1994

Frances Lehman Loeb Art Center
Vassar College
Poughkeepsie, New York

25 February to 18 March 1995

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Thunder Bay, Ontario, Canada

Itinerary as of July 1993.

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Acknowledgments

I am grateful to ICI guest curator JoAnn Hanley for bringing together the works in *The First Generation: Women and Video, 1970-75* and for refocusing our attention on the important early video works by women who shaped the use of the video medium. A review of the videotapes included in *The First Generation* reveals an interesting connection between ICI and the artists presented in this exhibition: ICI, too, has been a video pioneer. Founded in 1975, when video was in its earliest stages as a medium for artists, ICI undertook as its first project the coordination of *Video Art USA*, the United States' entry in the São Paulo Biennale of that year. The next ICI exhibition that included a significant number of video works, *The Sense of Self: From Self Portrait to Autobiography*, was organized in 1977 and began its tour in

1978. Artists represented in that exhibition with video works, or with video works and works in other media, included Julia Heyward, Joan Jonas, and Ilene Segalove, as well as John Baldessari, Peter Campus, and Bruce Nauman.

The First Generation has been a complex project, both in terms of research and production, and many individuals have contributed to its successful completion. I am indebted, as always, to ICI's extraordinary and dedicated staff—Judith Olch Richards, Jack Coyle, Lyn Freeman, Anne Longnecker, Nicole Fritz, and Alyssa Sachar—and to those who assisted in the production of *The First Generation* as a program: Sally Berger, Anne Bray, Jessica Bronson, Mindy Faber, Carole Ann Klonarides, Barbara London, Ilene Segalove, Steven Vitello, and Lori Zippay. Ann-Sargent

Wooster's catalogue essay augments our knowledge of early video. I thank her and JoAnn Hanley, whose essay and annotations of the checklist and artists' biographies are invaluable, for their contributions to the catalogue. ICI interns Anna Martin, Mandy Mühlenhaupt, and Stephanie Giauffret provided much needed assistance to ICI's staff.

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Susan Sollins
Executive Director

The First Generation: Women and Video, 1970-75

JoAnn Hanley

Artists began working with video in the mid-1960s. But by the early 1980s much of the work in this exhibition had apparently disappeared from view, even though most of the artists who created it continued to make significant contributions to the field of video art. The organization of this exhibition originated in a desire to view that work—some for the first time and some again—to determine whether it had held up over time and why it had ceased to be exhibited.

In my attempts to locate video works by women artists I learned that many tapes no longer existed or were too fragile to be played. The artists had not thought about preserving them or placing them in archives, nor had they considered what the shelf-life of videotape might be. Few took care to copy their work even when more durable formats became available. Fujiko Nakaya, an early

and still vital force in video art in Japan, has commented on this state of affairs: "As for my own work, most of my tapes from those days are in bad condition.... I had too many open-reel tapes stored away and I had no humidity-free storage space. It was too late when I found out that tapes were sticking together."¹

In the course of research for this exhibition it also became clear that there were many more women artists working with video than I had imagined, and that their work was more interesting and varied than one would have suspected from the small number of tapes from the 1970s that had remained in circulation. The few contemporary exhibitions² of work from this period included some women—most often Joan Jonas, Lynda Benglis, Nancy Holt, and (occasionally) Steina—but they hardly reflected the number of

women who were working with the medium in the United States and abroad. However, compared to the small number of women artists traditionally included in exhibitions of sculpture or painting, video programs and exhibition catalogues of the 1970s (including special exhibitions such as the 1973 and 1975 Whitney Biennials, the 1976 Paris Biennial, and Documenta 6 in 1977) list a surprising number of women.

Their rich and varied body of work deserves to be seen again. It offers an early history of the development of video as a medium as well as evidence of the significant role women played in the creation and definition of a new way of making art. It was, perhaps, the first time that men and women artists worked in a new medium on equal footing. Mary Jane Jacob has suggested that women were especially drawn to video because

"access to video (as to performance, photography and installation art also emerging in the 1970s) allowed women and others—until then marginalized by the mainstream—to have an equal voice. Through these new genres they could proclaim a place for themselves in the art world that could not be achieved through the Western, male-dominated field of painting."³ Without the burdens of tradition linked with other media, women video artists were freer to concentrate on process, often using video to explore the body and the self through the genres of history, autobiography, and examinations of gendered identity. Women also used the new medium to create social and political analyses of the myths and facts of patriarchal culture, revealing the socioeconomic realities and political ideologies that dominated everyday life.

During the early 1970s, women video artists

came from varied backgrounds—painting, sculpture, filmmaking, music, and dance—and the characteristics of those disciplines informed their video work. Some, like Shirley Clarke, had already established themselves in their respective fields. Clarke, an important figure in the development of the American independent film movement in New York during the early 1950s and '60s, began to work with video in the late 1960s. By then, she had already made a number of important experimental, documentary, and dramatic narrative films and was prominent in New York avant-garde circles. Clarke carried her video camera everywhere, using it in her signature *cinéma vérité* fashion to record her everyday life and to document her investigations of the new medium.

In the early 1970s, after a twenty-year career as a painter and internationally known sculptor,

Doris Chase began to concentrate on video—specifically in relation to dance and choreography and the use of special effects.⁴ Nancy Holt, also a sculptor, used both video and film to document her earthworks and land art. Holt's video work is also notable for its investigations of perception.⁵ Lynda Benglis was just beginning to be recognized as a sculptor when she also began to experiment with video. Steina, whose interest in music later provided a basis for her ground-breaking investigations of the video signal and the use of sound in creating and altering electronic imagery, was an accomplished concert violinist. Valie Export, one of the first European women to work with the new medium, had been involved with film, photography, and performance when she began including video in her experimental multimedia works. In general, European women video

artists appear to have been more interested in performance and installation than in producing single-channel tapes. But for the most part there were fewer women working with video in Europe, and European women artists were having more difficulty attaining recognition in the art world than American women of the same period.

Eleanor Antin, Joan Jonas, and Ulrike Rosenbach (also an early European video pioneer and student of Joseph Beuys) were already seminal figures in the performance-art movement of the mid-1960s when they began to explore video's potential for furthering a self-reflexive study of female identity. Hermine Freed had been using video to document other artists when she became fascinated with the medium's inherent properties. She, too, embarked on an important series of formal investigations relating to female self-image and percep-

tion. Others, such as Ilene Segalove and Lisa Steele, explored the same territory through personal narratives of their own lives.

Beryl Korot made several important contributions to video art as co-founder and co-editor of *Radical Software* (the first publication to document artists' work and ideas about video), and as co-editor of *Video Art*, one of the first books devoted to the subject.⁶ In her own work, she was among the pioneers of multi-channel, multi-monitor installation. Mary Lucier was another innovator of installations. Her installation work, however, evolved from her early performance work and her formal investigations of the effect of light on the camera's vidicon tube.⁷

In Japan, as in the United States, there were a number of video collectives that included women. Mako Idemitsu was a member of Video Hiroba,

one of the first and most important in Japan. Idemitsu and Kyoko Michishita had lived in the United States and had been influenced by the feminist theory they had encountered there. Shigeeko Kubota, an important figure in the development of the use of video as an expanded sculptural form, came to the United States from Japan in the early 1960s. She furthered the use of video in Japan by arranging tape exchanges and artists' visits between the two countries.

Video technology came later to Latin America (in the mid-1970s) and was not as accessible to artists there as it was in other parts of the world. Political repression and government control of production also limited its use. As Brazilian artist Anna Bella Geiger has stated, "...lack of access to its technology (the nonexistence of experimental studios, editing facilities and the prohibitive costs

of equipment) and the great resistance to the medium—even hostility—by some critics and artists did little to encourage video art."⁸

It is interesting that, from the beginning, the medium attracted women artists from around the world and, as evidenced by their tapes, that they used the medium in surprisingly similar ways to explore similar concerns. The characteristics of video that attracted them—immediate feedback, the opportunity to add the elements of time and sound, and the relative flexibility and comparatively low cost—were identical to those that attracted male artists. In addition, both male and female artists shared many of the same concerns: manipulation of time and space; experimentation with genres such as narrative, documentary, and personal statement; image processing and abstraction; and articulation of the self through video

and performance. But women artists differed significantly from their male counterparts. It was through their interest in content and their embrace of subjectivity that they influenced future video art. Women went beyond the prevailing interest in form as content to infuse their works with personal history and social and cultural criticism. Even when form or abstraction constituted content, as in the tapes of Barbara Buckner or Steina, women video artists imbued that content with the personal, the spiritual, with their own images, with nature.

The art scene was already in a state of flux when video made its appearance in the late 1960s. Video came along at the end of modernism, and much of the first video art to be exhibited in museums was the work of young artists such as Richard Serra, Peter Campus, and Bruce Nauman

who were interested in issues relating to modernist, minimalist, and structuralist concerns. The work of women artists, however, countered those dominant notions about art by including the emotional as well as the intellectual. Using their own bodies and voices in stories, diaries, and performances, women video artists investigated the personal and political issues relating to gender and sexuality and laid the groundwork for much of the video art that followed in the 1980s and '90s.

