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High School Students Interacting With Video Art

Ilana Kuska

A Thesis
in
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of
Art Education and Art Therapy

Presented in Partial Fulfilment of the Requirements
for the Degree of Master of Arts at
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Abstract

High School Students Interacting with Video Art

Ilana Kuska

Video art is an internationally recognized art form. Its evolution over the last 25 years has been shaped by the artists working in this medium and by the development of modern technology. Video art can be integrated into the senior high school curriculum as an interactive medium. This thesis describes the experience of a senior art class and teacher interacting with three video tapes. Transcripts which document the students' responses precede the text. Four main sections provide the history of video art, biographical information on 3 featured artists, methodology, procedure and analysis of transcripts. Includes video reviews, glossary of video terms, artists' data and listing of video distributors.

- iv -

DEDICATION

- twenty four frames per minute -

Thank you Stan Horner for your consistent and positive encouragement;
Frieda Miller for sharing your pedagogical expertise; Corrine Corry for your artistic insight
and keeping my work on track. A heartfelt thank you to my family and friends for their
encouragement.

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CHAPTER I

INTRODUCTION

Video art has evolved along side its pioneering artists for three decades. The video maker of the 60s was an innovative artist weaving electronic images, at times using hand-made apparatus. Today's technological surge has altered the video camera's level of sophistication and the working procedure for many artists. The introduction of the camcorder to the mass population has brought video into people's living room. Art education at the high school level has been slow in integrating modern technology into its curriculum. The cost associated with purchasing new equipment is high and rarely available to schools, but every school does possess the standard television set and VCR machine.

The decision to investigate video art happened while one of my students was describing the artistic merit of a music video he watched the previous night. His astute observation and excitement about the images in the video made me realize the extent to which this medium can captivate its audience. This excitement reminded me of how I felt after watching a video artist's tape for the first time. A quick study (questionnaire) showed that the interactive aspect of video had not been investigated, yet, was welcomed by many high school art teachers. That information and my own interest in visual literacy led to the formation of this thesis. The procedure in choosing a target population and which video tapes to show was already predetermined. The grade 11 art class met almost every day which allowed for some needed flexibility in booking the VCR equipment in school. The choice of video tapes was extensive so the following stipulation was made: the three tapes that were chosen represented the work of a female artist-Dara Birnbaum, a male artist-Nam June Paik and a group of artists-General Idea. All three tapes were examples of artists working with television imagery or the television format. I felt the students would relate well to this "television" format based on their own television viewing habits. A recent article in the magazine L.A. Style (1990) estimates that the average person will watch during his/her life time a total of 9 years of television watching.

The scope of video art has widened to include in its repertoire a vast number of topics and interests. My research in video art concentrates on the influence and synthesis of television and video art and therefore, does not represent video art on the whole. This thesis is arranged in six sections which outline its applied methodology. The reader is encouraged to read the transcripts in chapter 2 first, while the theoretical information is presented in the consecutive chapters. Chapter 2 displays the interactions that occurred while the students were viewing the three videos in class. Chapter 3 provides the definition of video art and presents an historical overview of video art from its early beginnings in the 1960s to the present day. A review of existing literature on both Canadian and American artists is then presented based on the many books, exhibition catalogues, and periodicals available on the subject. The listing of the numerous video artists and a description of their works is divided into five categories. The first four groupings were developed by Dunn; they are: conceptual, performance, synaesthetic and experiential; the fifth aspect is narrative. The inclusion of these five elements is a suggestion meant to facilitate the structuring of the variety of works created by these and other artists. Chapter 4 describes the target population of the thesis followed by biographical information on the three video artists whose work was shown in class; examined here are their methods, concepts, samples of works, and influences. Chapters 5 and 6 describe the procedure and analysis of responses, respectively. The concluding chapter is a summary of proposals incorporating video art into a pedagogical setting and its future direction in the art market.

CHAPTER II

TRANSCRIPTS

Interacting with 3 videos

Transcribing Class 1-

Dara Birnbaum's - SELECTED WORKS OF DARA BIRNBAUM

Teacher: "All I would like you to do today is simply watch and say anything you feel."

Dara Birnbaum-WONDER WOMAN segment

Student 1 (Female): "I used to love this program."

Student 2 (Female): "She's going to cut right through."

Student 1 (F): "Why is it so repetitive?"

WONDER WOMAN-words to song printed on screen

Student 2 (F): "Oh, I hate that song."

Student 3 (Female): "Who sings it?"

Teacher explains that four other works are to follow.

HOLLYWOOD SQUARES segment

Teacher: "Have you seen these images before? Do they look familiar to you? Do you all recognize which show it is?"

Students nod their heads

Teacher: "Did you watch it on television when you were younger?"

Students: "Oh yeah."

Teacher: "This is the third segment."

SPEED SKATERS/GENERAL HOSPITAL segment

Student 7 describes the relationship between the two soap opera characters.

Student 7 (Female): "They're having an affair at this point. She's married to Allan Quatermain and she's having an affair with Rick."

Student 3 (F): "Wasn't Rick married to.....?"

Teacher: "How many of you have watched this show before?"

9 out of 10 students raise their hands.

Teacher explains to class that the speed skaters are females

Student 6 (Male): "Are you sure they're females? They look so boxy."

Student 3 (F): "Are you showing the difference between females?"

Teacher: "Remember, this is one woman's work."

Student 4 (Male): "Isn't this Donna Sommer?"

Student 5 (Male): "The disco queen of the seventies."

Student 7 (F): "Is she supposed to be showing frustration in the fast lane?"

Teacher introduces the fourth segment.

KOJAK/WANG COMPUTERS

Student 6 (M): (shouts out)"Kojak!"

Student 2 (M): "The lollipop man."

Student 7 (F): "I haven't seen this show in years."

Student 3 (F): "Violence."

Student 4 (M): "Men and violence."

Student 3 (F): "I hated this program."

Student 4 (M): "The macho man image."

Student 10 (Male): "Interesting, there is a woman sitting at the computer."

Student 3 (F): "Yeah, because she's the secretary."

Student 9 (Male): "All she's doing is pressing a button."

Teacher: "This is the last segment in the series."

REMY MARTIN /GRAND CENTRAL

Student 1 (F): "Very sexual."

Student 2 (F): "Is this a commercial for champagne?"

Student 7 (F): "Subliminal."

Student 1 (F): "Trying to sell the jeans with sex."

End of video.

Class claps

Student 6 (M): "Interesting."

Teacher: "The five segments that you were watching, what did you really see and how did it affect you? Were you able to read what she was trying to say?"

Student 5 (M): "You can tell that they all have something in common."

Teacher: "Then let's take it one at a time. The first one was WONDER WOMAN."

Student 2 (F): "I think that she's a feminist. Also on the HOLLYWOOD SQUARES, there were men, but notice that she only showed the women and like she showed the men once, but that really wasn't important. She kept on looking at the women."

Teacher: "How did she look at the women, did you get any indication one way or the other? What was she doing with these women?"

Student 1 (F): "She'd get them to look up at the camera. She would get them smiling."

Teacher: "How many women did she use?"

Class: "Three."

Teacher: "So she kept on doing what?"

Student 5 (M): "Repeating it."

Teacher: "Zooming in and repeating it."

Teacher: "How many different shots did she get of each women?"

Student 2 (F): "One."

Teacher: "What was she doing with it?"

Student 3 (F): "Repeating it."

Teacher: "So what was she trying to say?"

Student 9 (M): "They're in a square."

Student 1 (F): "Picture perfect."

Teacher: "They would always smile."

Teacher: "Why would she be using HOLLYWOOD SQUARES?"

Student 5 (M): "Celebrities."

Teacher: "What is HOLLYWOOD SQUARES?"

Student 7 (F): "It's a game."

Teacher: "What kind of a game?"

Student 3 (F): "To test their intelligence."

Teacher: "Do you think she was testing their intelligence?"

Student 2 (F): "I think she's showing how people portray them, like they have to be always smiling, and have to be happy."

Teacher: "What do you think it says about the people themselves?"

How much of them comes through in this segment? What kind of impression do you get of these three women?"

Student 7 (F): "She's showing that they're posing, they're smiling for the camera."

Teacher: "What about WONDER WOMAN?" How did she catch her?

Student 5 (M): "Always changing."

Teacher: "Did she also show her as a normal woman?"

Student 4 (M): "Always in the process of changing into a skimpy little uniform."

Student 2 (F): "She was trying to show that everything she did was when she was wearing the WONDER WOMAN clothing. I didn't get a very good impression."

Student 10 (M): "Most women are fake."

Student 2 (F): "No, but you just didn't get a very good impression of this woman."

Teacher: "Does anybody remember what the segment was when she was fully dressed, what was happening?"

Student 10 (M): "She was in a black suit, just standing there."

Student 3 (F): "As a business woman."

Teacher: "What was she doing to this one woman? She is showing you what?"

Student 7 (F): "Two sides."

Teacher: "What kind of sides?"

Students: "Opposite, extremes."

Teacher: "Third segment."

Student 10 (M): "Kojak."

Teacher: "Kojak and what?"

Correction is made by the teacher.

Teacher: "The SPEED SKATERS/GENERAL HOSPITAL."

Student 4 (M): "I think she's supposed to show you, she took the quick pace of life that was of the speed skaters and compared it to the role of the woman doctor in the hospital."

Student 2 (F): "I think she's showing that the role of women is really changing."

Student 3 (F): "I think it's getting better and better for women."

Teacher: "What is she doing by placing the two female skaters in competition, and then the female doctor and male doctor relationship?"

Student 7 (F): "She is showing the competitive nature of women."

The bell rings, end of period.

Teacher: "REMY MARTIN COGNAC. What was she trying to portray?"

Student 6 (M): "It was very sexual."

Student 1 (F): "It was very commercial."

Teacher: "This work was commissioned by REMY MARTIN."

Student 3 (F): "And those words on the bottom... 'He left me...' and now she is using drinking to forget him, trying to escape."

Teacher: "What of all the juxtaposition of different images?"

Class: "Very seductive."

Transcribing Class 2-

Nam June Paik's - GLOBAL GROOVE

Teacher: "You are going to be looking at a video that was made in 1973, called Global Groove. All I would like you to do is look at this video and tell me what you see."

Student 1 (F): "1973? This is so exciting!"

Student 2 (F): "What is the name of the artist?"

Teacher: "Nam June Paik, he is Korean."

Student 1 (F): "I've heard of that name before, is it possible?"

Teacher: "Yes it is possible, he was really the first video artist."

Start of videotape- GLOBAL GROOVE

Student 1 (F): "It's the bomb!"

GLOBAL GROOVE-First sequence of "Devil with a Blue Dress on"

Student 3 (F): "It's a real video."

GLOBAL GROOVE-Allen Ginsberg chanting "Om."

Girls: Laughing.

Student 4 (M): "That's irritating!"

GLOBAL GROOVE-Charlotte Moorman playing the TV Cello

Student 5 (M): "I can't believe it, I don't know where she puts it."

Girls: Laughing

Student 4 (M): "Is she playing his back?"

Student 1 (F): "She's gorgeous!" laughing

Student 2 (F): "How much can you hear of that?"

Student 5 (M): "That's cool!"

Student 1 (F): Laughing

GLOBAL GROOVE-Korean female percussionist

Student 5 (M): "She's good."

GLOBAL GROOVE-Charlotte Moorman again playing TV Cello

Class: "Oh no!"

Student 6 (F): "Is she a strip tease or something?"

GLOBAL GROOVE-Interview with Charlotte Moorman

Student 5 (M): "She has a master's degree in music?"

Teacher: "Look at what she is wearing around her bust."

Student 6 (F): "What a sick puppy."

Student 2 (F): "What is it?"

Teacher: "It's called TV Bra."

Student 2 (F): "That's sick"

GLOBAL GROOVE-Beethoven's Moonlight Sonata-Paik's participatory television

Student 1 (F): "Wait, what is this song?"

Teacher: "Fur Elise by Beethoven."

GLOBAL GROOVE-Paik-"3/4 Close your eyes"

Girls: laughing

GLOBAL GROOVE- Song-Take Me Out To The Ball Game

Student 5 imitates a ball player up at bat

GLOBAL GROOVE-Tap dancer falls from fatigue

Student 4 (M): "That's after dancing so much."

GLOBAL GROOVE-Car speeding sequence

Student 1 (F): "That just felt like a crazy dream."

End of video tape

Student 1 (F): "Oh wow!"

Student 2 (F): "That is the strangest thing I've ever heard in my life."

Student 5 overlaps what Student 2 is saying.

Student 5 (M): "That is by far the most twisted thing I've ever seen."

Class bursts into laughter

Student 3 (F): "I don't know what it's supposed to reflect but I'll think of it."

Student 1 (F): "I think it's trying to say that television is the strangest thing in the world."

Student 6 (F): "And he doesn't mind the exploitation of women I think it's the almost opposite of yesterday's video."

Teacher: "You mean that he in fact exploits women?"

Student 6 speaking at the same time as Student 1.

Student 6 (F): "Maybe he doesn't reinforce it."

Student 1 (F): "You didn't see men tap dancing in hot pants did you now?"

Teacher: "But you did see a male dancer at the beginn."

Student 5 (M): "You also saw different cultures, different times and different cities."

Teacher: "So how do you feel about the title GLOBAL GROOVE?"

Student 6 (F): "That's a trend that the world is going through."

Student 2 (F): "And he keeps going back to chinese people."

Student 1 (F): "Maybe it's like dancing is the global..."

Student 5 (M): "Exactly, it had all kinds of dancing."

Student 3 (F): "Well, I think he's mixing global views...he put the chinese person in New York and New York had like I don't know he kind of mixed everything together maybe showing that like everywhere in the world it's not just in China, only Chinese live in Chinese streets, that's New York, everything is mixed together."

Teacher: "Who were some of the people in the video?"

Student 1 (F): "The dancers?"

Teacher: "Their nationality?"

Student 4 (M): "Korean maybe."

Class: "Chinese, Vietnamese, Asian, oh no...Tibetan... No, no Indians, they're like Tibetan monks... North American Indians."

Student 1 (F): "I thought that those were like the Tibetan monks that go...mmmmmmmm"

Student 5 (M): "What was that guy with the bells?"

Teacher: "Do you know who Allen Ginsberg is?"

Student 4 (M): "Crazy or something."

Teacher: "In the sixties and seventies, he was a peace activist also he was a prolific writer, very much against the system. Do you know who John Cage is?"

Class is silent

Teacher: "He was the man reading from the script, he was retelling a story."

Class recalls altogether.

Class: "The guy from Harvard."

Student 1 (F): "Oh the nervous system."

Teacher: "Do you know who John Cage is?"

Class: "No."

Teacher: "I think you might find him interesting. He is the father of modern electronic music. John Cage worked in the sixties with many musicians including Nam June Paik. Paik also worked in electronic music."

Student 6 (F): "And then he made that charming cello fingers."

Teacher: "What did you think of that?"

Student 2 (F): "Television cello?"

Class: "I think it was insulting... that was the weirdest thing... it was a waste!...she was sawing a TV basically."

Teacher: "He gave this person, who's name is Charlotte Moorman, a chance to express herself, and to let you know that she has a Master's degree in music from Julliard which is a world renown school of music. So you see a professional cello player who has given up her cello playing for this new type of cello playing."

Student 5 (M): "She's playing the guy!"

Student 2 (F): "It takes really brains."

Student 1 (F): "She's playing the TV."

Student 4 (M): "Yeah, what's that television bra or something?"

Student 5 (M): "Playing the neck of his jacket."

Teacher: "Is it she who is weird or..."

Student 2 (F): "She is warped."

Student 6 (F): "I think Paik influenced her."

Teacher: "She's playing his instrument?"

Student 7 (F): "It's the two of them together."

Student 1 (F): "She wasn't weird, she probably got...play the TV ...

Student 6 (F): "Also wear a TV bra."

Teacher: "How do feel about his choice of music?"

Student 2 (F): "I like the first song."

Student 1 (F): "I like the Pepsi."

Teacher: "What do you think the Pepsi was?"

Student 1 (F): "It was Expo 70 which is like all countries together."

Student 7 (F): "When were the olympics?"

Class discusses the possible years of the olympics.

Student 6 (F): "1970...oh, the world's fair."

Teacher: "So what do you think about his choice of music, his choice of images, and then what did he really do to these images?"