The arrival of video also coincided with the beginnings of feminism. By turning the camera back on themselves and their daily lives, and by presenting the world from their perspective, women artists used video, as Martha Gever has stated, "to propose a redefinition of 'reality' by asserting the validity of women's existence and experiences, by challenging accepted ideas about

those experiences or by a combination of both strategies."⁹ They did this in as many different ways as there were artists. Not all of the artists in this exhibition made overtly feminist or political works, but most early 1970s' video work by women is feminist simply by virtue of having been made by women at that time—a period when, as Ilene Segalove said, "just to put your hands on the equipment" was "a feminist act."¹⁰

As with all video works, the formal aspects of these early tapes combine the personal and technological. Their look, in large part, is the result of the capabilities of the equipment that was available at the time and the abilities of the artists who used it. Today, the equipment of the 1970s—portable reel-to-reel decks, black-and-white cameras, and the separate battery packs that powered them—seems bulky, unwieldy and anything but

portable. Editing on reel-to-reel equipment in those days was a hit-or-miss affair based on a technique that required the editor to align two tapes exactly by hand on two separate machines, push the record and play buttons simultaneously to start each deck, and then—hope for the best. It is easy to understand why early tapes tended to have few edits, and why edit points were often rather obvious (signals did not always link up exactly). Another method of editing involved the use of multiple cameras with a switcher. This usually occurred in a studio, but there were also portable switchers that could be taken on location. Tapes produced in this manner were highly choreographed, with precise cues for both action and camera work, because the tape was being edited while it was being shot. Crude technology was not the only reason for fewer edits and longer

takes in these early works. Artists like Ulrike Rosenbach and Anna Bella Geiger, among others, used video to experiment with duration and performance in real time. Their long takes with repetitive or minimal action made audiences used to the fast pace of television time uncomfortable.

The first image processors and synthesizers available to artists outside broadcast studios were invented around 1970. Steina, Shigeko Kubota, and Barbara Buckner were among the first women artists to work with equipment of this kind. But not all early video artists had access to processing and synthesizing equipment, nor were they all necessarily interested in it. Instead they learned to subvert the capacities of ordinary television technology in order to use it to their own advantage. Although women video artists seemed to have little difficulty gaining access to low-tech equipment

($\frac{1}{2}$ " and $\frac{3}{4}$ " and crude editing systems), broadcast-quality equipment seems to have been a perquisite of the male domain. Few women artists were invited to work with studio equipment at WNET's Television Lab in New York or at KQED in San Francisco and, of the women in this exhibition, only Hermine Freed, Shigeko Kubota, Doris Chase, and Eleanor Antin were able to produce work in "professional" broadcast studios.

In 1972, the $\frac{3}{4}$ " U-matic cassette format became available along with recording and playback decks that were easier to use. The first small format ($\frac{3}{4}$ ") computer-based editing systems also appeared around that time. (Affordable color cameras were not available until 1974.) One apparent result of the availability of the new, easier to use equipment was the increase in video production and exhibition.

Thirty years later it is obvious that video was neither a flash in the pan nor a fad, but an important step in a steady progression of encounters between artists and technology which began with the still camera in the 19th century. Video technology has changed considerably since the tapes included in this exhibition were made, with the result that videotapes are now both easier to produce and exhibit. More artists use video to incorporate moving images into their work, and increasingly large numbers of museums and galleries show video art. The proliferation of video monitors and computer screens in our daily landscape—at banks, airports, hospitals, stores—and the kind of imagery we see displayed on them has changed radically since the days when the only television sets we encountered were in our living rooms and all we saw on them was network pro-

gramming. Audiences have become more receptive to alternative uses of the video medium. However, younger artists and the new generation of audiences have had few opportunities to see seminal works by artists whose activities during the 1960s and '70s were instrumental in changing our very notions of what art could be and how it could be made. This exhibition provides that opportunity.

NOTES

- 1 From letter to the author from Fujiko Nakaya, November 1992.
- 2 Exhibitions of that period included *First Annual Women's Video Festival*, The Kitchen, New York, NY, 1972; *Circuit: A Video Invitational*, Everson Museum of Art, Syracuse, NY, 1973; *Art Now/4*, Kennedy Center for the Performing Arts, Washington, DC, 1974; *Video Art*, Institute of Contemporary Art, Philadelphia, PA, January 1975; *Southland Video Anthology: 1975*, Long Beach Museum of Art, Long Beach, CA, June–September 1975.
- 3 Mary Jane Jacob, ed., *Shigeo Kubota: Video Sculpture* (Seattle: University of Washington, 1991), p. 6. Exhibition catalogue.
- 4 Chase used various techniques to create special effects in her dance tapes, among them debeaming (which creates trails of color behind a moving form by depriving the camera's tube of sufficient electricity to produce a sharp image) and superimposition and electronic keying (which allow the electronic mixing of video animation with a tape of a performer, resulting in a duet between a moving human being and an electronic, kinetic abstraction).
- 5 Holt created the special effects in *Underscan* by using an underscan button, a device that compresses the video image so that its edges can be clearly seen. The underscan button provides three options for the presentation of an image: normal, compression of the sides of the image, and compression of the entire image.
- 6 Ira Schneider and Beryl Korot, eds., *Video Art, An Anthology* (New York: Harcourt Brace Jovanovich, 1976).
- 7 In effect, the light burned the tube and caused scarring to appear on any images recorded by that camera in the future.
- 8 Anna Bella Geiger, "Recent Video Art, More Recent in Brazil," in *Videotapes from Brazil and Chile* (Toronto, Canada: National Gallery of Canada, 1983), p. 3.
- 9 Martha Gever, "Video Politics: Early Feminist Projects," *Afterimage* (Summer 1983), pp. 23–27.
- 10 Linda Podheiser, "Ilene Segalove, Girl Video Artist," *Boston Review*, vol. 9, no. 3 (June 1984).

The Way We Were

Ann-Sargent Wooster

It has only been twenty years since the videotapes by women artists included in this exhibition were produced but, watching them today, one has a sense of gazing through a grey mist, a crackling web of black and white. Who would have thought that the visual language of video would have changed so much in twenty years—or that viewing this work would at times seem to be an archaeological process, like retrieval of information from an earlier technological age, rather than looking at art! There is an archaic look, feel, and material substance to the work—and then, there is also the presence of so many women talking and explaining themselves.... If one gathered together a similar cross-section of contemporary work by women today one would surely see the continued presence of realism versus abstraction, character development and autobiography over

action (the distinction between women's and men's movies in today's Hollywood). But one would also see that the insistence on including women's voices, issues, and a distinctly female language has lessened over time. However, the innovations in subject matter introduced by women artists—language and personal narrative, discussion of the self, sexuality, women's experience in the world, and the presence of everyday life (referred to as genre subjects in classic art history)—have now become part of general art practice. These videotapes by women are the fulcrum between modernism and post-modernism. They were an essential part of the attack on modernist art in the late 1960s and early '70s. Women's art and video were largely responsible for transforming the predominantly male monoliths of minimalism into the cluttered, chatty, often messy

objects of post-minimalism and post-modernism, with a concomitant destruction of the boundaries between high and low art, fine and applied art, fine art and media production.

The tapes that appear in this exhibition were made when the first black-and-white video equipment became available to consumers. It is almost impossible to recapture the excitement of the early 1970s, when artists were first able to buy these chunky 'dinosaurs'—the reel-to-reel, black-and-white portapacks and cameras.¹ Their availability on the market also corresponded to the moment when color television broadcasts began to appear regularly.² The 'home-made', often crude special effects that appear in these tapes anticipate later developments in broadcast television. Techniques that have become the commonplaces of MTV, network commercials, and movies

like *Terminator 2* were first developed by video artists such as Steina, Barbara Buckner, Beryl Korot, and Shigeo Kubota. These women artists, and their male counterparts, had the lese majesty to attack the precious realism of the television picture—to attack its very signal—and to alter it through many forms of manipulation.

Although the earliest video experiments occurred in Europe in the early 1960s, video art as we now understand it appeared in the early 1970s as part of the reaction within post-minimalism and can be viewed as an expression of that period's various art movements including process art, conceptual art, performance, ecology-based art, and/or earthworks. The development of video as an art form was part of the trend toward the de-materialization of the art object, a movement that focused on the ephemeral—with the goal of making art

that could not be easily bought and sold. This was the era of *Artforum's* hegemony, when the language of art criticism was structuralist, formalist, and modernist in style and (even when written by women) excluded discussion of everything but an artwork's structure and materials. Although women constituted a large presence in art schools at that time, they were scarcely represented in galleries and museums. Even as the mainstays of the civil rights and anti-war movements of the 1960s, women were often relegated to support functions (the coffee and copying machines). The rise of the women's movement coincided with the availability of video technology to artists, and many of the videotapes in this exhibition delineate issues that were central to feminism.

When video captured the interest of artists in the 1960s its practitioners—who included painters,

sculptors, kinetic artists, filmmakers, performance artists, and social and political activists—were drawn to it for diverse reasons. But they found themselves united by their shared fascination with the new medium. The art world seemed to be smaller and more communal then, and the distinctions between media and genres less pronounced. Nancy Holt has described her introduction to video as follows:

The first time I had contact with video was in 1969 when Peter Campus rented a video camera and came over. There was a tremendous sense of discovery because it was so accessible and so Bob [Smithson] and I immediately did a work of art. We invited a large group of people over to our loft that night including Richard Serra, Michael Heizer, Nancy Graves, and Keith Sonnier to see it. It was very

unusual [to] discover a medium, make a work of art, and show it in the same day. That broke the ice and gave me a sense of what it was about—what were film ideas and what were video ideas.³

Mary Lucier noted of the same period that "documentation-performance-video-dance were interchangeable with each other."⁴ Excerpts from Shirley Clarke's *TeePee Video Space Troupe: The First Years 1970-73* (1970-73) provide a sense of the energy, community, and experimentation that marked video's earliest years. Part of the pleasure of viewing Clarke's 'home movies' is that they offer impromptu portraits of such famous people as John Lennon, Yoko Ono, Jack Nicholson, Andy Warhol, and Allen Ginsburg. Clarke's casual, improvisational style and her documentation of artists at play reveal the world of video art as a

kind of protean soup during this period—when artists embraced the new technology with an intimacy and immediacy—before the use of video as an art medium became expensive and codified.

The Soul of the Machine

In the early years of video (1968-74) many artists thought of video art as an expansion of painting or sculpture. Most would have agreed with Nam June Paik that video was the art of the future: "As collage technique replaced oil paint, so the cathode ray tube will replace canvas."⁵ But, with few exceptions, video is not by nature or common practice an abstract medium. At its most abstract, it is closer to the early paintings of Piet Mondrian and Wassily Kandinsky in which forms became highly simplified but still remained readable.

Broadcast television, with its appearance of realism and verisimilitude, can be considered the constant backdrop for video art. All of the early experiments with video deconstructed and abstracted television by means of electronic and conceptual manipulation. The artistic appropriation of those aspects of television that are normally considered flaws—feedback and vertical roll; the use of the underscan button as a compositional device; and the development of colorizers and synthesizers to shape the television image to the artist's vision—gave the medium a personal, often expressionistic quality. Paik's experiments with altering the television signal reflected the art world's interest in process and materials. The colorizer-synthesizer he developed with Shuya Abe—along with those developed simultaneously by Stephen Beck, Peter Campus, Bill and Louise

Etra, Woody Vasulka and Steina, and others—could produce Fauve colors and electronically generated stacks of intermingled forms. This technical breakthrough led to a separate genre of image-processed work.⁶

It would be difficult to imagine the development of video art without the contribution of Steina. A native of Iceland, she was a violinist with the Iceland Symphony Orchestra before coming to the United States in 1964. In 1971, Steina and her husband and frequent collaborator, Woody Vasulka, founded the Electronic Kitchen, later known as the Kitchen, a screening and performance space for artist-produced electronic works. But as early as 1969 the Vasulkas were exploring the unique plastic properties of the new electronic media. From 1971 to 1974 they produced a series of highly abstract tapes that

looked like the static yet vibrating patterns of Op art. But they denied having been influenced by painting and instead claimed that these images were simply manifestations of electromagnetic energy. Indeed, much of their early work involves demonstrations of various kaleidoscopic patterns that can be produced by manipulating the video signal. They began to think of their work as a "dialogue with the tool and the image...."

Violin Power (1969–78) refers to Steina's career as a violinist. The tape begins as a realistic demonstration of her violin playing and gradually becomes more abstract. The middle section of the tape resembles the chronophotographs of the Italian Futurist Braglia in which objects are abstracted into patterns in time. In *Orbital Obsessions* (1974–78) Steina presents a spinning, circumferential, machine-eye view of the universe. A

woman holds a video camera and the monitor. She becomes a self-reflexive eye, a cyborg-in-training. The centerpiece of this tape consists of woven patterns of objects, kinetic collages built in time, presenting an accurate portrait of a machine-centered environment with its snaking floor cables and nooses of cables hanging on the walls. Instead of concealing the means of production and using it solely to make images, Steina reveals a kind of beauty in them by focusing on the aesthetic dimensions of the room, the creative matrix that produced the tape.

Barbara Buckner became interested in video and computers while studying with Bill Etra at New York University. In 1973 she bought Etra's synthesizer and "began to use [it] in combination with other tools to moderate feedback" in order to create what "looked like spiraling energy fields of

jewels intercut with a molten metal-square structure."⁸ Buckner, in a kind of mystical union with the machine, sought a self-referential language that would fuse the electricity of the body and the machines. Although her later work in color tended to feature the kind of coloristic abstraction favored by the Fauves and German Expressionists, her earlier black-and-white work had a purity that derived from an imagistic 'language' based on disruptions and fluctuations of the video signal that, at times, produced landscape effects suggestive of Van Gogh. She produced *Moebius* (1974) in direct response to an out-of-body experience. "I drew original graphics, recorded them with two moving cameras, and genlocked the layers of keyed material so the structures appeared and disappeared at different grey levels. There was a feeling of passing through an animate world as if traveling."⁹

Beryl Korot was a co-founder and editor of *Radical Software*, a publication that aimed to demystify video and make it accessible to those outside the field of broadcast television. In *Lost Lascoux Bull* (1973) she comments on the notion of transmission and reproduction of information through the ages. In this black-and-white videotape of a 25,000-year-old cave painting of a bull (the original was in brilliant reds and browns) one first sees the image of the bull through flames (the first video fireplace) and later framed within the monitor to the accompaniment of a chanted soundtrack. Static and vertical roll interrupt the image that appears on the monitor (a stage within a stage). In her single-channel tape, *Invision* (1973), Korot shuffles images, intercutting between four discrete sections in a process that is like the one she used in her four-channel video

work, *Dachau* (1974). In *Dachau* she wanted to express her experience as a weaver in a temporal format. For Korot, "the technology of the loom and the art of weaving both literally and metaphorically represent the combining of many separate elements (literally in the form of threads) to develop patterns which evolve in time to create fabric...."¹⁰

In 1968, choreographer Mary Staton invited Doris Chase to create large kinetic sculptures to be moved by dancers in a multi-media performance for the Seattle opera. A film record of the performance sparked Chase's interest in filming and videotaping dance and in pioneering the new genre of video dance. In the early 1970s she began to use image-processing equipment at WNET's Television Lab in New York City and at the Experimental Television Center in Binghamton,

New York. Chase found the special effects of film and video particularly attractive, and she believed that by diffusing images she "could create a dream-like effect...draw the viewer right into the work...create tension just as...in painting."¹¹

Chase said of video dance, "as in any new art form, there are no rules.... Selective camera can make the figure lilliputian or gigantic...everything is seen in relation to the camera lens. The blur of energy can be as dynamic as the dance itself.... Above all I want intimacy—and to create with the dancer a unity of real and abstract, of sensual and conceptual, of formal yet spontaneous, and human."¹² Her videotapes of dance have been among the most widely viewed pieces of early video art and have reached a diverse audience.

Chase pioneered the concept of video dance as a new form of choreography in which the stage,

the set, and even the dancer's partners are all electronic—products of the art of the machine. In one tape, a leotard-clad dancer bifurcates and dances with an ectoplasmic ghost of herself. In *Dance Nine* (1973–74), dancer Gus Solomons, Jr. performs with kinetic forms. Unlike traditional stage props, these electronic forms exist only in the electronic space of the tape. In *Dance Eleven* (1975), Chase combines close-ups of the dancer's face or feet with distant shots, a technique she invented that has since become a staple of dance on television. At times the dancer dissolves into a stream of color which acts both as an aura and as visual evidence of the kind of movement analysis found in Marey's chronophotographs.¹³ Dance enters a new era in Chase's tapes: as it intersects with the video medium, the uniqueness of the moment becomes artful (re)production.

Japanese artist Shigeko Kubota was inspired by John Cage after seeing him perform "chance-operation/happening" with David Tudor. Kubota came to the United States in 1964 and became involved with the avant-garde Fluxus group that included Yoko Ono, George Maciunas, Alan Kaprow, Ay-O, and Nam June Paik. In 1972, she made the first of her ongoing video diaries, *Europe on a Half-Inch a Day* (not included in this exhibition). Kubota extended the genre of the diary (considered by feminist historians as essential to women's discovery of their own voices uncensored by the male power structure) into the electronic age. She described the experience of making the tape: "I travel alone with my portapack on my back, as Vietnamese women do with their baby. I like video because it is heavy. Portapack and I traveled all over Europe, Navajoland and Japan

without male company. Portapack tear down my shoulder, backbone and waist. I felt like a Soviet woman working on the Siberian railway."¹⁴

In 1972 Kubota also began to explore the artistic potential of the television medium by using newly developed image-processing machines such as the Paik/Abe and Rutt/Etra synthesizers at WNET's Television Lab in New York. The technology of these machines allowed her to layer images and alter their color and form. *Video Girls and Video Songs for Navajo Skies* (1973) illustrates the fusion and synthesis that are characteristic of Kubota's work. The core of the tape is a personal video diary produced during the forty days she lived with a Navajo family in Chinle, Arizona. The tape presents black-and-white footage of the routines of daily life, seen as both local color and as metaphor for larger issues. Kubota interrupts

and embellishes her narrative with a multi-colored scrim of image processing. She juxtaposes the profound simplicity and richness of Native American life, especially the relationships between women, with image-processed footage of a Native American dancer performing to the popular song, *Cherokee Woman*. Kubota often uses image processing as a bridging device to connect unrelated communities of images into a unified structure.

One of the most difficult challenges for video artists has been "to develop ideas about editing that do not imitate those of film, but rather visual phrasing...a more gestural way of reading images."¹⁵ Two important early works—one by performance and video artist Joan Jonas, the other by sculptor Nancy Holt—took an innovative approach to this problem with memorable results. Both of the tapes utilize aspects of video

transmission previously regarded as defects to expand the language of video.

Jonas used the 'flaw' of vertical roll in making a videotape of her performance, *Organic Honey's Vertical Roll* (1972). (Vertical roll results when the frequency sent to the television set or monitor is out of synchronization with the frequency with which it is interpreted, causing an unstable rolling image to occur.) In a live performance that was filmed and played back on a closed-circuit video system Jonas played with the roll, making it look as if she was being pulled down and out of the picture or creating the illusion that she was jumping over the roll. The impression that the rolling bar marks the frame of the picture is "intensified by the soundtrack on which [Jonas] is heard banging a spoon against a mirror or clapping pieces of wood together to mark the moment

when the roll strikes the bottom of the monitor...."¹⁶ Jonas reconfigures our usual relationship to television saying, "Space was always a primary concern, and in considering the space of the monitor I then dealt with the boxlike structure positioning it in relation to myself. I tried to climb into the box, attempting to turn the illusion of flatness into one of depth."¹⁷ Jonas produced *Vertical Roll* (1972) by rescanning the monitor during the performance.