Student 3 (F): "He just kept the outline and changed everything going on inside."

Student 1 (F): "It's like the hue."

Student 3 (F): "You block out the image..."

Student 1 (F): "Some acidic thing or something on the film... and then put ink."

Teacher: "Remember when you're recording you're really working with sound and lights, editing machines.....

Student 3 (F): "I don't think this is a reflection of anything...of having to do with the seventies."

Student 5 (M): "Exactly."

Student 6 (F): "It was just prediction."

Student 3 (F): "It makes us look worse than we are."

Teacher: "Are you relating yourself to what you see there?"

Student 3 (F): "I don't think those were the seventies either."

Student 7 (F): "It's before we were born."

Student 1 (F): "I thought it was historical."

Student 7 (F): "To us it's the past."

Student 2 (F): "Yeah, the psychedelic era."

Student 3 (F): "The way the Pepsi was a lot like the Pepsi commercial of the eighties, you know..."

Teacher: "Remember it's a different culture, therefore a different approach."

Student 1 (F): "I thought it was really the 1970's."

Student 1 (F): "I think it's impossible to make a video piece using existing materials and not sort of show the era that you're in."

Student 3 (F): "It showed it, but not in the light that it really is in."

Student 3 (F): "I don't think if you would turn on the TV, that's what you would see."

Student 1 (F): "That's not what he's trying to do."

Student 5 (M): "Absolutely."

Student 1 (F): "He's not trying to make a television station."

Teacher: "What do you think he was trying to do?"

Student 7 (F): "I never saw that stuff on TV."

Student 2 (F): "It's too far out for TV."

Teacher: "It's too far out?"

Student 4 (M): "I think he was trying to make maybe a prediction of how the trend of things will help grow up to like cello TV. That's what he thought it would come to."

Teacher: "What is he saying about the electronic age?"

Student 6 (F): "That's the trend. Probably he thought that maybe the seventies TV was sort

of, TV started to maybe come out of its conventionalism or something and started to show maybe the more great things."

Student 1 (F): "I think he was just saying how absurd the whole television thing has gotten and becoming."

Teacher: "Was he being straight on, or was he trying to play with it?"

Student 1 (F): "He was playing with it, but I mean, I think he was trying to say that even things as classic as musical instruments are being exploited by television."

Teacher: "By television or for television?"

Student 5 (M): "Both."

Student 1 (F): "Because of television."

Teacher: "So wait a minute so all of a sudden I'm getting a different idea from you, some of you are staunch against the fact that this was not a presentation of the seventies but all of a sudden..."

Student 1 (F): "You can tell the guy had a sense of humour."

Student 3 (F): "It's not the kind of art I would want to buy."

Teacher: "Can you imagine having a whole library of these tapes that you can look at?"

Class says no.

Student 6 (F): "You get a little dizzy."

Teacher: "You didn't see the whole tape. Can you see yourself sitting for thirty five minutes of video art?"

Student 5 (M): "Depends on how interesting it is."

Student 1 (F): "I don't think I could."

Student 7 (F): "I know I couldn't."

Teacher: "Do you feel that these video tapes can be shown within the space of an art class?"

Student 1 (F): "No, I think it's a trend, I think it will fizzle out. I think video might be incorporated into art. I don't think video can become any more art than it already is. I mean

when you look at that, you can see some videos in commercials that look like that also. You can't say boy, you saw art on TV."

Teacher: "What if you had a dedicated half hour in the evening to watch video art on television; videos made by artists."

Student 1 (F): "It would work. What do you think "Much Music" is? I mean what do you think a music video is? It's a bunch of stylists who could call themselves artists who put together a bunch of fragmented pictures to music. It's the same thing."

Teacher: "Do you think their perspective is the same?"

Class says no.

Student 3 (F): "Because they're reflecting a song."

Student 1 (F): "Not always."

Student 5 (M): "It's the centre in most cases."

Teacher: "Do you see this tape as a valid means of showing our future generation what the seventies and eighties were like?"

Student 3 (F): "Not at all."

Student 6 (F): "I think they would get the wrong impression."

Student 1 (F): "I think you guys are getting an impression that you don't want to see."

Student 3 (F): "I don't think that this is the seventies. I don't think I can see any of this when I was in the seventies."

Student 1 (F): "Because you were three years old."

Student 3 (F): "I think the images...even when my brothers, I have pictures, I know what they were, its not that I don't know what the seventies were like, its not like the twenties."

Teacher: "If I didn't tell you that this video was made in the seventies, would you have known?"

Student 2 (F): "We would have guessed it."

Class agrees.

Student 1 (F): "So then it was a representation of the seventies."

Student 3 (F): "Okay. It had the images of the seventies but it doesn't respect what was going on."

Student 7 (F): "It's not a time period its just a global view."

Teacher: "What makes him choose these particular images, what is he trying to say?"

Student 4 (M): "That he's nuts."

Student 3 (F): "Just because they're clips, it doesn't mean that's what it is, do you know what I mean?"

The bell rings, end of class.

Transcribing Class 3-

General Idea's - GENERAL IDEA'S HOT PROPERTY

Teacher introduces the name of the video and the names of the three artists who form General Idea.

Student 6 (F): "How are they supposed to see where they're going?"

Student 8 (M): "Is that a french curve?"

Student 8 (M): "Why are they wearing those dark clothes?"

Student 6 (F): "It's shapes. Art."

Student 8 whistles along with soundtrack.

Student 1 (F): "Ooh the seductrice."

Student 1 (F): "She's beautiful."

Student 9 (F): "She's gorgeous."

Student 8 (M): "Batter up."

Student 4 (M): "This is all over the place."

Student 8 (M): "What a cute little dress."

Student 8 (M): "Let's get physical."

Student 6 (F): "He's just too amazing."

Student 1 (F): "Oh no!"

Student 8 (M): "Time to get the hoses "

End of video.

Student 1 (F): "This is so cheaply done, eh?"

Student 8 (M): "It's a little annoying."

Student 6 (F): "I don't know what to say."

Student 4(M): "Where to start?"

Teacher: "What is Miss General Idea, or who is Miss General Idea?"

Student 1 (F): "A mirrored reflection of society."

Teacher: "What do these artists do?"

Student 1 (F): "Architecture."

Teacher: "What were they trying to do?"

Student 6 (F): "To show a part of society, to show..."

Teacher: "At the beginning the artists state their purpose, the General Idea Pageant, what were they doing on stage?"

Student 1 (F): "They were building something."

Teacher: "What were they building?"

Student 8 (M): "Society."

Student 9 (F): "The pageant."

Teacher: "Where does Miss General Idea step in?"

Student 8 (M): "At the beginning."

Student 1 (F): "No, at the end."

Student 6 (F): "Or is she being abused by the buildings, by the rulers?"

Teacher: "There was one scene..."

Student 8 (M): "The sword, the fire."

Teacher: "What was that all about?"

Student 8 (M): "Who knows?"

Student 6 (F): "They never announce the winner?"

Teacher: "Why don't they announce the winner?"

Student 1 (F): "Because there is no winner."

Student 8 (M): "It never gets finished."

Student 6 (F): "Well, didn't someone win?"

Student 1 (F): "There was a fire."

Teacher: "They showed you the winners from previous years, what did you think of those beauties anyways?"

Student 2 (F): "Oy."

Class: "Schlock...vile."

Teacher: "What are these three men trying to say about a pageant?"

Student 1 (F): "Architecture is ugly."

Teacher : "What were they presenting to you. Was there a story line?"

Student 1 (F): "Yes, but it was quite jumbled, I think."

Student 10 (M): "Confusing."

Student 1 (F): "Like he said, it was all over the place."

Students mention advertising.

Student 2 (F): "They were using a Cheers commercial."

Teacher: "Why were they using advertising?"

Student 4 (M): "They were trying to promote."

Student 1 (F): "They were making it like a TV program."

Teacher: "You were looking at a pageant with advertisements. Does anyone know how much time is spent looking at commercials while watching television?"

Student 1 (F): "Nine minutes out of half an hour."

Teacher: "That's a lot."

Student 8 (M): "And they always come in at the worst time."

Student 10 (M): "Thank you for that statistic, Mireille."

Student 8 (M): "Commercials always come in at the best point."

Student 4 (M): "They were trying to create their own TV commercial."

Teacher: "What kind of events were actually featured during this pageant?"

Student 9 (F): "A fashion show."

Student 10 (M): "Well there was that strange woman."

Student 1 (F): "The seductrice, the S & M queen."

Teacher: "What was that scene?"

Student 8 (M): "Take me society, go ahead, I want to be manipulated."

Teacher: "Was anyone able to watch and listen at the same time? Their words were

carefully chosen."

Student 1 (F): "I was going to say, that it wasn't like...I guess it was done on a small budget because you couldn't really hear what the guy was saying at the beginning. It was badly recorded, you couldn't hear. Unless it was supposed to be like that."

Teacher: "Do you see this as being a one shot deal or did they stop and take and retake?"

Student 2 (F): "Of coarse, they had to edit it, use an editing machine."

Student 1 (F): "The whole thing was made up of clips. They made a story out of little clips."

Student 10 (M): "I don't think they practised. If something didn't work out, they didn't go back."

Student 4 (M): "Like the crowd scene."

Student 1 (F): "Oh yes they did."

Student 10 (M): "They cut out certain parts to fit it in."

Student 1 (F): "It wasn't as polished as Wonder Woman, or the other one."

Teacher: "Based on the other videos that you saw, how is this one different from Dara Birnbaum's Wonder Woman and Nam June Paik's Global Groove?"

Student 1 (F): "This one has narrators, it has a story line."

Teacher: "What else?"

Student 1 (F): "People acted for it, it wasn't just..."

Teacher: "What do you call something where people are acting?"

Class: "Hired...production...play...theatre."

Teacher: "Or performance. These three artists are performance artists. This, in a way, was a recording of their performance."

Teacher: "What happens at the end of the show? What happens to the audience?"

Student 4 (M): "They run away."

Student 2 (F): "They're pretending that they're sleeping."

Student 6 (F): "They're leaving."

Teacher: "When was the audience sleeping?"

Student 1 (F): "During the gay guy."

Student 2 (F): "When that guy was singing."

Student 9 (F): "The gay guy, the transvestite."

Student 1 (F): "He wasn't a transvestite."

Student 2 (F): "Yes he was. It was a man singing."

Student 1 (F): "No he wasn't, he was a woman."

Student 6 (F): "He was a reincarnated woman."

Teacher: "How many of you have seen a singer or band perform? what does the audience usually do when a performer sings?"

Student 1 (F): "They react."

Student 2 (F): "They scream."

Teacher: "What was this audience doing?"

Student 1 (F): "They reacted when he stopped."

Student 2 (F): "They slept."

Teacher: "What are they doing to the audience?"

Student 1 (F): "Putting it down."

Teacher: "How much control does a performer have over his/her audience?"

Student 1 (F): "A lot."

Student 2 (F): "I think they're hypnotised."

Teacher: "In the sequence where the audience is asleep, do you feel that it was a natural event or dictated by the artists?"

Class agrees that it was dictated.

Teacher: "If they are the audience, who are you?"

Student 1 (F): "I think we were the audience as well."

Student 8 (M): "We were the chosen ones. We were all chosen."

Teacher: "How does the performance end?"

Student 1 (F): "Fire."

Teacher: "What does it do to the actual happening?"

Student 2 (F): "Adds excitement."

Student 4 (M): "Burns it down."

Student 1 (F): "Burns everything."

Teacher: "What does it burn?"

Student 8 (M): "Everything that was made. The building, the pageant, the TV program."

Student 7 (F): "All the buildings are on fire."

Teacher: "At the beginning you were looking at commercials, what started to happen to the pre-recorded images? What is that change?"

Teacher is recollecting and describing the previous images seen on the screen.

Student 1 (F): "It was more organized at the beginning and then it just fell over."

Teacher: "As an observer of this video, tell me how did you feel about it?"

Student 1 (F): "They are all confusing."

Class agrees with student's comment.

Teacher: "Did you recognize the story line in this video? Does it have a beginning, a middle and an end?"

Student 8 (M): "The beginning is the construction, the ending is the fire, and the middle I was totally confused."

Student 1 (F): "The middle is the S & M queen."

Student 1 (F): "I don't like video art."

Student 10 (M): "It's very confusing."

Student 2 (F): "I don't like it either."

Student 1 (F): "It dictates to you what you should be thinking."

Teacher: "Does it dictate to you what it's thinking or am I making you dictate that thought? I am making you analyze something that you see. Do you think these artists would want you to analyze what you have just seen?"

Student 1 (F): "Most of."

Teacher: "If you were to be in the National Gallery watching video art without the artist or your teacher being there, would you sit and analyze what you see or would you watch it and walk away?"

Student 1 (F): "I'd walk away in the middle of it."

Student 8 (M): "I wouldn't even sit down."

Teacher: "How much time would you give it?"

Student 6 (F): "Five minutes."

Student 7 (F): "A few seconds."

Student 9 (F): "I'd try to find a meaning to it."

Student 6 (F): "Five minutes."

Student 8 (M): "Why five minutes?"

Student 6 (F): "Give things a chance."

Student 1 (F): "I'm lazy, I'd probably sit for a while."

Teacher: "General Idea were trying to show you a natural part of life in the advertisements.

Do you think these artists were imitating life?"

Student 6 (F): "Or maybe mock it."

Teacher: "How would they have done it?"

Student 6 (F): "Because they made all the commercials really fast."

Student 8 (M): "They were trying to show how annoying commercials really are."

Teacher: "What else were they mocking?"

Student 1 (F): "The audience, when they were sleeping. Even the performer who looked totally ridiculous."

Teacher: "What about themselves? They were on stage along with the others. How do they perceive themselves?"

Student 1 (F): "Standing on the side observing."

The class discussion is then followed by a brief lecture outlining the history of video art.

CHAPTER III

VIDEO ART: DEFINITION AND HISTORY

25 years later - What is video art ?

It was in the early 1960's that the video art movement first emerged with the introduction of the small format portable videotape equipment. The Portapak, lightweight and cartable, was the first affordable video tool marketed by the Sony company. In 1965, Nam June Paik, a composer/performance artist purchased the first portable video unit at the cost of \$2,500. Artists working with video were no longer confined to the large format stationary machinery used in television studios. With the introduction of the affordable Portapak, a new generation of video artists started to experiment with the technological wonder, hence the beginning of video art as an expressive medium. Some artists took to the streets and started to record daily happenings using known and unknown faces. Instant results were made possible due to the small monitor attached to the camera and the artist was able to make spontaneous decisions as the footage was being recorded. This documentary approach to video resulted in an expressive means of communicating ideas which sprung from daily experiences. Uncensored, video became a vehicle for political action and recorded the discontent of the era. Video as a medium also allowed for exploration into the human experience. The video artist's concern was with the process of recording events (as a voyeur looking through a peep hole) and then editing the images, sometimes altering the perspective of the final product.

In the United States funding from various institutions was soon made available. Three major television stations in Boston, San Francisco and New York received grants from the Rockefeller Foundation and the National Endowment for the Arts to set up experimental workshops in their existing studios. By 1967, the national American audience was to witness the first prime time video presentation on television. As artists began to investigate the possibilities of the black and white video cameras and recorders, certain limitations led to the further development of new equipment by the artists themselves.

Some experimented with special effects, others introduced colour to the medium and further refined the tonal quality of the generated image. Finally, in 1974, the American public was exposed to the first video art screening on national television. The Canadian experience was somewhat different from its American counterpart. Canadian video artists never enjoyed the type of funding that the Americans had from their governmental grants and endowments. The making of video art in this country took a different approach allowing a greater sense of independence on the part of the artist. Some artists used community cable TV stations and utilized their editing equipment and cameras; equipment that otherwise would be unaffordable to the individual artist. Some video artists chose to work alone in this medium, others operated from production centres that were situated regionally from Nova Scotia to British Columbia. These regional centres varied greatly in approaches and resources; they also reflected the attitudes of the individual artists involved with them. Gale(1974) scans video art produced at the various regional centres across the country and attempts to highlight the activities and the artists associated with these centres. She suggests in her conclusion that the wide range of interest in the medium and its diversity will play a unique role in its development. The Canada Council, funded by the federal government, offered grants to video artists resulting in such collaborative efforts as "Prime Time Video". The first video art program made for Canadian network television was aired on Monday evening, October 18 1982 on CBC Saskatoon and ran for five consecutive evenings. Prime Time Video involved the efforts of 5 video artists, producers, technicians, corporations, The Canada Council, CBC, and the Mendel Art Gallery in Saskatoon. The five video artists (Elizabeth Chitty, Kit Fitzgerald/John Sanborn, General Idea, Noel Harding and Stuart Sherman) were commissioned to create new video artworks while keeping their television audience in mind. This was clearly an example of artists' television. White(1984) recounts the historical development of television specialty programming and proceeds to clarify the distinct definitions of artists' video and video art. The writer concludes with a critical evaluation of the five "Prime Time Video" works and suggests that better

programming will encourage future airplay of artists' TV. Baert(1984) echoes similar concerns in her article and further explores the oppositions inherent in video and television. She outlines the intentions and limitations of video art within the commercial broadcast field (Cable TV) and particularly the Prime Time Video experience on national TV. Baert distinguishes between the American production values and the Canadian approaches in making video and television art. In the United States, artists working with video stress the slick sophistication of the electronic equipment; where special effects and post production editing generate the visual image. In Canada, the emphasis is more on the narrative and performative elements, and less on the technological innovations. These are the opinions expressed 10 years earlier by Peggy Gale.

Video art was independent of television. Television was not the sole vehicle used for promoting video art. Artists of the late 60s were exhibiting video works in newly formed galleries and alternative installation spaces. Video became a shared medium. People who made videos came from various backgrounds. Some were painters, filmmakers, sculptors, performance artists, musicians, while others had no art background at all. However, they did share similar cultural beliefs. Each one experimented with new approaches to the medium and used video as an immediate tool for self expression. In 1969, at the Howard Wise Gallery in New York, the first exhibition devoted to video art previewed the avant-garde creations of the decade. Video artwork took on the appearance of video sculpture, synaesthetic video where "psychedelic" waves were shown on television monitors, live and videotaped images and cameras as installation pieces. Nam June Paik's contribution to the exhibition was his collaborative effort with cellist Charlotte Moorman. TV Bra, a piece that would soon lead to social controversy. On another occasion, New York police abruptly halted Moorman/Paik's performance of TV Bra and arrested Moorman on charges of indecent exposure. Other works featured at the exhibit provided early samplings of a number of diverse artists and their approaches to video. The first major survey of video art in Canada took place at the Art Gallery of Ontario, Toronto, in 1974. Videoscape was

a result of growing interest in video art in this country; and the persistence on the Gallery's part in adopting this new art form. The exhibition displayed the works of 42 video artists from across Canada along with the participation of seven American artists. The diversity in artworks and stylistic choices reinforced the individuality of the artists working with video. Dunn(1974) proceeds to describe the various approaches taken by the artists and draws certain parallels by grouping their works into four classifications. These classifications are not intended to limit or bundle the works into categories; instead, they are guidelines that may help in perceiving an unfamiliar art form. The four elements are: Performance, Conceptual, Synaesthetic and Experiential. Dunn proceeds to describe each element in relation to video and draws examples from the exhibition to support his explanation. Performance Video:

"The element of Performance plays a large role in the work of many video artists. The action of the artist and/or others is the major content of the work. Superficially, the performance element in video art is most like broadcast television, and its effectiveness as video art relies entirely on the skill and sensitivity of the artist."¹

Colin Campbell's videotapes are examples of Performance video . In his work, Campbell employs his own physical and metaphorical image and allows the video camera to record the information as it unfolds. He is fascinated by the pure quality of the video camera and fixes it close-up on his own experiences. The titles of his works reflect that approach, for example: This is an Edit/This is Real 15:00 b/w, This is the Way I really Am 15:00 b/w, 1974. Dunn's second element is Conceptual video. The following is his definition of the term and examples from the exhibition.

"Exploration of the Conceptual element in human experience is a focal point for other video artists. The artist emphasizes the conceptual characteristics of the medium to communicate an experience of altered perception and/or perspective. The v'sual and/or audio elements are combined to re-define video-space in a unique way."²

¹Marty Dunn, Videoscape. Toronto: Art Gallery of Ontario, 1974.

²Ibid.

The Synaesthetic element in video art was pioneered by Nam June Paik in the early 60's. Paik's interest in electronic manipulations led to many innovative discoveries in the short history of video art; some of these developments were being used by Canadian artists as well. The approach to the synaesthetic element in video art varied from artist to artist. Dunn's definition of this element refers to its diversity and potentiality.

"Much of video art exploits the specifically electronic characteristics of video and has spawned its own term to describe multi-image synthesis, electronic manipulation of the video scan, and feedback techniques."¹

Jean-Pierre Boyer's videos employ the usage of feedback sequences which result in a complex array of images. Some of Boyer's videos manipulate the cathode ray tube, an electron tube in which beams of electrons converge and create an image on the television screen. L'Amertube, 15:00 b/w, utilizes special lenses, mirrors and prisms in order to entangle the ordinary image into something extraordinary. Le Chant Magnetique combines sound injections with electric magnetic distortions which merge to weave an electronic dream. Jane Wright's videos, on the contrary, are an emotional testimony to relationships among people and the environment. Her approach to making video is in combining the human element with electronic tools. Seascape 10:00 b/w was created with the Paik-Abe synthesizer; Coloured Water 20:00 colour, was achieved by using the Paik-Abe colorizer. Although real-world images occupy the screen, Wright's electronic manipulations are inherent in the distortions and exaggerations that alter these images.

The Experiential aspect of video is the last of the elements where Dunn offers a definition, and one that identifies his own approach as a video artist.

"Intrigued by the possibilities of video as environment, artists are producing work especially designed for multi-monitored presentation or "live video" environments where the viewer becomes the visual content of the work."²

Alex Salter's Reverse is an installation piece that forms into a kind of kinetic

¹ Marty Dunn, Videoscape. Toronto: Art Gallery of Ontario, 1974.

² Ibid.

sculpture. The camera, monitor and mirror are vertically placed on top of one another demanding the passer by to become an active participant with the work. The viewer confronts his/her own image long enough for the perceptual possibilities to occur.

In its diversity, Dunn overlooks the narrative element in video art which supersedes the more technical aspects of the medium (especially in Canada). In her review of five Canadian videotapes, Gale(1980) examines the narrative aspect in video and its relationship to its sister media, television.

"Artists' video in Canada began as a negation of television, a refusal to cooperate. It was austere, reductive... Now video plays on irony, proliferates information both visually and aurally. It alludes to its sister media and to social custom. Narrative is at its centre. This is not to say that all videotapes tell stories, or even that they are all verbal. Narrative and language are multiform terms, implying a story line, conscious analysis, presentation of issues and a perceived audience, and attention to cultural codes of all sorts. Perhaps one can use the term "narrative" simply to indicate sequential development; video, being a medium which unfolds through time, seems to incorporate quite naturally a sense of logic and consequence."

Videotapes by the artist Lisa Steele have been largely dominated by the narrative aspect. Steele examines many principles found in daily occurrences and reenacts them using her own self image as the catalyst in her work. Her subject matter is unpretentious; she unravels the threads of her present experiences in straight forward dialogue and real time. Gill(1976) describes Steele's personal style as a result of the women's movement.(female subject matter, a concern with personal history, role-playing, female identity, self-metamorphosis). In her essay, Gill interprets 5 of Steele's videos and describes her approach as direct and sensitive; with reference to her own history as information. Gill also compares the work of other women's videos and points to the intrinsic variables in using personal imagery in video.

"A word might be in order here about video and narcissism. Since it is a cheap medium and a very intimate one, almost anything can be recorded on it, erased, re-recorded. Obviously, videotape can become a repository for extremely personal imagery. Sometimes, the material seems so private that it is only the concern of the person who recorded it. If such material is shown to an audience, a couple of

¹Peggy Gale, The Second Link. Viewpoints on Video in the Eighties, Alberta: Walter Phillips Gallery, 1983, p. 33.

things can happen. Either the people recorded seem to have no awareness they are being recorded, in which case the audience is cast into the role of voyeur, or the audience is addressed more or less directly, and some kind of display is made. Occasionally this latter imagery winds up looking extremely narcissistic-the people on the monitor love their images and activities and seem to be presenting it for their own delectation as much as that of an audience."¹

Thus in its historical beginning, video art culminated its early phase by using various approaches and modes of presentation.

¹Johanna Gill, Artists' Video: The First Ten Years, Michigan: Xerox University Microfilms, 1977, p.75-6.

CHAPTER IV

METHODOLOGY

The high school art student of the 1990's has a diverse curriculum in the senior grades. The fine arts program comprises of the academic (traditional) approach to painting, drawing, sculpture, printmaking, and art history; with references to mass media in such areas as graphic design, photography, animation and in some schools, computer animation. The art educator has a challenging role of updating the art program to meet the changing needs of the students and the trends of the art world. The requirements set forth by the 'regime pedagogique' must also be reckoned with when designing the art program. Technology is dictating new visions in the art world. The innovative days of Xerox art have been augmented by new age machinery such as the computer and the video camera. Some artists are experimenting with these new art forms; most are coming from diverse art backgrounds bringing with them their unique point of view. The traditional artist's studio has taken on a different appearance with the inclusion of small format machinery in its space. New art forms require alternative display areas. The traditional gallery is being replaced by alternative exhibition spaces such as the reconverted factory used this year for "Les Cents Jours d'art Contemporain". As the art world is shifting towards the new technology, so must the teaching of art change.

Video art has been part of the contemporary art field for 25 years. The list of video artists has grown extensively since its beginning. New channels of communication have been made available for artists through publications, festivals and artists' centres. Videoworks are exhibited in numerous museums such as Le Musée d'Art Contemporain of Montreal, the Art Gallery of Ontario and The National Gallery of Canada, which has its own video viewing room. Most recently (February 1990), Gallery Esperanza featured Nam June Paik's one man show; it included installation works and on screen videos. Video art is accessible, but only to a small percentage of the population. Video art is being viewed by other artists working with video, art and cinema students and the "alternative art" seekers.

Unlike its inherent potential, video artworks are not readily available to schools and home viewers. Furthermore, the cost involved in purchasing these works is in the hundreds of dollars; while rentals from distribution centres are also costly. (specific rental and purchasing fees are outlined in the conclusive chapter.) Access to video art is mostly through exhibitions in public spaces and some libraries. The subjects in my thesis are grade 11 students at Bialik High School, Montreal, where I have taught art for the past seven years. Bialik High School is a private school which offers its population a complete Jewish education. The socio-economic background of the students is categorized into two areas: middle upper class and upper class, with a small middle class minority. Financial subsidies are available to students who may require assistance during the school year. The value stressed on education is reinforced by the statistics of the parent population where 75% are college graduates; and some hold post-graduate degrees. All students are encouraged to pursue a post secondary education degree with strong emphasis on math and the sciences, although, Bialik has its share of psychology, education and fine arts graduates. The family unit is a private home dweller with more than average material goods. The single parent structure is significantly low with most families made up of biological parents and new extended families. Brooymans(1987) states in her thesis that students at Bialik High School have a great awareness of art works and artifacts, more so than other students of the same age. Based on interviews conducted with a selected group of Bialik students and other students, Brooymans was able measure and compare their responses to those obtained from three other schools. She cites two factors which lead to a more developed personal preference in art: an affluent home environment with an interest in the buying art market and an early exposure to works of art. Three years later, references made by my students to the various exhibitions and happenings in town reinforce Brooymans' prior findings. Although aware of current exhibitions and art trends, certain areas of contemporary art are not being explored. The more progressive avant-garde art scene is being overlooked; for example, video art is a neglected art form. The

first contact my students had in watching video art was during a school visit to the National Gallery in Ottawa this year. The visit was to view the Canadian Bienalle, a showcase of contemporary Canadian talent. A number of students drifted into the video viewing room, lined with television screens and comfortable couches, and proceeded to watch the program on the small screen. The room was silent. The reactions were mixed, some seemed interested and stayed for a few minutes, others walked out. No one asked any questions about the videotape. Four months later the same students became the subjects of this thesis. The objective was to explore the role of video art in art education. The procedure involved my grade 11 art class, a class of twelve students. The object was for the students to watch and interact with 3 videotapes that were being shown during their art classes; while I recorded the dialogue and later transcribed the information. The featured videotapes were: Selected Works of Dara Birnbaum (1980) by Dara Birnbaum, Global Groove (1973) by Nam June Paik and General Idea's Hot Property (1981) by General Idea. Each one of these videos was specifically selected because of its innate style and genre. Dara Birnbaum uses "recycled" broadcast TV clips of popular shows from the 1970's in her videos. Using repetition and a feminist's perspective, she proceeds to demonstrate the media's portrayal of women. Nam June Paik's video is a colourful fusion of music and eclectic images. In this electronic collage, Paik is trying to link diverse ideas through technological means, producing a tape that features "borrowed" clips from previous performances of other artists which pay homage to their pioneer maker. General Idea is using a recorded spectacle, that of a TV pageant shaped in the context of a video-performance. The videotape is a showcase for the Miss General Idea pageant equipped with emcees, past contestants, audience participation, entertainment, commercials and satire. The Miss General Idea Pageant was scheduled for 1984, although other pageants have occurred between 1975-1980. In choosing these particular videos I was opting for a category of video art that works within the television structure. The videotapes do not represent the whole video art movement. These artists, in working with familiar television

images, manipulate the original intent of the image, and in doing so, engage the viewer in an entertaining and political discourse. Birnbaum and Paik employ the pulsating format of commercial television in their videos, allowing time for the narrative to be interjected with the quick pace of the commercials. This juxtaposing of commercial images is also effectively used in the General Idea pageant by allowing time for advertisements as in a real TV situation ("and now for a word from our sponsor"). The pageant, in the hands of the three artists, is a self proclaiming mockery. Reviews of the three videos are available in the appendices of this thesis.

NAM JUNE PAIK

Nam June Paik is the pioneer of video art. He is certainly the earliest documented artist working with video. The Korean born Paik started his artistic career as a musician skilled on the piano. In 1956 he obtained a degree in aesthetics from the University of Tokyo where he also studied music. His interest in twentieth century music brought him to Germany where his fascination with electronic music introduced him to the avant garde artists of the European music scene. Over a period which lasted 9 years, Paik visited the major music centres in Germany eventually settling in Cologne. During that time, Paik enrolled in various universities and music conservatories under the prominent teachers of the time. In 1958, Paik met the American musician John Cage who became the single most influential artist in Paik's artistic career. Cage was also the butt of Paik's performance during which as a pianist he jumped down to his audience and cut off part of Cage's shirt and tie. This form of audience "participation" was part of Paik's new wave of performance pieces which now included original music, props and electronic sounds. Paik performed extensively in Europe, participating in festivals, alternative spaces and "new music" events. In 1961, Paik met George Maciunas, one of the founders of the Fluxus movement, a rebellious anti-establishment art group. Paik's association with this "Neo Dada" group resulted in many alternative and sometime bizarre art happenings. His musical performances became more visually rich, and increasingly violent and shocking. Paik tampered with his "musical" scores, often altering what the audience was hearing and seeing. These were innovative times in the art world and audiences responded with their support of the alternative art scene. North America was undergoing similar changes and Paik was fascinated by the North American culture. Towards the end of his stay in Germany, Paik was experimenting more and more with the objects and props used in his performances. One such event was the purchase of thirteen television sets to be used in his first solo show in 1963 - the first video art show. In the same year, Paik left Germany and went back to Japan to pursue his recent interest in working with television.