Nancy Holt's *Underscan* (1974) uses a structuring device unique to video. Pushing the under-scanning button on a video monitor compresses the picture so that the edges can be seen precisely, making a black border around the picture. In *Underscan*, Holt uses two kinds of underscanned images—one caused by pushing the button halfway in to compress the vertical sides of the

picture and elongate the images, and the other by pushing the button all the way in to reduce the whole picture. She used this device in displaying photographs of her aunt's house in New Bedford, Massachusetts. Holt said of this tape that she decided to make a "portrait of someone where you never saw a person...touching someone with them never being there. I thought about the cyclical nature of time and how it is reflected in the film and video process through editing."¹⁸ Each photograph of the house appears three times: regular, contracted, and somewhat elongated as it is subtly transformed through underscanning. In the voice-over Holt reads aloud from her aunt's letters. The repetition of certain topics in the letters is mirrored formally by the tripling of each image.

Mumble (1972), by sculptor Lynda Benglis, deals with the intersection of issues of representa-

tion, meaning, and everyday life, and concerns the process of making a tape as much as any specific narrative that occurs within it. Benglis uses the flaws and defects of video—vertical roll, static, and channel switching—to structure a hypnotic dialogue. She sets the stage in allegedly real time and space, and places three figures (produced on separate occasions and layered together through the medium of television) within the rectangle of the screen. In placing the three figures in the shallow space of the TV screen, Benglis establishes a new kind of video portrait space. Although continually talking about the process of making the tape, and vertically captioning the images on the screen, Benglis's real theme is the destruction of intimacy—television's destruction of communication between individuals. The figures on the screen are alienated from each other but are nev-

ertheless united by the composition of the image in which they appear together. They seem to be talking about the meaning of an artist's work, but their communication is unclear. The voices are layered together until the often 'lying' or false narration gives an image of television as visual noise. The tape emphasizes this point by concluding, "Mumble, mumble. It is very hard to talk."

Mirror, Mirror on the Wall: Narcissism and Identity

The advent of the closed-circuit system of the video camera and monitor allowed artists to do something previously impossible—to see themselves in real time on a monitor while they were shooting. As Rosalind Krauss pointed out in *Video: The Aesthetics of Narcissism*, "the body is

centered between two machines that are the opening and closing of a parenthesis. The first of these is the camera; the second is the monitor, which projects the performers image with the immediacy of a mirror."¹⁹ Although Krauss used the term 'narcissism' pejoratively, this so-called narcissism had a positive aspect. Video allowed women artists to put themselves in the picture for the first time because they became the producers of their own images.

Video art developed during a time of heightened political consciousness that corresponded with the liberation movements of women, African-Americans, gays, and Native Americans. Video was an important tool with which women challenged their place in society. Central to video's use in feminist and political contexts was its accessibility as a communication device. According to the feminist

critique of media, women have been seen historically as the 'other'—the object of men's desire. Analysis of the representation of women remains at the heart of much video produced by women, and those who addressed this issue initially made women the subjects of their work. By "asserting the validity of women's existence and experiences, by challenging accepted ideas about those experiences, or by a combination of both strategies,"²⁰ women who made videotapes sought to empower other women in relation to media and culture.

Julie Gustafson's documentary, *The Politics of Intimacy* (1974), presents a group of women of various ages, races, and sexual orientations discussing sex roles, relationships, and topics such as power, fear, orgasm, and masturbation. Edited to appear to be the discussions of a consciousness-raising group, the interviews give women a voice

on subjects that previously had been taboo. The intimacy and frankness about personal issues that characterize this videotape have been largely lost today, even though confession has become the staple of television talk shows. It is difficult to imagine a similar group of women in the 1990s talking about the same subjects in equally honest or graphic terms. It is not that these issues have vanished; they have just been subsumed by new definitions of women's concerns.

Valie Export's work in the fields of photography, film, multi-media, and installation has reflected her interest in the feminist concern about the representation of women, among other issues. In *Raumsehen und Raumhören* (1974) she turns herself into a chesspiece (obviously the Queen, the most powerful and only female chesspiece). Through simple special effects—the use of

a split screen and switching live between three cameras trained on the same subject—the artist moves herself on a kinetic, temporal grid. Sometimes she appears nearer and sometimes farther away. The spatial juxtapositions of her figure on the split screen correspond to the six sections of the electronic music that accompany the tape.

Visual patterns and poetry have been central concerns in the history of Japanese avant-garde film, of which video is an outgrowth. Japanese video art of the 1960s and early '70s was rarely political. But Mako Idemitsu used the visual language of Japanese film and video in a socially subversive manner to combine feminist concerns with process art. *What a Woman Made* (1973) begins with what appears to be a silent, motionless, abstract black-and-white image. Following the aesthetics of boredom (as in Andy Warhol's film,

Sleep) nothing happens for about four minutes. Yet this mute, uninflected image, subdued by the use of black-and-white, is actually a 'dangerous' object. Its depiction is a radical act of representation. What we are seeing is usually taboo and hidden—a tampon laden with menstrual blood in a water-filled toilet bowl. Gradually the blood leaches into the water, forming a linear stain. Just as this action begins a male voice-over starts to describe the innate nature of Japanese women saying, for example, "Raise your girls to be housewives.... Having a girl first is good. She can take care of her younger brothers.... They should be passive and obedient...wait and follow...imitate their mothers.... Girls are always indecisive and can't solve problems by themselves.... No talent is a virtue.... Do not forget to smile."

The advent of low-cost, portable video cam-

eras gave artists easy-to-use tools with which to record their personal realities and allowed them to substitute real lives for imagined ones in their artworks. The women's movement dictum that the personal is political, in conjunction with the technological capacity afforded by video to record everyday life—to mirror the previously unseen minutiae of women's lives, was an important aspect of early video art. In *Being a Woman in Japan: Liberation Within My Family* (1973–74), Kyoko Michishita documented her sister's recovery from brain surgery, using the occasion of this major rupture in her family's daily life to examine her sister's changing awareness of herself and the impact of her absence on her family. Beneath this examination of one Japanese woman's circumstances Michishita comments on the status of women in Japanese society. Her tape makes it

clear that her sister is more needed than respected in the family and that her function is defined by food preparation and the maintenance of the routines of domestic life—with little acknowledgment of her individual identity. The tape also reveals the sister's changed sense of self as she begins to take her own life more seriously.

The video camera and monitor function as both mirror and confessional. In Lisa Steele's *A Very Personal Story* (1974) the camera views the artist from above while she talks. Her face fills the screen. Occasionally, as Steele's hands touch in a gesture, they form a brief barrier between the viewer and her face as she describes the day in 1963 when she found her mother dead. Steele was sixteen, and it was a day, she says, when "I felt more like myself than I had ever done before." In the intimate space of the monitor, Steele tells her

story: she talks about cold weather; warm coats; fried toast in an electric frying pan; finding her mother dead on the sofa after school; and covering her mother's shoulders, but not her face, to warm and protect her. The audience functions as a silent listener, like a priest or Freudian analyst, listening to the intimate narrative of the tragedy of her sixteenth year.

Contemporary women artists often find it difficult to discern an adequate reflection of themselves in art history, a history in which women appear predominantly as images made by men (a mirror of men's views of women). Ulrike Rosenbach's black-and-white *Don't Believe I Am an Amazon* (1975) begins with a reproduction of Stefan Lochner's late medieval *Madonna of Rosenbag* (is the similarity of names an accident?), with its patterned halo and downcast eyes. Using the painting

as a transparent mask, Rosenbach aligns her own face behind the Madonna's and shoots fifteen arrows into the Madonna. Using superimposition, she replaces the Madonna's meek, suffering image with a strong female archetype—the woman with a bow (it could be Diana the Huntress or an Amazon). Rosenbach looks down as she notches her arrows and realigns her face with the Madonna's before she shoots, creating multiple profiles of the same face. As the arrows strike the face of the Madonna (which is to some extent Rosenbach's own), and as Rosenbach tries to exorcise her emotional doppelganger, the viewer senses self murder. But in spite of the attack the original image remains serenely unchanged except for its painful new ornaments. Only at the end of the tape, when the camera pulls back to indicate that the painting is only a reproduction lying on the floor, does the

viewer sense that the artist can extricate herself from the snare of past representations of women.

Hermine Freed's ambitious videotape *Art Herstory* (1974) also addresses the issue of the representation of women in art. Starting with Cimabue and working her way forward in time through Raphael, Vermeer, Manet, Matisse, Picasso, and Miró, up to Warhol and Rosenquist, Freed re-creates paintings by famous male artists and co-opts them by putting herself in control as the feisty, often video-camera-wielding main character. In her role as narrator, Freed questions all aspects of the works she presents—from what revisionist history tells us about the undecipherability of our actions in the present to commenting on her changing objectives. She gives new meaning to the notion of a female character, creating the world in her own image. *Art Herstory*

can be seen as an expression of the newly burgeoning field of women's studies and feminist art history of the 1970s. But Freed does not express the anger many women artists have felt at being excluded from art history. She attributes that lack of anger to her adoption of video as her primary art medium which, for her, was akin to discovering a new language with no previous history. Freed's use of "dressing up" and her adoption of alternative personas in *Art Herstory* anticipate Cindy Sherman's later impersonations of film stills and famous paintings in her photographs.