Paik left Japan and arrived in New York in 1964. As a preview to his arrival in America, some of Paik's compositions had been performed in New York. Paik was quick to meet some of his previous collaborators from the Fluxus movement. His most influential meeting was with cellist Charlotte Moorman. Their common interest in avant-garde music started a collaboration that would produce a vehicle for Paik's major works. Moorman and Paik combined live and pre-recorded music, as well as real and conceptual televisions in their performances. The list of some of Paik's inventions shows that these pieces were developed with Moorman, for example: TV Bra, TV Bed, TV Cello, TV Glasses, Train Cello, TV Bra for Living Sculpture, and Opera Sextronique. These pieces involved active participation in which Moorman could either play or wear the various pieces. Paik and Moorman performed extensively in festivals and at exhibition spaces, alternative galleries and university campuses. His other works were also being shown. These included Robot Opera, which was one of Paik's early mechanical working sculptures, a robot that walked and talked and excreted beans. Zen for Film, TV Cross, Cutting My Arm, TV Penis, TV Sea, Video Fish, TV Buddha, TV Rodin, TV Garden, Fish Flies on Sky, TV Chair and Boxes for Box Seats are some examples of Paik's art works. Most of these works involved some form of television manipulation in which television screens were grouped together to form a shape or create an environment. Paik would then selectively choose the images to be projected on the television screen. Some were existing images of familiar faces, while others were pre-recorded events that Paik produced for the piece itself. Some pieces commanded Paik's participation by performing on the piano, as in Fluxus Sonata II, 1974; or in physically using his body during a performance, such as the razor blade carvings of Cutting My Arm, 1967. Many of his later works were sculptural installations that required the artist to set up prior to the exhibition. One such video installation was TV Garden, 1974-78, in which a collection of television sets was placed on their backs with bright images glaring along side an arranged garden of live plants. Here Paik challenged his audience's traditional angle of viewing video by placing the viewer on a raised platform,

looking down into the TV Garden. The change in viewpoint manifested itself in different video experimentations where Paik altered the conventional stance of viewing the television monitor. In Fish Flies on the Sky, Paik fixed a number of monitors to the ceiling, inviting his audience to view these while lying on the gallery floor. TV Cross, 1966-68, was an installation that involved eight monitors on a steel frame spewing psychedelic waves while Video Fish, 1975-77, was a collaborative video installation that horizontally sequenced a large number of television monitors. Fish tanks filled with fish were placed in front of each monitor on whose screens were playing a videotape of fish. Paik's exhibitions were always interesting, sometimes bizarre and shocking, but never boring. His electronic innovations attracted the curious earlier on, while he was exhibiting in Germany in the 1960's. Historically though, Paik's purchase of his first portable videotape recorder on October 4, 1965 marked the beginning of his fascination with video art as a medium. That night Paik previewed his first videotape at Cafe a Go-Go marking the start of countless video experiments which were to follow. In an announcement dated October 4 and 11, 1965 Paik proclaimed that: "In my video-taped electro vision, not only you see your picture instantaneously and find out what kind of bad habits you have , but you see yourself deformed in 12 ways, which only electronic ways can do."

Paik was referring to one of his early inventions - a large magnet that was placed on top of a television set. When moved around, the "Magnet TV" would affect the image that was being projected on the screen. The result was a distorted electronic image of "real" TV. Paik's explorations with the electronic medium led to further inventions that produced non-representational, psychedelic images on the television screen. The "Demagnetizer" was one such object. When placed on the TV screen, it would alter the wave patterns of the television set. Paik would tamper with existing footage by distorting faces and voices and realigning them to new formats. Such were his manipulated monitors in Distorted TV's, 1965. Paik's distortions were a hit on national TV. The audiences were mesmerized by the colourful patterns mangling on their television screens. This process

was made possible using the Paik/Abe Video Synthesizer. Many other artists benefited from the synthesizer and adapted it to their specifications. Not all of Paik's videotapes consisted of abstract images. Charlotte Moorman and Paik would often videotape segments of their performances. Some of these interviews and musical segments would be later incorporated into Paik's videotapes; for example, Global Groove, Guadalcanal Requiem and Hommage to John Cage.

DARA BIRNBAUM

Dara Birnbaum started her artistic career in architecture in the early 1970's. Her training in fine arts transported her across the country to the American West coast, where she studied painting and drawing at the San Francisco Art Institute for nearly three years. While on a visit to Europe in 1974, Birnbaum accidentally came across a screening of video art in an Italian gallery, this became her initial introduction to video as an art form. Birnbaum started experimenting with a portapak and gradually developed her unique video vocabulary. Her first formal exhibition was Lesson Plans (To Keep The Revolution Alive) at Artists Space, New York in 1977. The artwork consisted of stills borrowed from television shows with corresponding text beneath them. These photographs were the groundwork for the artistic imagery that expressed her concerns. Birnbaum's first videotape installation, (A) Drift of Politics (1978), used footage from an episode of the popular comedy show Laverne & Shirley. The videotape was shown without its accompanying dialogue; Birnbaum transcribed the dialogue into text and superimposed it on the image. The act of reading the text encouraged the viewer to more actively participate with the video. Later that year, Birnbaum was invited to use the recording facilities of the Nova Scotia College of Art and Design where the Wonder Woman videotape was completed. The videos produced at NSCAD share a common bind which relies entirely on found television imagery. Videoworks such as Kiss the Girls: Make Them Cry (1979), Pop-Pop Video: General Hospital/Olympic Women Speed Skating (1980) and Kojak/Wang are technically manipulated by Birnbaum; altering their intrinsic television value. In a recent exhibition catalogue, Birnbaum reflects on her earlier objectives in producing these videos.

"The videoworks I completed from 1978-1982 were attempts at slowing down 'technological speed' in order to 'arrest' moments of TV-time for the viewer. I wanted to allow the viewer an ability to more closely examine and critically question the medium of television. I composed each of these early works from "TV-fragments" (such as Wonder Woman, Kojak, and Hollywood Squares) and structured them by reconstructing the conventions of television - new 'ready mades' for the late twentieth century. These images, cut from their original narrative flow, were then countered with additional musical texts (soundtracks). It was my desire that the viewer be caught in a limbo of alteration where she/he would be able to plunge into the very experience of TV. It was important to establish the possibility of

manipulating a medium which was in itself highly manipulative. I wanted to explore the possibility of "talking back" to the media."¹

Birnbaum's initial phase, the work which stemmed from 'borrowed' television imagery, culminated in the early 1980's with the video/installation P.M. Magazine(1982). This entire work was composed of monitors integrated into giant, black and white blow-ups stills from her videos. The evidence of an electronic presence is found in the reproduction of the images on the wall and in the repetitive picture on the screen. Birnbaum's approach to the making of video took a drastic change. Characters that were once re-used images from broadcast television were replaced by footage of real people and places. With the availability of newer technology, Birnbaum started to document the people and street life of New York. This approach to gathering information suggested a different perspective for the artist and the product. Damnation of Faust: Evocation(1983) was the first in a series of five videos which placed multiple images into a single frame. The subjects in the video are children playing in a playground, the gesture of their movements becomes the familiar repetitive element inherent to her work. In the 1987 exhibition, "Le Geste Oublié", Birnbaum's work along with others were grouped together around one leitmotif: the body performing a gesture.

"In video, the material factor is closely linked to the medium's technical characteristics and to the role time plays in forming the images. Indeed, video is nothing but time, a continuous image "making/unmaking itself". ...The video image is of itself movement and knows no tangible form. Technically speaking, it is "a thousand forms, having none"; anticipating the figuration of any body gestures, it is pure potentiality...There is much force and presence in the figured gesture; its insistence that it be perceived as figure continues through to its resistance confronted with representation, and on to its apparent disappearance..."²

Birnbaum's application of the new electronic medium in her later works resulted in a more technically refined image. Her affiliations with The Kitchen, a video/performance distribution centre in New York, has resulted in works that are geared towards a large

¹Dara Birnbaum, Impulsion - A Postmodern Perspective, Moderna Museet: Stockholm, Sweden, 1988. Statement by the artist.

²Pierre Landry, Le Geste Oublié. Musée D'Art Contemporain de Montreal, 1987.

broadcasting audience. Since the completion of the first in the Damnation of Faust series, Birnbaum has created a variety of videoworks for broadcast television, MTV networks (music station), gallery installations and produced 4 more videos in the Faust series.

GENERAL IDEA

General Idea is a group name for three artists: AA Bronson (a.k.a. Michael Tims), Felix Partz (a.k.a. Ron Gabe) and Jorge Zontal (a.k.a. Jorge Saia). Formed in 1969, the three artists have worked collectively in performance, film, television, video and visual art works that have been exhibited in North America, Europe and the Far East. General Idea's varied activities are best described by the artists' in a catalogue published by the Centre for Contemporary Canadian Art in New York (1980), more commonly known as the 49th Parallel.

"Miss General Idea 1984- General Idea's works centre on their ongoing thirteen-year project: the Miss General Idea Pageant and the construction of the 1984 Miss General Idea Pavillion which will incorporate it. This global project is a metaphor for the artists' activities in relation to the art scene and to the audience: General Idea is the artist.

The 1984 Miss General Pageant is the pageant of creation, the process of selection. Miss General Idea 1984 is the work of art/the artists' muse.

The 1984 Miss General Idea Pavillion plays the part of the museum or art gallery.

FILE Magazine is the frame of reference or the mass media.

The beauty pageant construct was originally chosen because it provides a popular format which anyone can relate to. Any information can be filled into this structure without alienating a non-art audience. In addition, the beauty pageant incorporates many characteristics of contemporary North American culture: contestants, competition, winners, losers, prizes, judges, and of course the use of people as objects, whether aesthetic objects or economic units. The interaction of the beauty pageant and its setting (the pavillion, in this case) in creating a spectacle is a clear model offering an opportunity for a critique of the audience-performer relationship.

The 1984 Miss General Idea Pavillion

This exhibition gathers together projects for the Miss General Idea Pavillion executed from 1975-1980. The pavillion is being constructed as a decentralized building. It is being constructed in fragments as opportunities arise, usually in the form of gallery installations or prototype objects. By 1984 the Pavillion will exist in decentralized form as a configuration of installations and objects and proposals in galleries, museums and private collections around the world.

The Boutique From The 1984 Miss General Idea Pavillion

This project presents the prototype for a series of franchises of the boutique from the 1984 Miss General Idea Pavillion. General Idea's work has always been consciously prepared for presentation to a variety of specific audiences. FILE Magazine, for example, is aimed at designers, architects, media people and rock'n'roll audiences as much as it is at the art community.

The dollar-sign-shaped galvanized metal booth is designed to display a variety of low-cost multiples, books and ephemera offering access to the artists' work to a greater diversity of audiences.

The Colour Bar Lounge

The Colour Bar Lounge is a three dimensional sketch for the cocktail bar in the 1984 Miss General Idea Pavillion. In their new publication, "The Getting into the Spirits Cocktail Book from the 1984 Miss General Idea Pavillion," General Idea states: We think of the Colour Bar as a sort of cultural laboratory where we can experiment with new cultural mixes and serve them up to our friends... an establishment dedicated to the eradication of abstract depressionism and the encouragement of artful research.

Although the mass media, like a vast pharmaceutical complex, continue to develop new cultural elixirs of an unprecedented intoxication and to manufacture them in consumable form, art remains a curious and elitist drink. Despite its unique flavour and heady cultural properties, it has never been effectively injected into the mainstream. Now General Idea is taking the necessary risks to isolate this potent mixture and introduce the infectious mutations into your home. These cocktails (i.e. Nazi Milk) are the medium in which a culture is grown and introduced to the host... and everyone is a host at the Colour Bar Lounge. The Colour Bar Lounge appears as the environment for the videotape TEST TUBE (1980) which was produced at de Appel in Amsterdam as a made-for television artist's videotape.

FILE Magazine

General Idea published the first issue of FILE in 1972. Originally in the format of LIFE magazine, FILE publishes works by artists in the context of General Idea's investigations and transformations of popular culture. With its high image content and internalized reality, FILE quickly became a cult magazine and inspired a whole generation of visual publications, from WET in California SOLDES in Belgium. FILE's unique mix is aimed at a diversity of audiences, from designers and architects to rock fans and artists. FILE continues on a quarterly basis to play the part of General Idea's 'frame of reference'."

CHAPTER V

PROCEDURE

Interacting with Video Art - 3 classes

During a recent secondary V art class, 12 students were invited to view a videotape of video art. No other information was offered by the teacher describing the content of the video. The room was set up with a television monitor, VCR unit and two tape recorders. The students sat comfortably on chairs, facing the television set for the duration of the 45 minutes class. The students were aware that their reactions were being taped for the purpose of this thesis. The identical set-up was used for the two consecutive videotapes which were shown to the same grade 11 class with a two week interval. The teacher's instructions, prior to the viewings, were similar for each of the three videos.

In class 1, the objective was for the students to view the video and respond to what they are watching. In class 2, once again, the objective was to watch and respond to the video; however, this time, responding was to lead to criticism of the video. Class 3 was a culmination of the previous two experiences with the addition of a brief introduction to the history of video art which followed the class discussion. The main intent in showing the videos was to introduce video art as a form that is intrinsic to our technological society and which has a 25 year history. The instructive purpose was to heighten the students' power of observation and increase their effectiveness in becoming a more critical viewer.

CHAPTER VI

ANALYSIS

In order to analyze the students' responses from each video, seven categories have been formed using terminology found in the Random House Dictionary of the English Language:

Judgemental - The forming of an opinion, as from circumstances presented to the mind.

Interpretive - Understanding in a particular way, bringing out the meaning, explain.

Descriptive - Expressing the quality of the work, giving an account of something, personal observation.

Explanatory - Assign a meaning to, make clear and render understandable.

Questioning - Implying a question, a problem for discussion, uncertainty or difficulty.

Preferential - Giving preference, to like better, promote, choose, give priority.

Observational - Noting a fact or occurrence, act of noticing, perceiving, watching attentively.

These categories will collate all the responses provided by the students on a bar graph provided at the end of the chapter.

Class 1 - THE SELECTED WORKS OF DARA BIRNBAUM 1978-1980

Dara Birnbaum, colour/sound, 30 min.

Dara Birnbaum employs in her videos recycled faces and gestures from familiar TV shows: Wonder Woman; 3 female celebrities from the game show Hollywood Squares; characters from the soap opera General Hospital and speed skaters; Kojak and a Wang computer commercial; and a Remy Martin promotion.

At the start of the video the students proceed to identify the television programs that the artist is using, there is almost a sigh of relief that these images are recognizable to them. The first response from a student is a show of preference " I used to love this program." Other responses that pertain to the students' likes and dislikes are expressed least often as indicated on the second column in the 'Students' Responses' graph.

Questions that are seemingly unimportant to the students are already being asked - "Why is it so repetitive?" Repetition is an important structural element in Birnbaum's work and will appear often in the video and in their observation. The teacher's role is more dominant in the first two segments. She pries the class with questions with the intention of prompting the student's personal recount. All questions are meant for the students to examine the content of the video with a heightened sense of observation. There is a sense of excitement by some of the girls when the General Hospital segment appears. One of the girls proceeds to describe in lengthy detail the situation preceding the clip that Birnbaum has chosen. The teacher is amazed to find out that 9 out of ten students have watched the soap opera before and will do so when they get home. One student makes an early analogy between the speed skaters and the soap opera character - "Are you showing the differences between females?". In the fourth segment, two students typify Kojak as showing violence - "The macho man image", while a female sitting at a computer is identified as a "secretary" (with irony) simply pushing a button. The last segment draws the least but most direct responses from the students - "Very sexual", "Subliminal", "Trying to sell the jeans with sex". The students are vocal and descriptive throughout the video, but the real discourse occurs once the video is over. Birnbaum is immediately identified as a feminist. The teacher's questions refer to how Birnbaum casts the role of the women in her video; the results are diverse with reference made to technical shots and philosophical choices. Some responses are interpretations of Birnbaum's choice of images such as the Hollywood Square segment, "They're in a square", "Picture perfect", "It's a game", "To test their intelligence". In the Wonder Woman segment - "She was trying to show that everything she did was when she was wearing the Wonder Woman clothing. I didn't get a very good impression." In this transcript, most responses are a result of the teacher's questions; although, a real development has occurred in the students' ability to interpret the intent of the video artist. In reference to the graph, on page, the most common responses by students are interpretive and descriptive; deriving a particular understanding of the

vocabulary used by the artist and relating the information directly to the video.

Class 2 - GLOBAL GROOVE 1973

Nam June Paik, colour/sound, 30 min.

Nam June Paik's video is a multi-cultural variety show, complete with dance, music and introspection. Global Groove is an eclectic work that employs some of Paik's earlier electronical manipulations, synaesthetics, along with recorded monologues featuring Allen Ginsberg's "Om", John Cage's nervous system story, Charlotte Moorman's TV Cello, a Korean percussionist, a Japanese Pepsi commercial, Paik's participatory television and a car speeding sequence. All parts are neatly interwoven into a quick paced package. The preface to this video is an introduction by the teacher which features the year and title of the work. There is an immediate reaction to the year from one student, "1973? This is so exciting!"; while another asks for the name of the artist. The majority of responses during the viewing of the video are questions which refer to particular elements in the video - "Is she playing his back?", "Is she a strip tease or something?", "She has a Master's degree in music?", "What is this song?" The other reactions are meant to be tongue-in-cheek interpretations of what is happening in the video - "It's a real video", "She's gorgeous!", "That's after dancing so much". In relation to the rest of the text, the responses which take place during the actual viewing are minimal. Following the video the level of energy is high, the students appear to be excited about the video; they laugh, they interrupt each other, agree and disagree. Strong and seemingly conclusive statements are offered by some students, the introverts as well as the extroverts - "That is by far the most twisted thing I've ever seen", "I think it's trying to say that television is the strangest thing in the world". There is an immediate reference to the Birnbaum's video by one student and a comparison of philosophies is made - "And he doesn't mind the exploitation of women. I think it's the almost opposite of yesterday's video". The dialogue continues in many directions while the students discuss issues of multi-culturalism, avant-garde art and the mechanics of some of Paik's images. The teacher's role at this point is to maintain the

flow of information; but then the course of discussion suddenly shifts to a discourse between two opposing views - "I don't think this is a reflection of anything having... to do with the seventies" versus "I thought it was really the 1970s. I think it's impossible to make a video piece using existing materials and not sort of show the era that you're in". Whereas, one student is judgemental of Paik's attempt at "globalizing" the seventies in his video: "(1970s) It showed it, but not in the light that it really is in...I don't think if you would turn on the TV, that's what you would see...Okay. It had the images of the seventies but it doesn't respect what was going on...Just because they're clips, it doesn't mean that's what it is..."; another student offers a contrasting view, interpretive at first, but concludes with a critical observation inherent to the making of video art. "I thought it was really the 1970s...I think it's impossible to make a video piece using existing materials and not sort of show the era that you're in." The remaining dialogue is rich in critical interpretation of Paik's video - "I don't think if you were to turn on the TV, that's what you would see", "He's not trying to make a television station", "I never saw that stuff on TV", "It's too far out for TV", "That's the trend...he thought that ...seventies TV was sort of, TV started to maybe come out of it's conventionalism or something and started to show maybe the more great things". One response mentions a preference of a particular kind, the purchase of an artwork - "It's not the kind of art I would want to buy". From that comment, the teacher tries to solicit some responses concerning their preference for video art in general. Some students could not see themselves spending much time watching the videos, one student's reply is -"Depends on how interesting it is". As to watching video art on TV, one student draws a parallel between video art and rock-videos, "What do you think Much Music is? I mean what do you think a music video is? It's a bunch of stylists who call themselves artists who put together a bunch of fragmented pictures to music. It's the same thing." The last question proposed by the teacher is meant to be interpretive, instead, it echoes the same contrasting views as before. "I don't think that this is the seventies...it's not

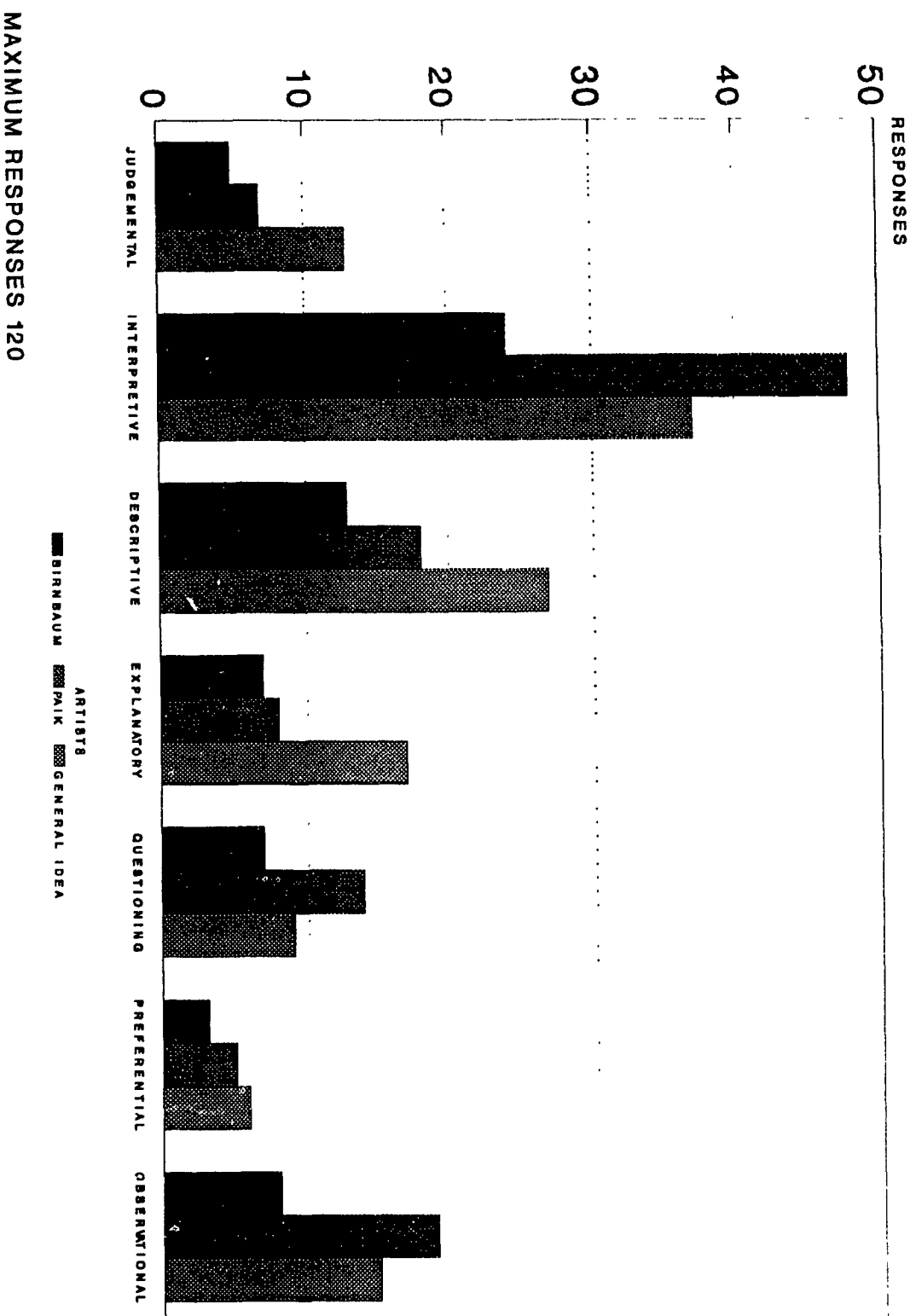
that I don't know what the seventies were like, it's not like the twenties..." Another student observes - "It's not a time period it's just a global view". The bar graph indicates that the maximum number of responses (48) were interpretive, indicating the students' effort in bringing some meaning to Paik's eclectic choice of images; observational and descriptive responses (29 & 28) were based on the heightened skill of processing the images from observation. The least number of responses (5) were the preferential likes and dislikes.

Class 3 - GENERAL IDEA'S HOT PROPERTY 1980

General Idea, colour/sound, 28 min.

General Idea's hot Property is the reenactment of the Miss General Idea beauty pageant, self styled with a dose of mockery and quick paced commercials. The pageant is interrupted when a fire breaks out and the pavilion bursts into flames. In introducing the video, the teacher makes special mention of the three artists that make up General Idea. The video unfolds in the format of a recorded performance. Throughout the showing, the class is being entertained by an outspoken student. The responses which accompany the video are descriptive but sarcastic, although one comment refers to the structural content of the video - "This is all over the place." Another student is judgemental of the muffled production value of the video while comparing it to the previous two videos - "This is so cheaply done, eh?". The class is silent. The least number of responses are recorded during the viewing of this video - "I don't know what to say", "Where to start?". The teacher has the dubious task of compiling the responses; she then proceeds with the obvious question- "What is Miss General Idea?". The answers offered by some students appear speculative; this is partly due to the generalized questions asked by the teacher. The sequence of events is overlooked by the students, and describing the narrative aspect of the performance is minimal. The remaining text is a compilation of teacher motivated questions, followed by one-liner answers from the students. There are many interpretive suggestions (38) offered by the students, as indicated on the bar graph. The graph shows a constant rise in descriptive responses when comparing the results of all 3 videos.

INTERACTION WITH VIDEO ART- STUDENTS RESPONSES WHEN VIEWING THREE VIDEOS



CHAPTER VII

CONCLUSION

I. Video has become an internationally recognized art form. The first 25 years of video art have profited from numerous technological discoveries and extreme political and social change. Video art has reflected daily realities and happenings in the news; along with the artist's individual concepts and narrative elements that descend from fantasy to misery. While some artists were experimenting with the available technology and creating colourful electronic weavings, others were advancing with numerous technical discoveries. The evolution of the video camera has made video more accessible to artists working with the medium and the average "consumer". The characteristics inherent to video, such as its light weight and small scale, intimacy, and immediacy, have replaced, in some instances, its cinematic predecessors. The 19th century invention of still photography will one day be completely replaced by the moving image. Video has become a flexible working tool, more technically sophisticated, offering high quality at an affordable cost; however, the post-production of many video art works still requires professional studios at a staggering cost. The recorded image, unlike film, is immediately available for the artist to select and develop into a variety of aesthetic pieces. Video art works consist of 'real-time', unlike the editing process required of film. 'Real-time' records the events at hand and attempts to reflect the 'real life' of the individual. The early works of Les Levine show some of the first "street tapes" shot in New York in the mid sixties; more recently, the works of Lisa Steele and Kim Tomczak show their concern with the representation of our daily values on television and the fact that mass media does not reflect most people's lives. The decades of the sixties, seventies and eighties have been chronicled on video. The sixties marked the beginning and the experimental stage in video with artists such as Nam June Paik, Eric Siegel, Bruce Nauman, Joan Jonas and Les Levine; many of these artists approached video as an extension of sculpture and performance art. The early seventies advanced technically with machinery designed by the artists themselves, such as the Paik/Abé synthesizer or the

Rutt/Etra scan processor. In the United States, video was exploring its potential as a political tool in voicing the discontent of the Vietnam war, or in documenting the living conditions of big cities slums. In Quebec, the political friction which concluded with the 'War Measures Act' resulted in Jean Pierre Boyer's 1977 video Memoire d'octobre. The integration of video into the mainstream museum and gallery scenes occurred in Canada with Videoscape, 1975, and in the US with The Whitney Museum's 1971 video show. Video art in the eighties has emerged with specific intent and a clear voice; some of the concerns deal with political promises, environmental issues, the effects of modern technology on our society, feminist issues, as well as computer generated imagery and special effects. Artists working in video art who use the recent state of the art equipment, such as the special effect machines: Abacus, Ideograph, D.V.E., squeeze zoom and surround sound, must rely on artists' centres and extensive funding, such as governmental grants, in order to pay the exorbitant post-production costs. Video art in the eighties has produced some engaging collaborative works. Video as a shared medium combines the creative vision and input of more than one artist; examples are the videoworks of Marina Abramovic and Ulay, Lisa Steele and Kim Tomczak, and General Idea.

II. Video art is a contemporary art form that can be integrated into the high school curriculum. The art program of the nineties is expanding in some schools to include computer graphics and video production. Video has a history spanning over 25 years of productivity which is evident in the tapes made by artists; as well as the volumes of literature and numerous periodicals documenting video art. The content of the videotapes offer a variety of topics and individual approaches to the making of videos, some of these tapes deal with issues that are: experiential, controversial, political, environmental, narrative, satirical, experimental, repetitive, and more; certain videos may be deemed unsuitable for the high school setting due to coarse language or provocative subject matter. The length of each videotape will vary from 30 seconds to one hour; the rental fees from distribution centres (appendix) for educational institutions will range from \$50-\$75 per tape, per

and some foreign videos. The rental fee is determined by the length of the video, per screening, for example: videos that are 0-15 minutes long cost \$50, 15-30 minutes cost \$75 and 30-60 are \$100. Special arrangements for educational institutions can be made. Art Metropole, in Toronto, has an extensive selection of Canadian and foreign videos and offers a different rental procedure. Their charge is \$65 per video, per week, of limitless viewing. The important stipulation is that the rented tape is available to an individual only and must be screened outside the classroom setting. The teacher cannot show the video tape within a classroom setting to a group of people. In order to do so, the video tape must be rented from its distributor. In the USA, the Video Data Bank, offers a yearly updated catalogue of videos. Rental prices are for programs that are rented for one week of unlimited uncommercial screenings; fees are \$50 for videos under 30 minutes and \$75 for over 30 minutes. The purchase of video tapes is available for \$200 for a title under 30 minutes and \$275 for titles over 30 minutes, some tapes are either more or less than indicated. Video art tapes are available from Videographe Inc for \$400-\$1000. Catalogues from across Canada and the United States are available upon request. A viable alternative would be to purchase videotapes directly from the artist, their names and addresses are listed with the distribution centres or galleries. Videotapes are protected by strict copy right laws under the Canadian government which prohibits the pirating of any videoworks or the unlawful showing of these tapes to any specified audience.

III. The main focal point in this thesis was to document the experiences of one high school class while interacting with three videos made by Nam June Paik, Dara Birnbaum and General Idea. The procedure was to unfold in three sequential classes, each time, the students' responses were being recorded while they watched and reacted to the video. Class #1, was to solicit responses while watching the video; class #2, was to interact with the video, record the responses and encourage a critique of the work; class #3, was to interact, critique, and dictate a brief overview of the history of video art. In class #1, the students were simply asked to watch the video The Selected Works of Dara Birnbaum, a

series of five short works by Dara Birnbaum, and respond to it in any way. During this viewing, the students were absorbed in the narrative aspect of the television shows and were quick in interpreting the artist's choice of stereotypical and feminist imagery in each video; yet the bar graph shows the lowest response rate of the 3 videos. For most students it was their first contact with video art. Class #2, Global Groove by Nam June Paik, the students reactions were boisterous and intelligent with a keen awareness to many underlying messages in the piece; their critique of the video was a natural progression while identifying the eclectic content of the work and comparing it to the preceding video. The bar graph indicates an active exchange during this viewing. The students drew certain allegories from the video's title and the 'time' or historical representation (1970s) in Paik's piece. Towards the end of the class, the validity of video art as an art form was put to a test; the results indicating that some students would give video art a chance while others would not purchase this art form. Class #3 was the most difficult, the instructions given to the students were identical as in the preceding classes. The students were asked to watch and respond to General Idea's Hot Property. The ambiguity in the piece was problematic; while the students were concerned with following the list of events and 'story' in the video, their interaction with the work was a forced labour brought about by the persistent questions posed by the teacher. Ironically though, the number of cumulative responses was the highest during this video at 120 responses. The role of the teacher throughout the 3 classes was of a navigator, interpreter, peace keeper, inquirer and fellow participant. The questions posed by the teacher had to possess the balance of being open-ended so that any response from a student was a welcomed gesture; on the other hand, the questions had to be precise so as to heighten the effectiveness of the students' observations.

IV. The heart of this thesis is in the transcripts which accurately record the words and ideas that were exchanged while watching three videos. They cannot, however, duplicate the intensity and excitement which accompanied this research; or the subtle

frustration in operating old TVs; or the enthusiasm in my students' approach to video art as an 'avant garde' medium. The initial reason for examining video art was in response to the 'bad' watching habits that plague some children and adults. The pedagogical intention of involving my students in this research was to explore ways of making them more critical of what they watch on television and to increase the effectiveness of their observations. Video art in the nineties will experience important changes due to the sudden influx in marketing of consumer video- the camcorder- video for the masses. Artists working in video today are aware of the changing trends in video, the immersion of film and video, the eventual replacement of the photographic camera with video, and the realization that the power of money will dictate who will be working with video. Video art was conceived by the first television generation, in reaction to television, using the same medium as television, aspiring to be seen on television. Video art is full of wonderful contradictions.

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-VIDEO DATA BANK 1988/89 LISTINGS SUPPLEMENT

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APPENDICES

DARA BIRNBAUM

Review of Dara Birnbaum: Selected Works.