In all her work Martha Rosler has sought to give a voice to the powerless, to question the status quo, and to right injustice by revealing it. Her conceptual book works, mail pieces, photographs, performances, and videotapes approach the issues of motherhood, domesticity, sex, and career,

which grew out of a climate of feminism and an interest in alternative forms of art. Rosler identifies food as a central issue in women's lives and has produced a number of works on that subject in different media. She has commented that "food is the art of womanhood.... It is an art product, but one that is made for the delectation of others and which disappears.... I also s[ee] food in relationship to class differentiation."²¹ Her postcard novel, *A Budding Gourmet* (1974), about an aspiring bourgeois who takes gourmet cooking lessons, traces the effect of class on a woman's relationship to food. In this work, we see a woman who views the earth's diverse cultures as a source of delicious, labor-intensive food that she is determined to reproduce. Although the character played by Rosler is sincere, Rosler's deadpan presentation is tinged with irony. She makes it clear that her char-

acter's relationship to food is intertwined with class privilege, especially that of the stay-at-home, upper-middle-class housewife. Rosler further exposes this 'type' (which she herself might have become) by juxtaposing the main narrative (talking head and photographs of beautifully prepared food) with photographs of workers. In *Semiotics of the Kitchen* (1975), Rosler turns a "Julia Child type demonstration of cooking utensils into a hostile display of weaponry"²² in her ongoing examination of "cooking as a metaphor for art."²³ Here she expresses her stated concern explicitly: "Gourmetism is an imperialist endeavor."²⁴

Ilene Segalove's short vignettes touched with irony and satire lack the overt political content of Rosler's work, but they deal with an aspect of the women's movement that was addressed early on in two books that shaped the movement. Both

Simone de Beauvoir's *The Second Sex* and Betty Friedan's *The Feminine Mystique* questioned women's traditional roles and, because of their penetrating analyses, led women to reject many facets of their mothers' lives that they had taken for granted as models to be emulated. Segalove's often ingenious view of southern California lifestyles and her depiction of her relationship with her mother reveal the emptiness, loneliness, and dependence on material possessions that characterize the life she documents. Segalove uses her mother as a 'straight man'. In *Advice from Mom* (1973) Segalove's off-camera voice asks her mother where to buy a number of things ranging from plastic plants to new shoes. In a deadpan voice Segalove's mother answers her questions and tells her the sources of the best bargains for each item but concludes, "good shoes are hard to

find." In *Professional Retirement Home* (1975) Segalove's mother takes her on a tour of their vast and empty family home, which her mother imagines as a retirement home for strangers. As we follow Segalove's mother through the house we learn that her chief pleasure in life seems to be that she is glad she doesn't live in a condominium, and that she prefers to enter the house by climbing in windows instead of using doors. Segalove's analysis of her mother's lifestyle illustrates why Segalove and many other women of her generation have chosen a different path in life—as indicated in her tape, *TV is OK* (1976), that refers to her identity as a video artist.

Eleanor Antin is a filmmaker, painter, and sculptor. Her provocative and complex body of work dissolves the boundaries between several genres and media. Best known as a pioneer of perfor-

mance art, Antin's first projects in the 1960s were conceptual explorations of the nature of human reality. As a figurative artist she deleted the figure from her work (an early portrait series defined people by the objects they might have used). Antin was also one of the principal figures of 1970s body and performance art. As a performance artist Antin is best known for her ongoing series of events in which she takes on the personas of the ballerina, the black movie star, the nurse, and a male character—the king. She says, "As an artist attracted to working in my own skin, I also needed a mythological machine; but one capable of calling up and defining *my* self. I finally settled upon a quadripolar system, sort of a magnetic field of four polar charged images...." ²⁵ Antin presents these characters in live performances and on video in *The Ballerina and the Bum* (1974). This work is

one of the most ambitious examples of a video artist transforming the constraints of limited means into sumptuous, personal "movies." Antin shot *The Ballerina and the Bum* with a single portapak camera, using two improvising actors. From its five-minute opening shot, the tape declares itself, as David Antin has pointed out, "against television, time and money.... A whole Chaplin movie for the price of a good dub."²⁶

Mary Lucier points out that the categories of video were not as firmly fixed in the late 1960s and early '70s: the differences between performance, video, painting, sculpture, and dance were less rigidly defined then than they are today. Lucier was presenting performance pieces about female identity when she made *The Trial of Anne Opie Wehrer*, by Robert Ashley (1974). This tape was a bridge to the video installations by which

Lucier is known today and is also the final work in an evolving performance that was part of the repertoire of Once, a performance group in Ann Arbor, Michigan. Central to the piece is a dialogue between musician Robert Ashley and Anne Opie Wehrer, a former debutante who had lost a leg to cancer and who had been a member of Andy Warhol's avant-garde circle in New York. The original performance was a conversation between Wehrer and Ashley (a kind of *My Dinner with André* ten years before the film). The dialogue focused on Wehrer as an unusual person; on a symbiotic relationship between a man and a woman; and on gossip about art-world society. The videotape of the final version of this ongoing performance was filmed on a stage in Merce Cunningham's loft. The performance included the presence on stage of a photographer (a speaking

part), Lucier filming the action on stage (a silent part), and Merce Cunningham's dancers performing. Video art and video documentation were not seen as different disciplines in the early 1970s, and Lucier took the tape she produced live during the performance and edited it (with Ashley's permission) into a separate work.

Anna Bella Geiger's *Passages* (1974) can be considered as an outgrowth of the task-oriented dances of the 1960s, with their emphasis on vernacular movement. The tape presents a woman, photographed from the rear, as she climbs a series of outdoor staircases that range from the steep stone steps that link hill communities to the broad horizontal steps of a government building, perhaps a courthouse. Using the images of multiple staircases, Geiger conveys a sense of women's unceasingly difficult passage through life; in her

extended metaphor it is, literally, an 'uphill climb'. Geiger's simple depiction of a woman climbing staircases has few edits, making a virtue out of working with the limited technical resources available to her at the time. In spite of that limitation she creates a powerful, universal image of women's struggle, women's lives.

NOTES

- 1 At that time reel-to-reel, black-and-white portapacks, and cameras cost between \$1,500 and \$2,000.
- 2 1968 is usually given as the turning point because it was the first year that the television networks' evening news was broadcast in color.
- 3 Nancy Holt, telephone conversation with the author, January 1988.
- 4 Mary Lucier, telephone conversation with the author, May 1995.
- 5 Judson Rosebush, ed., *Video in Technology* (Syracuse: Everson Museum, 1974), p. 4.
- 6 At that time low-cost image-processing systems could be used (among other places) at the Television Labs at the PBS stations, WGBH Boston, WNET New York, and WQED San Francisco; at the Experimental Television Center in Binghamton, New York, headed by Ralph Hocking and Sherry Miller; and at the Art Institute of Chicago through a program headed by Dan Sandin.

- 7 Lucinda Furlong, "Tracking Video Art: Image Processing as a Genre," *Art Journal* 43 (Fall 1983), p. 133.
- 8 Marita Sturken, "An Interview with Barbara Buckner," *Afterimage* (May 1983), p. 7.
- 9 Barbara Buckner, artist's statement.
- 10 Ira Schneider and Beryl Korot, eds., *Video Art, An Anthology* (New York: Harcourt Brace Jovanovich, 1976), p. 76.
- 11 Rob Edelman, "Doris Chase," *Sightlines* (Spring-Summer, 1986), p. 27.
- 12 Chase made these comments at a screening at the 9.1.1 Contemporary Art Center in Seattle, Washington in 1990.
- 13 Etienne-Jules Marey was a distinguished French physiologist whose "photographic gun" was a precursor of the movie camera. His chronophotographs of the 1880s recorded patterns of movement, such as a body moving through space, as a series of contiguous and superimposed images.
- 14 *Video Art, An Anthology*, p. 83.
- 15 Linnie Borden, "Directions in Video Art," in *Video Art* (Philadelphia: The Institute of Contemporary Art, 1975), p. 83.
- 16 *Ibid.*, p. 84.
- 17 *Ibid.*
- 18 Nancy Holt, telephone conversation with the author, January 1988.
- 19 Rosalind Krauss, "Video: The Aesthetics of Narcissism," reprinted in *New Artism Video*, ed. Gregory Batcock (New York: E. P. Dutton, 1978), p. 43.
- 20 Martha Gevers, "Video Politics: Early Feminist Projects," *Afterimage* (Summer 1983), p. 23.
- 21 Martha Gevers, "An Interview with Martha Rodet," *Afterimage* (October 1981), p. 11.
- 22 Kim Levin, "Video Art in the TV Landscape: Notes on Southern California," in *New Artism Video*, p. 69.
- 23 *Ibid.*
- 24 *Ibid.*
- 25 Eleanor Antin, "Dialogue with a Medium," *Art-Rite* 7 (Autumn 1974), pp. 23-24 (quoted in *Performance Anthology*, ed. Carl Loeffler [San Francisco: Contemporary Arts Press, 1980], p. 100).
- 26 David Antin, "Video: The Distinctive Feature of the Medium," in *Video Art*, p. 71.

Eleanor Antin

Born: 1935, New York, New York

Resides: Del Mar, California

Eleanor Antin is a leading figure in the creation of performance art. At the heart of all her work is her exploration of self through her various personas—the ballerina, the black movie star, the nurse, and the king. These personas have been portrayed in performance work, theatre, video, and film as well as in drawings, movable sculptures, and paper dolls. Antin began working with video in 1971-72, using its inherent self-reflexive properties as a mirror and its narrative possibilities to further expand her exploration of self.

The Ballerina and the Bum, 1974

Black-and-white, 52:00 minutes, sound

Courtesy Ronald Feldman Fine Arts, New York

The Ballerina and the Bum is a narrative/performance in which a ballerina (Eleanor Antin in her Russian ballerina persona and full ballerina attire) encounters a bum along the railroad tracks. They discuss art, life, hopes, and dreams while waiting for their boxcar to depart for New York.



Lynda Benglis

Born: 1942, Lake Charles, Louisiana

Resides: New York, New York

Over the past twenty-odd years, Lynda Benglis has worked with a wide variety of media—polyurethane, latex, wax, glass, metals, and video. She began to use video during the early 1970s when she created a formally intriguing and inventive body of work. The idea of human form and presence that informs Benglis's sculpture also finds its way into these self-reflexive videos which are marked by her exploration of the fundamental properties of the medium and her interest in reconfiguring reality in space and time. Feminist concerns with the exploration of the body as history, autobiography, and gendered identity also inform her video works.