"In each of these five tapes, video artist Dara Birnbaum presents familiar television images from action-adventure series, game shows, sports, soaps, and TV commercials in order to analyze the messages behind them. Birnbaum isolates moments, such as Wonder Woman's transformation turn or the coy smile of "Hollywood Squares" celebrity contestants, and repeats them over and over, interrupting them with irritating emphasis until the subtler meanings imbedded in these gestures leap out at the viewer.

In Technology/Transformation Series: Wonder Woman, Birnbaum contrasts the supposedly liberated image of woman in this show with the hidden message of her role as a sexual object. Viewed repetitively, Wonder Woman's transformation becomes nothing more than a dizzying pivot in place, her power nothing more than sexual allure. Juxtaposed with these pirated TV images are songs placed as commentary. Sung by a black women's vocal group, the lyrics to "Wonder Woman" seem to celebrate her superior position, but they quickly turn out to be a thinly veiled reference to sex.

Birnbaum's strategy, juxtaposing music and repetitive visual motifs, anticipates many experiments with the visual patterns for music videos. However, her purpose is not to sell songs or popular media images but, rather to "de-construct" them, offering viewers another way of seeing the values and attitudes hidden within the popular media. She artfully edits each piece to music, reordering the original TV show, as in Kiss the Girls: Make Them Cry, where a vibrating grid of Hollywood Squares mechanistically gyrates to a disco beat. Frequently she contrasts two images, the orgasmic shoot-out in a cop show like "Kojak" with the laser explosions in a commercial for a word processor. Birnbaum's ironic, feminist analysis goes on to compare the independent, competitive, physical strivings of Olympic women speed skaters with the whining stasis of a soap opera adulteress on "General Hospital." And in her final tape, sponsored by the liquor company Remy Martin, Birnbaum constructs a complex new wave narrative that examines how woman's body is used as a vehicle of commerce-the djinni in the liquor bottle-in newspaper, magazine, and billboard ads as well as TV commercials.

Birnbaum, whose background is in painting and architecture, began working in video in 1978, launching an international career as a video artist. Critic Benjamin Buchloh, writing in Art Forum, noted that Birnbaum's work has the potential to affect the language of both art and television."

"In the work Technology/Transformation (1978), Birnbaum focuses on the dual nature of Wonder Woman's transformation from regular (powerless) woman to Wonder (superpower) Woman in a pyrotechnic display straight out of the vocabulary of the vaudeville magician. This action, repeated dozens of times, is depleted of its magical impact and made as banal and commonplace as the concept of magically empowering the 'regular-woman.' Beyond the repeated pyrotechnic transformation itself, Wonder Woman confronts her image in a hall of mirrors, and again, in repeated action, finds it only possible to break through her image by cutting her

¹Deirdre Boyle, Video Classics: A Guide to Video Art and Documentary Tapes. Arizona: The Oryx Press, 1986, p.32-4.

mirror image's throat, symbolically sacrificing her intelligence and voice in the process. This text, created entirely through the use of video quotation, is then inserted into an alien sound track; one composed of off-air synch sound and a syntho-pop disco song, which derives its energy from a rhythmic repetition of the wondrous secret desires that the idea of a 'wonder' woman might generate in a 'regular' man. This seemingly perverse notion of the moral wonders of which our specially empowered heroine is visibly capable should establish a sort of running self-parody but in fact it does not. The lyrics 'This is your Wonder Woman talkin' to you/Said I want to take you down/Show you all the powers I possess/and o-o-u-u-u-u(Shake thy wonder maker)/Make sweet music to you' are sung/spoken in a breathless stage seduction manner as a kind of footnote to the previous disco video transformation sequences. The implied footnote reads: there is no transformation, there is only one possible 'power' you might possess, and it has nothing to do with change of your passive condition.

To reduce this to a simplified formula, Birnbaum presents an action (transformation from powerless to empowered, helpless to savoir) and suggests its consequence (intensified object of desire, no change in status, voice, or sensibility.) Compared to the standard TV formula based on the illusion of empowerment in which the action (transformation) transpires without consequence, Birnbaum's Wonder Woman, though comic as a result of repetition of her video-edited actions and disco ridicule, seems far more plausible-almost realistic. ...

Birnbaum's next tape, Kiss the Girls: Make Them Cry (1979), is a far more sophisticated examination of television grammar. The work focuses almost exclusively on the body gestures of a Hollywood celebrity whose feminine giggle and throw of the head is set against a fast zoom, and the hint of seductive private communication to the home viewer is cut into a syntho-pop disco number. In this work, the repeated body gesture and unspoken language, which work into the rhythmic nature of the song giving it (the music) the leading role, also allow us to focus : the exquisite qualities of the gesture, emptying it of its original intent (a standard silly hello on a daily game show) and allowing it to be filled with the intent gleaned from the song's lyrics."

Excerpts from an interview conducted by Norman Klein, 1983.

"Norman Klein: What kind of abbreviated narrative, for example, were you playing with Kiss The Girls?

Dara Birnbaum: It's not a narrative. It focuses on the introductory shots of three actresses having to say "hello" to an audience of a few million while they're supposedly only saying "hello" to you in your home. So it concentrates on the exaggerated gestures of the three actresses representing three different female stereotypes: the blond, the redhead and the child.

NK: In selecting these stereotypes do you think about the notion of 'celebrity' and what kind of 'celebrity' women are expected to be?

DB: Most of the celebrities that appear on Hollywood Squares are not really stars that you can instantly name or identify...Hollywood Squares uses that type of celebrity with which the audience might more easily identify.

¹David Ross, Video Culture A Critical Investigation edited by John G. Hanhardt. New York: Visual studies Workshop Press, 1987, pg. 175-6.

NK: How did you use the conventions of the corner insert in Kiss The Girls?

DB: I was looking at yet another piece of 'vocabulary' and another TV genre, the game show. Hollywood Squares, the number one game show at the time, also interested me in terms of its stage design. Its set was a grid construction composed of little boxes housing the celebrities and further emphasizing the box of the TV itself which, in fact, houses the program.

General Hospital/Olympic Women Speed Skating

DB: In General Hospital I was juxtaposing the most common formula of 'soap opera' genre with what is called a 'special event' in television. In this case the special event was Olympic speed skating. Here I compared the footage of the "crossover" in speed skating to a series of reverse angle shots of a couple who unsuccessfully try to conclude their argument.

NK: The Kojak/Wang tape seems different from what you've done before. You didn't deal with violence before.... But the audience no longer sees those images denotatively, as an event where someone gets killed. They don't really identify with the killing, they simply watch the formula unravel.

DB: I used to say that I was against shows like Kojak that have a lot of violence in them and where the violence seems to perpetuate violence on the outside, but I think that most of today's audiences sees these episodes as 'fairy tales'.

NK: Why do you use rapid intercutting in Kojak/Wang?

DB: I felt that rapid intercutting reflected the violence already present in the Kojak material. In addition, it seemed that the element was needed to disrupt this sequence of violent shots. I found an element which would look like decoration but, in fact, has functional origins. I selected a test pattern of 'colour bars', an image usually prohibited from entering a program since the technician uses it to adjust the tape levels for broadcast. In Kojak/Wang this test pattern becomes totally integrated into the composite structure of the tape."¹

¹Dara Birnbaum and Benjamin H.D. Buchloh, Dara Birnbaum. Rough Edits-Popular Works 1977-1980. The Press of the Nova Scotia College of Art and Design, 1987, pg.91-3.

NAM JUNE PAIK

"GLOBAL GROOVE is a psychedelic collage of off-air images mixed with excerpts of Paik's tapes and films and tapes by friends Jud Yalkut and Robert Breer. No doubt influenced by McLuhan's concept of a global village, it expresses Paik's idealistic vision that technology could knit together a diverse world. Paik combines East and West to create a vision of multicultural television featuring performances by Korean and Nigerian dancers as well as American tap dancers. Since sponsors are inevitable, Japanese Pepsi commercials pop up between clips of Charlotte Moorman-Paik's frequent collaborator-playing the "TV Cello", John Cage relating an anecdote, Allen Ginsberg chanting "om" in sensuous synthesized colour, and Richard Nixon's face "wobulating" electronically to comic effect.

Paik's obsession with sex and music is played out as the romantic passion of Beethoven gives way to the driving rock 'n' roll rhythms of Mitch Ryder and the Detroit Wheels' "Devil with a Blue Dress On," danced to by a go-go dancer. Although some are offended by his depiction of women as sex objects-whether as anonymous dancers or as the bare-breasted Moorman wearing a "TV Bra"-another reading asserts that Paik's intention is to demolish sexist roles and taboos.

Paik's images and sounds jump dexterously about, cut with the frantic energy of a TV commercial, producing a tape that is entertaining television even as it subverts TV conventions. Since then, Paik has continued to produce his controversial, droll, often sublime video works for broadcast television-employing transcontinental satellites and lasers, the latest in communications technology-as well as producing sculptural installations for museums and galleries around the globe. In 1982, the Whitney Museum of American Art exhibited a retrospective of Paik's work, the first given an American video artist by a major museum and a significant gesture that video art had finally arrived as a contemporary art form."¹

¹Deirdre Boyle, Video Classics: A Guide to Video Art and Documentary Tapes. Arizona: The Oryx Press, 1986, p.51.

GENERAL IDEA

"General Idea is a group of three Canadian artists-AA Bronson, Felix Partz, and Jorge Zontal. General Idea, we are told, is for them the artist; Miss General Idea is their art and muse; a 'Pavillion' (reconstructed from show to show) is their museum, a magazine they publish, called FILE, is their mass media; and the Pageant, which can mediate nearly any information, is their format. There have been several such projects; the Pageant itself is scheduled for 1984."

From the 49th Parallel- Centre For Contemporary Canadian Art, (1980).

"The 1984 Pageant, and the fire which destroyed the Pavillion, are presented in the videotape Hot Property. The tape combines portions of several separate performances including the destruction of the Pavillion to assemble a construct of the 1984 pageant."

Performances which make up the video -

Winnipeg Art Gallery (1977)

5th Network Video Conference (1978)

Outdoor installation in Kingston (1977), in the format of a TV special.

The following is an excerpt from an article published in Vanguard(1980), detailing an exhibition in the Vancouver Art Gallery, entitled Architectural References. The article, written by the show's curator, Babs Shapiro, is entitled - "Architectural References. The Consequences of the Post-Modern in Contemporary Art and Architecture".

"(General Idea) have written the script, built the sets, designed the costumes and rehearsed the actions for an elaborate critique of art and glamour through a put-down of, among other things, architectural monumentalism... Props borrowed from High-Tech vocabulary include metal screens (dubbed the "Iron Curtain"), stainless steel lamps, leather banquettes ("Seats of Power") and barbells... Architectural techniques used in traditional offices have been inverted with wit and style: the heel of a stiletto fetish shoe is transformed into a draughtsman's compass. Venetian blinds, as used throughout with art modern intentions, become fashionable, multi tiered wearables in Miss General Idea Pageant Rehearsal."

¹Hal Foster. "General Idea, 49th Parallel." Artforum,

Volume xx, 1981-2.

GLOSSARY OF VIDEO TERMS

Video- The term video is often used interchangeably with television, although video as a medium encompasses television and extends far beyond it. Video is both a production and a distribution medium, a vehicle for art, entertainment, and information, used by broadcasters, cablecasters, visual artists, teachers, children, psychiatrists, businesspeople, musicians, and filmmakers, among others. Linked with a computer, video can produce complex interactive programs, high-density storage of audiovisual information, astounding art, and intriguing games. It is one of the latest technological innovations for the recording of moving images and sound. Unlike film, which consists of a series of still photographs, video is a series of messages, or magnetic patterns, on a field of oxide-coated plastic tape. Exposed film consists of actual pictures, visible to the naked eye, which when projected in rapid succession- usually at twenty four frames per second- give the impression of a moving scene. A strip of videotape reveals no images to the eye; it must first be scanned electromagnetically and its signal decoded before black-and-white or colour pictures and sound emerge from a television monitor. These images can be played back immediately- no processing is required as in film- and because the electronic impulses virtually duplicate the live transmission, videotape creates the feeling of a live event. *

Video - The process whereby TV programmes can be recorded on a cassette tape proved to be one of the most popular technical developments in the late 1970s and the 1980s. Video permits Time-Shift viewing, that is, recording TV programmes off the air for later viewing. Also, it can be completely independent of the TV channels, being able to play mass-produced cassette programmes of all kinds. **

Video Artist - An artist as defined by the medium they use.

Videoaste - Videoaste (bilingual) is the maker of a video tape.

Videograms - The term "videogram" is used to designate a variety of delivery systems, which utilize videotape, film and flat surfaces to store and present visuals and sounds, and are capable of displaying their content by being attached to TV sets, or by using equipment specifically designed for the purpose.

Videographer - A term which refers to someone working in video as an art form.

Videography - is a list of video tapes made by artists; or the process or activity of making a video recording using a video camera; the use of such a camera. ***

Videotape - Invented by the Ampex company. Tape on which visual images are magnetically recorded. An electromagnetic, oxide-coated plastic tape upon which may be recorded with sound and visuals providing the same optical illusion as motion picture film.

Video tape - the art product, meant to be seen in specified viewing situations.

Videotex - Videotex is the generic name for a new mass medium that relates to a wide range of services, techniques and products of two-way television. Videotex links television and the telephone with the power of modern computers. The two way service enables users to receive information and respond to the telephone network, a cable TV system or a combination of the two.

Videocassette recorder (VCR) - Any videotape recorder that both records and/or plays back a tape in any of the formats: half inch, three-quarter inch, or one inch. The half inch in America is the Beta system; the three-quarter inch is the U-Matic system. These formats are for both professional and/or home use. The one inch system, however, is used almost exclusively for professional video recording, replacing the standard two inch tapes used originally for television broadcasting. Also, the one inch system does not operate with self contained cassettes but with recording tape moving from feed roll to take-up roll.

Video criticism - Refers to the formal procedures of analysis which examines and reviews existing videos.

Video-disc - a disc on which (moving or static) visual images have been recorded in non-representational form for subsequent reproduction on a television screen or the like. ***

Video games - Coin operated games housed in arcades. Cartridge based games playable in the home; aimed at developing hand-eye coordination and manual dexterity while generally stimulating brain functioning. Computer games.

Video rentals - Refers to the ability to rent at a cost of \$1-\$3.50 per day. Mass-produced cassette programmes of all kind, especially feature films. Art rentals are available from limited suppliers; prices and conditions vary according to distributor.

Video-Sculpture - Using multiple monitors, as well as cameras and recording decks as three dimensional installations; creating sculptural environments.

Video Walkman - The Sony company's newest addition to the portable Walkman market which enables a person to view a video cassette on a small screen while in motion.

Camcorder - A portable video camera incorporating a built-in video recorder. 1982- manufacturers agree to use standard 8mm; March- Sony, Matsushita, Sanyo and Hitachi demonstrate prototype; 1985- Panasonic introduce camcorder which uses VHS cassette. ***

Home video - With the availability of miniature cameras and recording decks, video began to encroach on the home movie as the preferred way to record 'baby's first steps', 'daughter's wedding', and other family rituals and rites of passage traditionally memorized with images.

Independent video - Refers to video production which is not under the financial or artistic supervision of a governing institution; Video made by individuals.

Network TV - A broadcasting system consisting of a series of transmitters ; a nation-wide broadcasting company; the broadcasting company as a whole; providing on the spot news reports, entertainment and educational programs. In Canada the major television networks are CBC and CTV; in the USA the 3 major networks are ABC, CBS and NBC. ***

Television - A system for reproducing an actual or recorded scene at a distance on a screen by radio transmission, usually with appropriate sounds. Television entertainment; television broadcasting considered as a medium of communication or as an art form. ***

Television network - A system of television broadcasting stations; a television broadcasting organizations or channel. ***

VHF - The abbreviation for very high frequency. ****

VHM - A half-inch home tape-recording format. The Beta system. ****

*- Barnouw E., Gerbner G., Gross L., Schramm W., Worth T., International Encyclopedia of Communications. Vol. 4. New York: Oxford University Press, 1989.

**-. Hill A., and Watson J., A Dictionary of Communication and Media Studies. Second edition. London: Edward Arnold, 1989.

***- Oxford English Dictionary 2nd. edition. New York: Oxford University Press, 1989.

****- Penney E., A Dictionary of Media Terms. New York: G.P. Putman's Sons, 1984.

VIDEO ART
QUESTIONNAIRE

This questionnaire is designed as part of my research for a thesis on VIDEO ART. I am attempting to find out to what degree VIDEO ART has been accepted into the secondary school art program. My research focuses on the interaction with existing videos made by different video artists - not with the making of videos. Please answer the following questions with YES, NO or a longer definition.

80 questionnaires sent, 36 returned.

1- In your opinion does VIDEO ART have a place in the secondary art curriculum?

YES - 25 NO - 2

Other answers: I do not know enough about this to answer this.

- Some

- depends on the artist as adolescents have difficulty with perceptual work.

- Probably in secondary V.

- Definitely.

2- As an art teacher do you feel comfortable in presenting VIDEO ART in your class?

YES - 24 NO - 2

Other answers: Sure!

-Inadequate training.

-I would.

-I presume so but I have never had access to such art forms.

-No. It does not belong, it takes away from the natural beauty of hand made art.

-I work with secondary I and II.

-Yes, but unsure of sources for introduction and inspirational purposes.

3- Does your school have the proper equipment in order to view these videos?

YES - 28 NO - 1

Other answers: Nothing but 2 V.C.R. recorders.

-To view yes, to make no.

-I think so.

-Yes, but not exclusively for the art department, and it's easier to get a doctor's appointment than to book the video room.

-Yes but there are few VCR's and they have to be reserved weeks in advance. Equipment is shared with other departments.

-We have VCR machines available.

-Yes with certain limitations.

4- Does your program presently include any aspect of video art?

YES - 2 NO- 14

Other answers: No (time factor as we have art history curriculum to cover).

-Little.

-Not really.

-Only commercially produced video art for the most part - I encourage students to visit National Gallery Video viewing area.

Some animation.

-Yes, I've made videos of art projects - kids describing their work and explaining the process - to show next year's class.

Other video projects involve "commercials" produced for "product design" projects.

5- Would you consider incorporating VIDEO ART into your art program?

YES - 22 NO - 3

Other answers: Yes - but they are not easily available.

-Already do in Visual Communications.

-No. I do not consider it to be a true art form.

-It is difficult to see why unless students were able to work in this medium.

-Not before adequate preparation.

-Yes - appropriate videos.

6- Would you be interested in more information on VIDEO ART ? i.e. biographical information, rentals, exhibitions, etc.

YES - 26 NO - 3

Other answers: Yes, but VCR availability is a problem.

-Yes please, we would greatly like to rent some also to have information on their type, etc.

Other responses which accompanied the returned questionnaire:

-I find that this runs parallel to computer drawings.

-Problem about introducing this art is that the distribution is poor and little information available. Also a question of cost, rights of the artist.

-The students should learn about what they already spend so much time watching.

-Probably difficult to steer away from "rock" which will be what they know. Need good other examples.

-Please what is video art?

ARTISTS' DATA

NAM JUNE PAIK

SOLO PRESENTIONS

- 1963 EXPOSITION OF MUSIC-ELECTRONIC TELEVISION, Galerie Parnass, Wuppertal.
- 1965 NJ PAIK: ELECTRONIC TV, COLOR TV EXPERIMENTS, 3 ROBOTS, 2 ZEN BOXES & 1 ZEN CAN, New School for Social Research, New York. ELECTRONIC ART, Galeria Bonino, New York.
- 1968 ELECTRONIC ART II, Galeria Bonino, New York.
- 1971 HIT AND RUN SCREENING OF VIDEO FILMS, Rizzoli Screening Room, New York.
ELECTRONIC ART III, Galeria Bonino, New York.
CINEPROBE, The Museum of Modern Art, New York.
- 1973 ELECTRONIC VIDEO (INTERMEDIA PRESENTS A NEW EXPERIMENT BY NAM JUNE PAIK), The Kitchen, New York.
VIDEOTAPES FROM THE PERPETUAL PIONEER OF VIDEO ART, The Kitchen, New York.
- 1974 ELECTRONIC ART IV, Galeria Bonino, New York.
NAM JUNE PAIK: VIDEA 'N' VIDEOLOGY 1959-1973, Everson Museum of Art, Syracuse.
- 1975 NAM JUNE PAIK, Gallery René Block, New York.
FISH ON THE SKY - FISH HARDLY FLIES ANYMORE ON THE SKY - LET FISHES FLY AGAIN, Martha Jackson Gallery, New York.
- 1976 MOON IS THE OLDEST TV, Gallery René Block, New York.
NAM JUNE PAIK: WERKO 1946-1976, MUSIK - FLUXUS - VIDEO, Kölischer Kunstverein, Cologne & Stedelijk Museum, Amsterdam.
VIDEO FILM CONCERT, The Kitchen, New York.
- 1977 FLUXUS TRAFFIC, Galerie René Block, West Berlin.
NAM JUNE PAIK, Galerie Marika Malacorda, Geneva.
PROJECTS: NAM JUNE PAIK, The Museum of Modern Art, New York.
- 1978 A TRIBUTE TO JOHN CAGE, Gallery Watari, Tokyo.
TV GARDEN, Centre Georges Pompidou, Musée National d'Art Moderne, Paris.
NAM JUNE PAIK, Musée d'Art Moderne de la Ville de Paris.
- 1980 NAM JUNE PAIK, The New American Filmmakers Series, Whitney Museum of American Art, New York.
VIDEA, Gallery Watari, Tokyo.
LASER VIDEO, Städtische Kunsthalle, Düsseldorf (w. Horst Baumann).
- 1981 RANDOM ACCESS/ PAPER TV, Gallery Watari, Tokyo.
LASER VIDEO, Neue Berliner Kunstverein, West Berlin (w. Horst Baumann).

- 1982 NAM JUNE PAIK, Whitney Museum of American Art, New York.
- 1982-83 TRICOLOR VIDÉO DE NAM JUNE PAIK, Centre Georges Pompidou, Musée National d'Art Moderne, Paris.
- 1984 NAM JUNE PAIK WAS MEETING YOU IN THE MUSEUM, Museum van Hedendaagse Kunst. Gent.

GROUP PRESENTATIONS

- 1962 MUSIC NOTATION, Miami Gallery, Tokyo.
NOTATIONS, Galleria La Salita, Rome.
- 1964 FLUXUS CONCERTS, Canal Street New York.
- 1965 NEW CINEMA FESTIVAL I, Filmmakers Cinémathèque, New York.
- 1966 PROGRAMMED ART, Museum of Art, Rhode Island School of Design, Providence.
VISIONS OF TODAY, Museum of Technology, Stockholm.
- 1967 LIGHT,MOTION,SPACE, Walker Art Center, Minneapolis.
LIGHT IN ORBIT, Howard Wise Gallery, New York.
THE ARTIST AS FILMMAKER, The Jewish Museum, New York.
- 1968 CYBERNETIC SERENDIPITY: THE COMPUTER AND THE ARTS, London & The Corcoran Gallery of Art, Washington DC & Palace of Art and Science, San Francisco.
THE MACHINE AS SEEN AT THE END OF THE MECHANICAL AGE, The Museum of Modern Art, New York.
- 1969 ELECTRONIC ART, Art Galleries. University of California, Los Angeles.
TV AS A CREATIVE MEDIUM, Howard Wise Gallery, New York.
- 1970 VISION AND TELEVISION, Rose Art Museum, Brandeis University, Waltham.
HAPPENING & FLUXUS, Kölnischer Kunstverein, Cologne.
- 1971 SONSBECK 71: SONSBECK BUITEN DE PERKEN, Arnhem.
EIGHTH ANNUAL NEW YORK AVANT-GARDE FESTIVAL, 69th Infantry Regiment Armory, New York.
VIDEOSHOW, The New American Filmmakers Series, Whitney Museum of American Art, New York.
- 1972 TWELFTH ANNUAL OCTOBER ST. JUDE INVITATIONAL:VIDEOTAPES, Everson Museum of Art, Syracuse.
- 1974 PROJEKT 74: ASPEKTE INTERNATIONALER KUNST AM ANFANG DER 70er JAHRE, Kunsthalle Köln and Kölnischer Kunstverein, Cologne.
EXPRMNTL 5, International Film Festival, Knokke-Heist.
ELEVENTH ANNUAL NEW YORK AVANT-GARDE FESTIVAL, Shea Stadium, Flushing, New York.

- 1975 VIDEO ART, Institute of Contemporary Art of the University of Pennsylvania, Philadelphia.
ARTE DE VIDEO, Museo de Arte Contemporaneo, Caracas.
ILLUMINOUS REALITIES, Wright State University, Dayton.
VIDEO ART USA, Xiii Bienal de Sao Paulo.
ART TRANSITION, Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge.
OBJEKTE UND KONZERTE ZUR VISUELLEN MUSIK DER 60er JAHRE, Städtische Kunsthalle, Düsseldorf.
- 1976 MONUMENTE DURCH MEDIEN ERSETZEN..., Kunst und Museumverein, Wuppertal.
SOHO QUADRAT, Akademie der Künste, West Berlin.
THE RIVER: IMAGES OF THE MISSISSIPPI, Walker Art Centre, Minneapolis.
- 1977 DOCUMENTA 6, Museum Fridericianum, Kassel.
- 1980 FÜR AUGEN UND OHREN, Akademie der Künste, West Berlin.
TREFFPUNKT PARNASS, 1949-1965, Von der Heyde-Museum, Wuppertal.
- 1981 PARTITUR, Gelbe Musik, West Berlin.
1981 BIENNIAL EXHIBITION, Whitney Museum of American Art, New York.
WESTKUNST, Museen der Stadt Köln, Cologne.
- 1982 '60-'80 ATTITUDES/CONCEPTS/IMAGES, Stedelijk Museum, Amsterdam.
- 1984 THE LUMINOUS IMAGE, Stedelijk Museum, Amsterdam.

VIDEOGRAPHY

- 1963-1981 TV CLOCK.
- 1965-1976 MOON IS THE OLDEST TV.
- 1966 DIETER ROT ON CANAL STREET.
VARIATIONS ON JOHNNY CARSON VS. CHARLOTTE MOORMAN.
- 1967 VARIATIONS ON GEORGE BALL ON MEET THE PRESS.
- 1968/1969 ELECTRONIC OPERA NO. 1.
- 1969 9/23 EXPERIMENT WITH DAVID ALTWOOD.
TV BRA FOR LIVING SCULPTURE.
- 1970 VIDEO COMMUNE.
ELECTRONIC OPERA NO.2.
- 1971 TV CELLO.
PAIK/ABE VIDEO SYNTHESIZER WITH CHARLOTTE MOORMAN.
TV GLASSES.

1972	THE SELLING OF NEW YORK. WAITING FOR COMMERCIAL. TV BED.
1973	A TRIBUTE TO JOHN CAGE. GLOBAL GROOVE.
1974	TV BUDDHA. TV CHAIR.
1974-1978	TV GARDEN.
1975	SUITE 212. VIDEO FISH. NAM JUNE PAIK: EDITED FOR TELEVISION. FISH FLIES ON SKY.
1977	GUADALCANAL REQUIEM.
1978	MERCE BY MERCE BY PAIK I + II. MEDIA SHUTTLE: MOSCOW/ NEW YORK. YOU CAN'T LICK STAMPS IN CHINA.
1980	LAKE PLACID '80.
1981	MY MIX '81. IMAGINE THERE ARE MORE STARS ON THE SKY THAN CHINESE ON
THE	EARTH.
1982	ALLAN AND ALLAN'S COMPLAINT.
1984	GOOD MORNING MR.ORWELL. HOMMAGE TO STANLEY BROUWN.

DARA BIRNBAUM

VIDEOGRAPHY

(A) DRIFT OF POLITICS (Laverne & Shirley), 1978. Colour, sound; 3 mins. loop. Video installation with 16mm kinescope projection.

TECHNOLOGY/TRANSFORMATION: WONDER WOMAN. 1978. Colour, stereo sound; 7 mins.

KISS THE GIRLS: MAKE THEM CRY, 1979. Colour, stereo sound; 6:50. Music: Dori Levine, Spike and Allan Scarthe.

POP-POP VIDEO: KOJAK/WANG, 1980. Colour, stereo sound; 4 mins. Music: Rhys Chatham.

POP-POP VIDEO: GENERAL HOSPITAL/OLYMPIC WOMEN SPEED SKATING, 1980. Colour, stereo sound; 6 mins. Music: Sally Swisher, Dori Levine, Robert Raposo.

LOCAL TV NEWS ANALYSIS FOR CABLE TELEVISION (w. Dan Graham), 1980. Colour, stereo sound; 60 mins. Television by Artists Series, A Space, Toronto, Ont.

REMY/GRAND CENTRAL: TRAINS AND BOATS AND PLANES, commissioned by Remy Martin for Grand Central Station, N.Y., 1980. Colour sound; 4 mins. Music: Kelvyn Bell and Clarise Taylor.

NEW MUSIC SHORTS, 1981. Colour, stereo sound; 5 mins.

FIRE!, Commissioned by VideoGram International, Ltd. for a new Jimi Hendrix video disc/cassette, 1982. Colour, stereo sound; 3:20.

PM MAGAZINE/ACID ROCK, 1982, colour, stereo sound; 4:20. Music collaboration: Dara Birnbaum & Simeon Sofer. One of four simultaneous video/music channels created for Documenta 7, Kassel, Germany.

PM MAGAZINE (installation series 1982-1984), four-channel video/music, colour, black & white photographic enlargements, painted walls and coloured lights. Produced for the Hudson River Museum, New York and Documenta 7, Kassel. Additional panels produced by: The Milwaukee Arts Museum and the MCAD Gallery, Minneapolis College of Art and Design.

DAMNATION OF FAUST: (installation), 1984, two-channel video, colour, quadraphonic sound, black & white photographic enlargements, painted walls and coloured lights. Audio collaboration: Dara Birnbaum & John Ziemann. Produced for the Stedelijk Museum, Amsterdam.

WILL-O'-THE-WISP (installation), 1985, three-channel video, colour, black & white photographic enlargements, painted walls. Music: Mike Nolan. Commissioned by the 1985 Carnegie International, Pittsburgh.

DAMNATION OF FAUST: Will-O'-The Wisp, 1985, colour, stereo sound; 5:46. Music: Paul Jacobs & Mike Nolan.

ARTBREAK, MTV Networks, Inc., 1987, colour, stereo sound; 0:30.

DAMNATION OF FAUST: CHARMING LANDSCAPE, 1987, colour, stereo sound; 6:30.
Music: The Picasso's (Keith James and Mike Nolan).

SOLO EXHIBITIONS/SCREENINGS

- 1977** **Installation at Artists Space, New York.**
- 1978** **Installation at The Kitchen Centre for Video and Music, New York.**
Installation at the Centre for Art Tapes, Halifax, Nova Scotia.
- 1979** **Multidisciplinary Program at P.S.1., New York, installation.**
- 1980** **TELEVISION BY ARTISTS (with Dan Graham), A Space, Toronto,**
Canada.
KISS THE GIRLS AND MAKE THEM CRY, Installation, Ann
Leonowens Gallery. The Nova Scotia College of Art and Design,
Halifax, Nova Scotia.
Live Evening Performance at The Kitchen Centre for Video and Music, New
York.
Screening at the Collective for Living Cinema, New York.
Screening at AIR Gallery, London, England.
- 1983** **Retrospective Screening, Musée d'Art Contemporain, Montreal.**
VIDEO IN PERSON, Pittsburgh Filmmakers, Pittsburgh, Pa.
Retrospective Screening at The Sixth Annual Chinsegut Film/Video
Conference, Redington Beach, Florida. 1982.
ART AND TECHNOLOGY: APPROACHES TO VIDEO, Hudson River
Museum of Art, New York.
VIDÉO? VOUS AVEZ DIT VIDÉO?, Musée d'Art Modern de Liège,
Belgium.
- 1984** **LE COIN DU MIROIR, Dijon, France, Installation.**
THE NEW AMERICAN FILMMAKERS SERIES, Whitney Museum of
American Art, New York, installation.
CURRENTS, The Institute of Contemporary Art, Boston, Mass. ("Prime
Time", Evening Lecture Series).
Anthology Film Archives, New York, Screening.
- RENCONTRES VIDEO INTERNATIONALES DE MONTRÉAL-**
VIDÉO-84, installation at Galerie Graff.
DARA BIRNBAUM-RETROSPECTIVE Screening, IOAC
CINÉMATHEQUE/VIDEOTEQUE, London, England.
- 1985** **INTERNATIONALE VIDEO-BIENNALE, Vienna Austria, Retrospective**
Screening.
L'American Centre, Paris France, Retrospective Screening.
- 1986** **NEW TELEVISION, WNET-TV Channel 13 (PBS), New York, Broadcast**
March 28.
Kunsthaus Zürichmuseum Bern (Switzerland):

Retrospective Screening of Videotapes.