Mumble, 1972

Black-and-white, 19:30 minutes, sound

Distributed by Video Data Bank, Chicago

Mumble is about communication and people trying to establish contact in a technologically-created and controlled space. Benglis investigates and manipulates video time and space by layering generations of video footage to create scenes in which Robert Morris, Marilyn Lenkowsky, and the artist's brother appear to be talking to each other although they were all taped separately at different times. Benglis has said of this work "It's set up in kind of a pattern with a kind of drone—what was said was being contradicted by my voice and what was true or not true was not known but that was basically how the tape began in the first place—what was true or not true wasn't known" (Lynda Benglis, phone interview, 6 June 1993).



Barbara Buckner

Born: 1950, Chicago, Illinois

Resides: New York, New York

Since she began working with video in 1972, Barbara Buckner has used advanced video and computer technologies to create painterly works of strong visual and symbolic resonance. Her formal explorations of the transformative properties of electronic image-processing technology result in metaphoric works of great pictorial sophistication. In her non-narrative, often silent compositions, Buckner's dense and elusive imagery hovers between abstraction and figuration, resulting in startlingly mysterious manifestations of an other-worldly sensibility.

Geography, 1973

Black-and-white, 3:12 minutes, silent

Courtesy the artist

An abstracted landscape created electronically. It is divided into four short segments called "Lillies," "Terrace," "View from a Hilltop with Fence," and "Fire Under Snow."

Due Sanguis, 1973

Black-and-white, 3:00 minutes, sound

Courtesy the artist

Barbara Buckner is primarily known for her abstract, silent work. In this hauntingly beautiful tape, however, she doubles herself within the frame to engage herself in a poetic conversation about the "loss of her music"—her muse, her art, in effect, all artists' relationship with inspiration, their dependence on it and their fear of its loss.

Marbus, 1974

Black-and-white, 4:14 minutes, silent

Courtesy the artist

A synthesizer piece produced by the artist in direct response to an out-of-body experience. "I drew original graphics, recorded them with two moving cameras, and genlocked layers of keyed material so structures appeared and disappeared at different gray levels. There was a feeling of passing through an animated world, as if traveling." (Barbara Buckner, 1985)



Doris Chase

Born: 1913, Seattle, Washington

Resides: Seattle, Washington and New York, New York

Beginning with an interest in architecture, Doris Chase moved on to painting, static and kinetic sculpture, dance, video, theater, and writing. She started working with video in 1970, using it to pioneer the concept of videodance as a new form of choreography. In these works she was one of the first artists to combine video and dance. She used synthesizers, computers, and other tools of emerging technologies to abstract and elaborate the dancers' images and actions, creating performances that could exist only on the television screen.

Dance Eleven, 1974

Color, 8:00 minutes, sound

Distributed by the Museum of Modern Art, New York

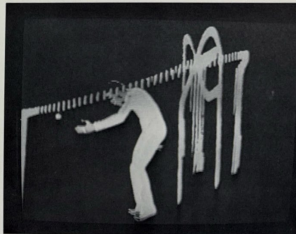
This prize-winning work features a duet between Cynthia Anderson (of the Joffrey Ballet) and specially processed images of herself. Space is transformed into an atmosphere of colored light which seems to flood and blend in response to the movement impulses of the dance. The sum effect is to induce a meditative mood tinged with a pleasant melancholy. Fluidly shifting relationships of form, color, and movement evoke an intimate but ethereal mood.

Dance Nine, 1973-74

Color, 8:00 minutes, sound

Distributed by the Museum of Modern Art, New York, and courtesy the artist

Dance Nine is a sophisticated example of the creative possibilities of videodance. This is a truly collaborative work with dancer Gus Solomons, Jr., (formerly of the Merce Cunningham Dance Company). The dance sequence was edited together with the "dance" of the arches to produce a fascinating movement collage—a rhythmically synchronized duet of dancer and abstract kinetic patterns. As it develops, the visual duet of *Dance Nine* becomes an appropriate analogy for the partnership between video artist and dancer in the creative process itself.



Shirley Clarke

Born: 1915, New York, New York

Resides: New York, New York

Shirley Clarke was a leading figure in the American avant-garde cinema of the 1950s and 1960s. She may be best known for her involvement in the experimental cinema verité movement of the late '50s when she produced both dramatic features and documentaries, including the independent classic, *The Cool World*. Clarke began working with video in the late '60s and in 1970 formed the TeePee Videospace Troupe, a loose collective working in experimental video and theater. The tapes from the Troupe reflect Clarke's cinema verité style and are imbued with the spirit of excitement and exploration that surrounded video in those early years. In later years she produced several videodance pieces and worked with Sam Shepard and Joseph Chaikin to create theatrical pieces exclusively for video.

The TeePee Video Space Troupe:

The First Years 1970-73, 1970-73

Black-and-white, 31:31 minutes, sound
Collection the Long Beach Museum of Art,
Long Beach, and courtesy the artist

In the early days, Shirley Clarke took her camera everywhere, documenting her life, her friends, their experiments, and adventures with the new medium. This half hour includes, among its segments, a party at John Lennon and Yoko Ono's agent's house, an evening picnic on the roof of the Chelsea Hotel, and Shirley, her daughter Wendy, and Nancy Cain painting their faces as they talk about men while exploring video as a mirror.



Valie Export

Born: 1940, Linz, Austria

Resides: Berlin, Germany

Valie Export, a multimedia artist who works in film, photography, body art, performance, and installation, began working with video in the late 1960s and was one of the first, if not the first, European woman artist to do so. Rather than exploring one medium at a time Valie Export works through an idea or subject in many different media at the same time, creating an expanded field of consciousness that offers the viewer many ways of seeing and experiencing her work. She has long been interested in the feminist concern about the representation of women and seeks to extract, re-interpret, and re-define the image of women from its socially assigned positions.

Raumraben und Raumhören, 1974

Black-and-white, 10:00 minutes, sound
Courtesy the artist

Simple and elegant video performance in which the artist, while standing completely still in a studio, is moved about in space and real time via multiple camera techniques. Sound consists of an original electronic score composed by the artist. The piece is constructed in sections similar to those of a musical composition.



Hermine Freed

Born: 1940, New York, New York

Resides: New York, New York

Although she studied painting, Hermine Freed turned to video in the early 1970s because she wanted to incorporate time and space with images and ideas. She also found that video's mirror-like quality provided an ideal means of objectifying the self. To this end she embarked on a series of self-reflexive investigations, attempting to discover how new imaging technologies might affect perceptions of self, especially with regard to the representation of women. During the brief period when she used video technology, Freed created an impressive body of work in which she explored the medium formally while considering its impact on the formation of identity, memory, and history.

Water Glasses, 1973

Black-and-white, 4:15 minutes, sound

Courtesy the artist

Two rows of three water glasses each sitting on a highly reflective surface are lined up to fit within the frame of the monitor and are repeatedly filled with water and taped from different angles. The result is a sort of video cubist image. The only sound is that of the water filling the glasses.

Art History, 1974

Color, 10:15 minutes, sound

Distributed by Video Data Bank, Chicago

An electronic recreation of the history of painting from the perspective of a woman looking at the women depicted in works ranging from early Italian to Pop. The artist uses various video techniques to put herself into the paintings while her voice-over reflects upon the use of images in history and our tendency to interpret the past to fit our own conception of it.



Anna Bella Geiger

Born: 1933, Rio de Janeiro, Brazil

Resides: Rio de Janeiro, Brazil

Anna Bella Geiger is a multimedia artist who came to video in 1974 after having worked with other media, including Super-8. Following in the tradition of so many other Latin American artists who use their art to make political statements, she turned to video because she believed it would be the most effective way to address issues relating to the political situation in Brazil at the time—especially with regard to censorship and conditions in the art world. Her strategies include parody and humor and range from metaphor to direct address.

Passage, 1974

Black-and-white, 9:13 minutes, sound

Courtesy the artist

A woman walks from a staircase in her home through the streets of town and up the steps of a large municipal building. Her literal passage through the various staircases serves as a metaphor for the artist's search for her own center.

Statement in Portrait, 1974

Black-and-white, 7:10 minutes, sound

Courtesy the artist

The artist confronts the camera directly to make a statement about cultural colonialism. The statement is bracketed by silent images of the artist in a passive, Mona-Lisa-type pose contrasting the artist's 'active' political statement with the more traditional female or feminine cultural role of the observer.



Julie Gustafson

Born: 1949, Boston, Massachusetts

Resides: New York, New York

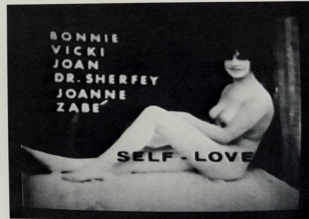
An important and pioneering figure in video documentary, Julie Gustafson has always been concerned with women's issues. She often uses a video verité approach to present women telling their own stories in their own voices. She was attracted to video because it was easier to use than film and because of its newness—she thought that the field would be more open to women. For a number of years she was co-director with John Reilly of Global Village, one of the foremost centers for the production and exhibition of independent documentary film and video.

The Politics of Intimacy, 1974

Black-and-white, 32:23 minutes, sound

Distributed by Electronic Arts Intermix,
New York

A seminal feminist tape in which ten women talk about their sexual feelings and behavior. Ranging in age from fifteen to fifty-four years, with different social and economic backgrounds and diverse sexual development and orientations, the women reveal culturally determined attitudes toward female sexuality.



Nancy Holt

Born: 1938, Worcester, Massachusetts
Resides: New York, New York

In further exploration of concepts of site, time, natural phenomena, and space, landscape sculptor Nancy Holt has used video to capture the experience of a particular place at a particular time. Her earlier tapes included investigations into the nature of perception and how the mind puts parts of images together to make sense of an unseen whole. She continues to make earth works, documenting them with video and then reworking her video documentation to create videotapes that call into question the role and nature of the documentary film.

Underscan, 1974

Black-and-white, 8:00 minutes, sound
Distributed by Video Data Bank, Chicago

Certain monitors have an "under-scan" button, a device which compresses the images so that the edges can be clearly seen. Use of this device provides three image options—normal image, compression of only the sides, and compression of the entire image. Holt uses this framework to display photographs of her aunt's home as she reads from letters written by her aunt. Most of the photographs are seen three times but they look different each time, having been transformed through under-scanning. The abstract structure counterpoints the intimacy of the content, incidents in her aunt's life.



Mako Idemitsu

Born: 1940 Tokyo, Japan

Resides: Tokyo, Japan

Among the first artists in Japan to work with video, Mako Idemitsu is best known for her series of domestic narratives that examine the cultural role and identity of women within the context of the contemporary Japanese family. In these works an omnipresent television set positioned within the domestic scenes serves to reveal the inner realities of the characters. From 1963 to 1973, Idemitsu lived in the United States where she was involved with Jungian analysis and feminist studies. She experimented with both film and video in this country, returning to Japan to become a founding member of Video Hiroba, an early video collective.

What a Woman Made, 1973

Black-and-white, 1000 minutes, sound

Courtesy the artist

What appears to be a purely abstract image is revealed to be a tampon in a toilet bowl. The first half of the tape is silent. During the last half, a male voice reads excerpts from a Japanese best-seller, *How to Raise Girl Children*, written by a former babysitter for the Japanese royal family that tells how girls should be raised and educated to accommodate men, supporting traditional Japanese beliefs in the different innate natures of the sexes.



Joan Jonas

Born: 1936, New York, New York

Resides: New York, New York

An acclaimed multi media performance artist, Joan Jonas is also a major figure in video art. Trained in art history and sculpture, she was a central figure in the performance art movement of the mid-1960s. Reflecting the conceptual, performance, and body art movements of the 1970s, Jonas's early video works broke new ground in their application of the phenomenological properties of the new medium to a self-reflexive study of female identity.

Vertical Roll, 1971

Black-and-white, 20:00 minutes, sound

Distributed by Electronic Arts Intermix,
New York

In this seminal work, Jonas constructs a theater of female identity by deconstructing representations of the female body and the technology of video. Using an interrupted electronic signal—or "vertical roll"—she dislocates space, re-framing and fracturing the image. The relentless vertical roll disrupts the image by exposing the medium's materiality.



Beryl Korot

Born: 1943, New York, New York
Resides: New York, New York

Beryl Korot was a pioneer of video art, and of multiple channel work in particular. She was co-founder and co-editor of "Radical Software" (1970), the first publication to document artists' work and ideas concerning video, and in 1976 she co-edited *Video Art* with Ira Schneider, published by Harcourt Brace Jovanovich. She is best known for her multiple-channel video installation works: the four-channel *Dachau 1974* and *Text and Commentary*, a five-channel video work which included drawings, weavings, and notations. She has also created non-verbal narrative works for multiple channels by working with specific image/time/sound sequences on sets of paired channels.

Lost Lascaux Bull, 1973

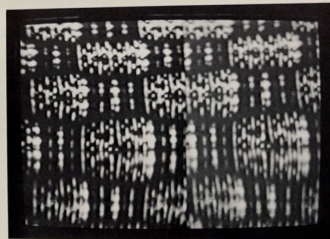
Black-and-white, 7:47 minutes, sound
Courtesy the artist

In *Lost Lascaux Bull*, the artist comments on the notion of transmission and reproduction of information through the ages. In this black-and-white videotape of a 25,000-year-old cave painting of a bull (the original was in brilliant reds and browns) one first sees the image of the bull through flames (the first video fireplace) and later framed within the monitor to the accompaniment of a chanted soundtrack. Static and vertical roll interrupt the image that appears on the monitor (a stage within a stage).

Invision, 1973

Black-and-white, 8:20 minutes, sound
Courtesy the artist

"In *Invision* there's an alternation between somebody sitting in front of a TV set and a very abstract section that follows in which somebody could be daydreaming or just going off in their imagination. The abstraction represents that. And then there are external shots that were made on a mountain top that take you outside the inner self. This juxtaposition and repetition of these kinds of image blocks form the basis of later works with multiple channels" (Beryl Korot, phone interview, 8 July 1993).



Shigeo Kubota

Born: 1937, Niigata, Japan

Resides: New York, New York

An active participant in the international Fluxus art movement in the 1960s, Shigeo Kubota was strongly influenced by the art and theories of Marcel Duchamp and John Cage. She began working with video in the late '60s and was one of the first artists to explore electronic image processing. Her works include installations, video sculptures, and an ongoing, diaristic chronicle of her personal life on video which she began in 1970. From the sophisticated artistry of her elegant installations to the spontaneity of her autobiographical video journal, Kubota's use of electronic technology transforms and celebrates nature, art, and everyday life.

Video Girl and Video Songs for Navajo Skies, 1973
Black-and-white and color, 27:00 minutes, sound
Distributed by Electronic Arts Intermix, New York

Featuring Kubota's often haunting, often witty electronic manipulation, this work is an autobiographical journal of cultural identity and difference. Kubota writes, "This is a video fusion of synthesized image and video document. I went to the Navajo Reservation and stayed with a Navajo family for 40 days. This is my video diary of the women I met in Arizona, Tokyo, Europe, and New York."



Mary Lucier

Born: 1944, Bucyrus, Ohio

Resides: New York, New York

Mary Lucier is a major contributor to the art form of multi-monitor, multi-channel video installation and is perhaps best known for her use of contemporary technology to reinvestigate the American pastoral myth. Echoing motifs of 19th-century painting, her metaphorical use of light to signify transcendence, and her allusions to the sublime, evoke Romantic and Modernist ideals. She began working with video in the 1970s after first exploring sculpture, performance, and photography. In her early works, such as *Dawn Burn* (1975), she investigated the effects of light on the camera's eye. Aiming a laser directly at the camera or pointing a lens at the sun, she burned the camera's vidicon tube in real time, inscribing it with calligraphic abstractions of light.

"The Trial of Anne Opie Wehrer," by Robert Ashley, 1974

Black-and-white, 52:00 minutes, sound

Courtesy the artist

This is a performance piece by Robert Ashley in which Lucier participated, playing herself making a tape of the performance, a personal conversation between Robert Ashley and his old friend Anne Opie Wehrer. The conversation, which was of a highly personal nature, took place in front of an audience in Merce Cunningham's loft while it was photographed and videotaped. The photographer entered into the conversation but Lucier did not. The conversation served as a score for Cunningham's dance troupe which danced throughout the entire conversation. This tape is an edited version of the original performance which was titled "The Trial of Anne Opie Wehrer and Unknown Accomplices for Crimes Against Humanity." It was always intended to serve as a work in its own right.



Kyoko Michishita

Born: 1942, Sakhalin, Russia (formerly Japan)

Resides: Tokyo, Japan

Kyoko Michishita is a writer who has worked in both video and film. She has been actively involved with video in Japan (both as an artist and organizer of cultural events at the American Embassy in Tokyo) since it was first introduced there as an artist's medium in the early 1970s. She studied journalism at the University of Wisconsin where she became interested in the women's movement. She says she decided to make videotapes because "I was literally shocked with their power and vividness in conveying messages and a half-hour videotape... (carrying the same message... as... the print medium) would never compare in... effectiveness for reaching out to the audience."

Bring Women in Japan: Liberation Within My Family, 1973-74

Black-and-white, 30:00 minutes, sound
Courtesy the Museum of Modern Art,
New York

Cinema verité portrait of the artist's 47-year-old sister from the time immediately following brain surgery to her complete recovery. Michishita talks with her family gathered at the hospital about women's roles in general and that of her sister in particular in relation to other family members.



Ulrike Rosenbach

Born: 1943, Salzdorf, Germany

Resides: Homburg, Germany

Ulrike Rosenbach is a seminal figure in the history of video and performance in Europe. A student of Joseph Beuys, she began working with video in 1971 and used it in installations, performance, and single-channel tapes. Through her art she continues to explore and appropriate the mythology and imagery of woman in history—the idealized woman and the oppressed woman. Like her American counterpart, Joan Jonas, she has recognized the potential of video's mirroring properties and has used the medium most effectively and movingly in her ongoing self-reflexive study of female identity.

Don't Believe I Am an Amazon, 1973

Black-and-white, 11:00 minutes, sound

Distributed by V Tape, Toronto

In this tape, the artist shoots 15 arrows into the face of Stefan Lochner's *The Madonna of Rosenbag*. Rosenbach's own face is superimposed on the Madonna's face as she shoots. Victim and torturer become one; or woman as martyr is sacrificed for future power; or the feminist shoots down the old image of masochistic woman.

Madonnas of the Flowers, 1973

Black-and-white, 8:00 minutes, sound

Distributed by V Tape, Toronto

The artist's head, face veiled by a translucent encasement, is framed by a plexiglass halo recalling the Statue of Liberty (subject of a postcard by Rosenbach). She stares somberly out from the screen while revolving and flashing lights redefine the head's contours and layers, to the tune of ringing bells and "angelic choirs" on the sound track.



Martha Rosler

Born: 1943, New York, New York
Resides: Brooklyn, New York

Throughout the body of her work Martha Rosler has sought to give a voice to the powerless, to question the status quo, and to right injustice by revealing it. Her conceptual and book works, mail pieces, photographs, performances, and videos examine the issues of motherhood, domesticity, sex, and women's careers, and grew out of a climate of feminism and Rosler's own interest in alternative art forms. She was one of the first artists to use "appropriated imagery," including off-the-air footage from television and photographs, to analyze the political structures of society as they affect women and to dissect video's function as a disseminator of information.

A Budding Gourmet, 1974

Black-and-white, 17:00 minutes, sound
Collection the Long Beach Museum of Art, Long Beach, and courtesy the artist

Rosler uses the voice of a middle-class woman to discuss the implied cultural and political attitudes inherent in practices related to preparation and consumption of food. Visuals consist almost entirely of still photographs from "gourmet" cookbooks and food magazines intercut with images of people from Third World countries.

Semiotics of the Kitchen, 1975

Black-and-white, 6:00 minutes, sound
Distributed by Electronic Arts Intermix, New York

This work is a parody of a cooking demonstration in which, Rosler states, "An anti-Julia Child replaces the domesticated 'meaning' of tools with a lexicon of rage and frustration." In this performance-based work, a static camera is focused on a woman in a kitchen. On a counter before her are a variety of cooking utensils, each of which she picks up, names, and demonstrates, but with gestures that depart from the normal uses of the utensil. The securely understood signs of domestic industry and food production erupt into anger and violence.



Irene Segalove

Born: 1910, Los Angeles, California
Resides: Venice, California

Irene Segalove is a multi media artist who uses photography, video, and audio to chronicle and comment on everyday life in the United States. She began working with video in 1972, capitalizing on the medium's small-scale, at-home intimacy to produce short, autobiographical works about growing up in Beverly Hills, California. Segalove's fascination with television and its impact on life in the 20th century informs her work as does her ongoing re-evaluation of the usually denigrated events of ordinary life, especially those which have been traditionally the province of women. Her tapes characteristically and subtly reflect upon and transform the formats and audience expectations of commercial television.

Coal Confession, 1973

Black-and-white, 2:40 minutes, sound
Collection the Long Beach Museum of Art,
Long Beach, and courtesy the artist

In this tape, which was Segalove's first, she confesses to a crime committed in the fifth grade. Although we usually hear her voice on her tapes, this is one of the few times she appears on camera.

Professional Retirement Home, 1973

Black-and-white, 8:00 minutes, sound
Collection the Long Beach Museum of Art,
Long Beach, and courtesy the artist

Mom gives a tour of the family home which has become much too big now that the children have all moved out. She points out some of the finer features and tells of her plan to invite a few nice couples to come to live there, turning it into a "professional" retirement home.

The Red Shoes, 1973

Color, 00:30 minutes, sound
Collection the Long Beach Museum of Art,
Long Beach, and courtesy the artist

Mom relates the story of a pair of red slippers while we see them in a static shot.

TV is OK, 1976

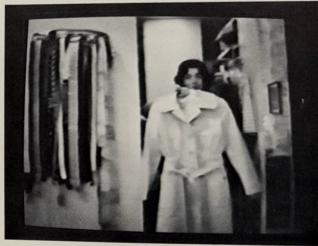
Black-and-white, 1:07 minute, sound
Collection the Long Beach Museum of Art,
Long Beach, and courtesy the artist

The image on screen is that of the artist's license plates which read "TV is OK." The voice-over is that of the artist responding to earlier remarks made by people she encountered on the street about the meaning of the phrase.

Advice from Mom, 1973

Black-and-white, 1:34 minutes, sound
Collection the Long Beach Museum of Art,
Long Beach, and courtesy the artist

In this particular episode of Segalove's ongoing televisual dialogue with her mother, the artist follows Mom around the house seeking her advice on where to purchase items ranging from steaks to shoes.



Lisa Steele

Born: 1947, Kansas City, Missouri
Resides: Toronto, Ontario, Canada

Lisa Steele's interest in how women are represented—especially with regard to issues of the body and traditional symbolism related to it—led her to video in 1971. The medium attracted her because it seemed a natural extension of the work she had been doing with serial photography. The spontaneity and ease of production that characterize the medium of video, and the fact that videos can be produced by one person working alone, enabled Steele to create intimate personal narratives with an ongoing dialogue of inner motivation and desire and to express her search for sources of feelings, actions, and her awareness of cyclical female concerns.

A Very Personal Story, 1974
Black-and-white, 17:00 minutes, sound
Distributed by V Tape, Toronto

In a single static shot, the artist recounts the events of a winter day in her sixteenth year when she came home to find her mother dead.

Facing South, 1979
Black-and-white, 11:00 minutes, sound
Distributed by V Tape, Toronto

"*Facing South* is a visual diary about raising plants in an unnatural setting like a window. The black-and-white images of natural subjects lend a sort of coolness to them. I was interested in looking at a relationship with nature that was not this sort of earth mother but instead a more problematized one. Again, as I would do each of those pieces I didn't necessarily know which one would be coming next. It wasn't all scripted and I just shot it. It was literally a diary starting at the beginning and ending at the end" (Lisa Steele, phone interview, 6 June 1993).



Steina

Born: 1940, Reykjavik, Iceland
Resides: Santa Fe, New Mexico

Steina is a major figure in video history, a pioneer who has contributed enormously to the evolution of the medium and who continues to be an important practitioner of video as art. She began working with video in 1969 and (with her husband Woody Vasulka) vigorously investigated the nature of the video signal and the materiality of the medium. Her work inquires into the electronic interrelation of sound and image, using mechanized, pre-programmed image devices which she devises to explore perception, space, and modes of seeing. The textural fusion of digital and "real" imagery and sound in her tapes and installations create layered spatial and temporal systems. In 1971 the Vasulkas co-founded the Kitchen, an alternative exhibition and media arts center in New York City.

Violin Power, 1969-78
Black-and-white, 10:00 minutes, sound
Courtesy the artist

Steina terms this procedural work "a demo tape on how to play video on the violin." Her background as a violinist and her evolution from musician to visual artist is referenced through an analogy of video camera to musical instrument. The violin itself ultimately becomes an image generating tool, as she connects it to imaging devices, creating abstract visual transpositions of sound and vibrations.

Orbital Obsessions, 1974-78
Black-and-white, 14:00 minutes, sound
Courtesy the artist

This tape contains segments from a number of earlier tapes in Steina's *Machine Vision* project which involved the creation of a machine-derived way of seeing uninfluenced by the idiosyncrasies of the human eye. These experiments involved constructing mechanical devices to program the camera to move by itself. Steina has said of these works, "We were absolutely in love with what we call the signal which is the voltage and frequency part of video. It could be translated from one property into another. You could affect the image, the content of the image itself. We were interested also in processing the images and in moving them in unconventional ways....What I really was interested in was this self observing system in which whatever was observing was also affecting the image" (Steina, phone interview, 6 June 1993).



Program Guide

Program 1

Shirley Clarke

The Teller Video Space Troupe:
The First Years, 1970-73, 1970-73
Black-and-white, 30:35 minutes, sound

Hermine Freed

Art Henrys, 1974
Color, 20:15 minutes, sound

Water Glasses, 1972
Black-and-white, 4:14 minutes, sound

Eleanor Antin

The Ballerina and the Barn, 1974
Black-and-white, 31:00 minutes, sound

Program 2

Beryl Korot

Los Lascars Bull, 1973
Black-and-white, 5:41 minutes, sound

Invasion, 1973
Black-and-white, 8:10 minutes, sound

Martha Rosler

A Budding Gourmet, 1974
Black-and-white, 17:00 minutes, sound

Semiotics of the Kitchen, 1975
Black-and-white, 6:00 minutes, sound

Irene Segalove

TV is OK, 1976
Black-and-white, 1:07 minutes, sound

Advice from Mom, 1973
Black-and-white, 2:34 minutes, sound

Professional Retirement Home, 1975
Black-and-white, 8:00 minutes, sound

Coal Confusion, 1973
Black-and-white, 2:40 minutes, sound

The Red Shoes, 1975
Color, 00:30 minutes, sound

Julie Gustafson

The Politics of Intimacy, 1974
Black-and-white, 32:23 minutes, sound

Program 3

Valie Export

Rauschen und Raumbären, 1974
Black-and-white, 19:12 minutes, sound

Lynda Benglis

Murble, 1972
Black-and-white, 19:30 minutes, sound

Anna Bella Geiger

Statement in Portrait, 1974
Black-and-white, 7:10 minutes, sound

Passage, 1974
Black-and-white, 9:33 minutes, sound

Mary Lucier

"The Trial of Anne Opie Weber," by Robert Ashby, 1974
Black-and-white, 31:00 minutes, sound

Program 4

Doris Chase

Dance Nine, 1973-74
Color, 8:00 minutes, sound

Dance Eleven, 1975
Color, 11:00 minutes, sound

Shigeo Kubota

Video Girls and Video Songs for Nanajo Skies, 1973
Color, 17:00 minutes, sound

Barbara Buckner

Geography, 1973
Black-and-white, 3:12 minutes, silent

Morbidity, 1974
Black-and-white, 4:14 minutes, silent

Duo Sangre, 1975
Black-and-white, 3:00 minutes, sound

Lisa Steele

A Very Personal Story, 1974

Black-and-white, 10:00 minutes, sound

Facing South, 1975

Black-and-white, 12:00 minutes, sound

Mahe Idemitsu

What a Woman Made, 1975

Black-and-white, 10:30 minutes, sound

Program 5

Steina

Video Power, 1969-78

Black-and-white, 10:00 minutes, sound

Orbital Obsessions, 1974-78

Black-and-white, 14:00 minutes, sound

Jean Jonas

Vertical Roll, 1975

Black-and-white, 19:38 minutes, sound

Nancy Holt

Underman, 1974

Black-and-white, 8:00 minutes, sound

Kyoko Michishita

Bring a Woman in Japan: Liberation

Within my Family, 1973-74

Black-and-white, 30:00 minutes, sound

Ulrike Rosenbach

Madonnas of the Flowers, 1975

Black-and-white, 8:00 minutes, sound

Don't Believe I Am an Amazon, 1975

Black-and-white, 15:00 minutes, sound

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