VIDEOWOCHEN IM WENKENPARK, Basel, Switzerland, Retrospective Screening.

- 1987 SELECTED SOLO EXHIBITIONS/SCREENINGS 1987, American Film Institute, Washington, D.C./AFI Fest, L.A., Ca., Retrospective screening 1987. AFI Maya Deren Winners for Independent Film and Video.

NEW TELEVISION, WNET-TV, New York/WGBH-TV, Boston. Broadcast June 28.

Artbreak, MTV Networks, Inc.,

SELECTED GROUP EXHIBITIONS/SCREENINGS

- 1977 LESSON PLANS: TO KEEP THE REVOLUTION ALIVE, Artists Space, New York, N.Y.
NOTEBOOKS, WORKBOOKS, SCRIPTS, SCORES, Franklin Furnace, New York, N.Y.
- 1978 Mount Saint Vincent Art Gallery, Mount Saint Vincent University, Halifax, Nova Scotia.
The Kitchen Centre for Video and Music, New York, N.Y.
ARTISTS READING SERIES, (with Suzanne Kuffler) Franklin Furnace, New York, N.Y.
LAVERNE AND SHIRLEY, Centre for Art Tapes, Halifax, Nova Scotia.
READING VERSUS READING INTO, Franklin Furnace, New York, N.Y.
- 1979 FILMWORKS 78-79, The Kitchen Centre for Video and Music, New York, N.Y.
RE-RUNS, The Kitchen Centre for Video and Music, New York, N.Y.
- 1980 FILM AS INSTALLATION, The Clocktower, The Institute for Architecture and Urban Studies, New York, N.Y.
COLD WAR ZEITGEIST, The Mudd Club, New York, N.Y.
NEW YORK VIDEO, Städtische Galerie im Lenbachhaus, München, W. Germany.
VIDEO INSTALLATION SHOW, Hallwalls, Buffalo, N.Y.
DECONSTRUCTION/RECONSTRUCTION, The New Museum of Contemporary Art, New York, N.Y.
THE TIMES SQUARE SHOW, (film and video section), 41 Street and 7th Avenue, New York, N.Y.
REMY PRESENTS PROJECT GRAND CENTRAL, Grand Central Station, New York, N.Y.
NEW YORK VIDEO, Kunsthaus Zürich, Switzerland.
TELEVISION VIDEO, Princeton University Art Museum, Princeton, N.J.
TAPES FROM THE MUSEUM OF MODERN ART, The American Centre, Paris, France.
- 1981 SAN FRANCISCO INTERNATIONAL VIDEO FESTIVAL, San Francisco, Ca.,
PICTURES AND PROMISES, The Kitchen Centre for Video and Music, New York, N.Y.
TV TACTICS, Anthology Film Archives, New York, N.Y.

NATIONAL VIDEO FESTIVAL, The American Film Institute,
Washington, D.C.
II GERO INQUIETO, Palazzo Bianco, Genoa, Italy.
THE MUSEUM OF MODERN ART, Tel Aviv, Israel.
MODERNA MUSEET, Stockholm, Sweden.
TELEVISION BY ARTISTS (with Dan Graham), A Space, Toronto, Ontario.
THE KITCHEN VIDEO TAPES ON TOUR, American Centre, Paris,
France and Stedelijk van Abbe Museum, Eindhoven, Netherlands.
COLLECTIVE FOR LIVING CINEMA, New York, N.Y.
KISS THE GIRLS AND MAKE THEM CRY, Real Art Ways, Hartford, Conn.
LONDON VIDEO ARTS, AIR Gallery, London England.

- 1982
- IMAGE DISSECTORS, University of California, Los Angeles, Ca.
DOCUMENTA 7, Kassel, W. Germany, Installation.
60'80'ATTITUDES/CONCEPTS/IMAGES, The Stedelijk Museum,
Amsterdam, Holland.
THE 74th AMERICAN EXHIBITION, The Art Institute of Chicago, Ill.
NATIONAL VIDEO FESTIVAL, The American Film Institute,
Washington, D.C./Los Angeles, Ca.
MILL VALLEY FILM FESTIVAL, Mill Valley, Ca.
ART AND THE MEDIA, Renaissance Society at the University of Chicago,
Ill.
Nightflight, USA Cable Network.
SAN SEBASTIAN FILM FESTIVAL, San Sebastian, Spain.
11e FESTIVAL INTERNATIONAL DU NOUVEAU CINEMA, Montreal
VIDEO, Toronto Film Festival, Toronto, Ont.
L'AMICA AMERICANNA: VIDEO DONNA, Bologna, Italy.
RASSEGNA INTERNAZIONALE DONNE AUTRICI DI CINE E VIDEO,
Rome, Italy.
1ERE ANIFESTATION INTERNATIONALE DE VIDEO,
Montbéliard, France.
SEVILLE FILM FESTIVAL, Seville, Spain.
READING VIDEO, The Museum of Modern Art, New York, N.Y.
- 1983
- STATE OF THE ART: THE NEW SOCIAL COMMENTARY, Barbara
Gladstone Gallery, New York, N.Y.
MILL VALLEY FILM FESTIVAL, Mill Valley, Ca.
NATIONAL VIDEO FESTIVAL, The American Film Institute, Los
Angeles/Washington, D.C.
Video-Video, Toronto Film Festival, Toronto, Ont.
WORD WORKS, Walker art Centre/The Minneapolis College of Art and
Design, Minneapolis, Mi.
LANGUAGE, DRAMA, SOURCE AND VISION, The New Museum of
Contemporary Art, New York, N.Y.
THE OTHER AVANTGARDE, Film and Video Festival, Linz, Austria.
ART VIDEO-RETROSPECTIVES ET PERSPECTIVES, Charleroi, Belgium.
JUSTE UNE IMAGE, Antenne 2 (French National Television), broadcast.
COMMENT, Long Beach Museum of Art, Long Beach Ca. installation.
INTERNATIONAL FESTIVAL OF VIDEO ART, Te Saw Gallery, Ottawa,
Canada.
TENTH ANNIVERSARY EXHIBITION, Artists Space, New York, N.Y.
FILM AS INSTALLATION II, The Clocktower, Institute for Art and Urban
Studies New York, N.Y.
FROM NEW YORK: VIDEO BLITZ 82/83, Kunsthalle Düsseldorf, West

WORLDWIDE VIDEO FESTIVAL, KIJKHUIS, The Hague, Holland.
Rhona Hoffman Gallery, Chicago, installation.

- 1984
- NEW VOICES 4: WOMEN AND THE MEDIA/NEW VIDEO, Allen Memorial Art Museum, Oberlin, Ohio.
TAPE TV, VPRO TV, Holland (broadcast).
ARTIST'S VIDEOTAPES, A Selection from Metropole, Art Metropole, Toronto, Ontario.
THE LUMINOUS IMAGE, Stedelijk Museum Amsterdam.
VIDEO ART: A HISTORY, The Museum of Modern Art, New York, N.Y.
A DECADE OF NEW ART, Artists Space, New York, N.Y.
1st EUROPEAN MUSIC/VIDEO FESTIVAL, Vienna, Austria.
VENICE BIENNALE, Videotape Section.
FIRST NATIONAL VIDEO FESTIVAL, Madrid, Spain. Art Boston.
MEDIATED NARRATIVES, Institute of Contemporary Art, Boston, Mass.
CURRENTS 5, Milwaukee Arts Museum, Milwaukee, Wisc.
SELECTIONS FROM THE PERMANENT COLLECTION, The Museum of Contemporary Art, Chicago, Ill.
BERLIN FILM FESTIVAL, West-Berlin.
NEW AMERICAN VIDEO ART, The Whitney Museum of American Art, New York, N.Y.
FESTIVAL INTERNACIONAL DE CINE DE SAN SEBASTIAN, Spain.
SO THERE, ORWELL 1984, Louisiana World Exhibition, New Orleans, La.
VIDEOS MUSICALES, 5e FESTIVAL INTERNATIONAL D'ART VIDEO, Locarno, Switzerland.
2. FESTIVALE INTERNAZIONALE DEL VIDEO, Rome, Italy.
CONTENT: A CONTEMPORARY FOCUS 1974-1984, Hirshhorn Museum/Smithsonian Institution, Washington, D.C.
- 1985
- University of Cambridge, Kettle's Yard Gallery.
Performance Art and Video Installation, The Tate Gallery, London.
TV SCULPTURE, Emily Lowe Gallery at Hofstra University, Long Island, New York.
CARNEGIE INTERNATIONAL, Carnegie Institute, *Museum of Art, Pittsburgh, Pa.
TALKING BACK TO THE MEDIA, Amsterdam.
NEW VIDEO MUSIC USA, Musée d'Art Modern de la Ville de Paris, produced by Nouvelles Frontières.
The 1985 WHITNEY BIENNIAL EXHIBITION, The Whitney Museum of American Art, New York, N.Y.
DIFFERENCE: ON REPRESENTATION AND SEXUALITY, curated by Kate Linker and Jane Weinstock, The New Museum of Contemporary Art, New York, N.Y., The Renaissance Society at the University of Chicago, Ill. and the Institute of Contemporary Art, London.
MEET THE MAKER, Donnell Media Centre, New York Public Library.
SELECTIONS FROM THE 1985 WHITNEY BIENNIAL, The American Federation of the Arts, New York, travelling exhibition.
VIDEO OPEN-INTERNATIONAL VIDEO FESTIVAL, Stockholm, Sweden.
COMMUNICATIONS FOR THE FUTURE: TELEVISION AND VIDEO
FESTIVAL IN INDIA, presented by the American Film Institute.
- 1986
- KUNST UND TECHNOLOGIE, Der Bundesminster für Forschung und Technologie Bonn.
WORLD WIDE VIDEO FESTIVAL, Kijkhuis, Den Haag, Nederland.

VIDEONALE 86, Internationales Festival und Wettbewerb für Kunstvideos, Bonn, W. Germany.

INFERMENTAL V., "The Image Fiction," cassette 1: "The Hero/de held."

REMEMBRANCES OF THINGS PAST, Long Beach Museum of Art, Ca., installation.

SAN FRANCISCO INTERNATIONAL VIDEO FESTIVAL AND ROAD SHOW, S.F., Ca. and traveling.

INVITATIONAL, Curt Marcus Gallery, New York, (installation).

A DIFFERENT CLIMATE: WOMEN ARTISTS USE NEW MEDIA/EIN

ANDERES KLIMA: KÜSTLERINNEN GEBRAUCHEN NEUE MEDIEN,

curated by Marie Luise Syring.

Kunsthalle Düsseldorf, Düsseldorf.

NEW YORK CITY VIDEO (in association with the First Australian Video Festival), ARTSPACE, Sydney, Australia.

THE TERRITORY, screening at KUHT TV, Channel 8 (PBS), Houston, Texas.

ARS ELECTRONICA, ORF Television Broadcast, Vienna, Austria.

GENERAL IDEA

SOLO EXHIBITIONS

- 1969 NEW FACES, 78 Gerrard Street West, Toronto, Ontario.
- 1970 INSIDE TODAY'S HOME, Theatre Passe Muraille, Toronto.
- 1971 The 1971 MISS GENERAL IDEA PAGEANT ENTRIES, Art Gallery of Ontario & A space, Toronto. (catalogue)
- 1972 LIGHT-ON, Carmen Lamanna Gallery, Toronto, Ontario.
EVIDENCE OF BODY BINDING, Galerie B, Montreal Quebec.
- 1973 MANIPULATING THE SELF, Galerie B, Montreal, Quebec.
- 1974 LUXON V.B., Carmen Lamanna Gallery, Toronto.(catalogue)
SINCERELY YOURS, GRANADA GAZELLE, Memo Gallery, Toronto.
G.I. AT THE WESTERN FRONT, Western Front Gallery,
Vancouver, British Columbia.
- 1975 GOING THRU THE NOTIONS, Carmen Lamanna Gallery, Toronto.
- 1976 SEARCH FOR THE SPIRIT, Galerie Gaetan, Geneva, Switzerland
(catalogue).
- 1977 ARTISTS AND MODELS, Carmen Lamanna Gallery,
Toronto,(catalogue).
GOING THRU THE NOTIONS, Galerie Optica, Montreal, Quebec.
THE 1971 MISS GENERAL IDEA PAGEANT ENTRIES, Festival
Calgary / Parachute Centre for Cultural Affairs, Calgary.
THE FRAME OF REFERENCE, Western Front Gallery, Vancouver.
S/HE, St Lawrence College Gallery, Kingston, Ontario.
SEX AND RESPONSIBILITY, Nova Gallery, Vancouver, B.C.
- 1978 RECONSTRUCTING FUTURES, Carmen Lamanna Gallery, Toronto.
Canada House, London, England.
Canadian Culture Centre, Paris.
(catalogue)
MENAGE A TROIS, Lucio Amelio Gallery, Naples, Italy.
(catalogue)
THREE MEN, Zona Gallery, Florence, Italy.
Laboratorio Gallery, Milan, Italy.
- 1979 PLAYING THE TRIANGLE, Samangallery, Genoa, Italy.
COLOR BAR LOUNGE, Stedelijk Museum, Amsterdam, Holland.
(catalogue)
SHOWCARDS, Krinzinger Gallery, Innsbruck, Austria (catalogue)
Modern Art Gallery, Vienna Austria.
De Apple Gallery, Amsterdam, Holland.
Centre d'Art Contemporain, Geneva, Switzerland.
- 1980 CONSENTING ADULTS, Carmen Lamanna Gallery, Toronto.

- 1981 MISS GENERAL IDEA BOUTIQUE, Carmen Lamanna Gallery, Toronto.
THE HONEYMOON IS OVER, Stampa Gallery, Basel, Switzerland.
REPRESENTATIONS CONFUSES, Carmen Lamanna Gallery, Toronto.
49th Parallel Gallery, New York City.

GROUP EXHIBITIONS

- 1970 CONCEPT '70, Nightengale Gallery, Toronto.
- 1970-71 IMAGE BANK POSTCARD SHOW, National Gallery of Canada,
Ottawa. (catalogue)
- 1972 NEW ACQUISITIONS, National Gallery of Canada, Ottawa.
BETTER BODY WORKS, Burnaby Art Gallery, Burnaby, B.C.
BERNABY PRINT SHOW, Burnaby Art Gallery, Burnaby.
REALISM, EMULSION AND EMISSION, Agnes Etherington
Art Gallery, Kingston, Ontario.
GROUP SHOW, Carmen Lamanna Gallery, Toronto.
- 1973 CANADA TRAJECTOIRES '73, Musee d'Art Moderne de
la Ville de Paris, Paris France. (catalogue)
GROUP SHOW, Carmen Lamanna Gallery, Toronto.
- 1974 PRESENT COMPANY, Art Gallery of Ontario, Toronto.
GROUP SHOW, Carmen Lamanna Gallery, Toronto.
- 1975 THE CARMEN LAMANNA GALLERY, Owens Art Gallery,
Sackville, New Brunswick. (catalogue)
THE CHAIR SHOW, Art Gallery of Ontario, Toronto.
GROUP SHOW, Carmen Lamanna Gallery, Toronto.
- 1976 FORUM '76, Musee des Beaux Arts, Montreal Quebec.
ART '76, Bassel Art Fair, Basel, Switzerland.
GROUP SHOW, Carmen Lamanna Gallery, Toronto.
- 1977 BIENNALE DES JEUNES, Paris, France. (catalogue)
03 23 03, Montreal, Quebec. (catalogue)
TRANSPARENT THINGS, Vancouver Art Gallery, Vancouver.
 London Art Gallery, London, Ontario.
 Art Gallery of Victoria, Victoria BC.
 Dalhousie Art Gallery, Halifax.
 Musee d'Art Contemporain, Montreal.
 (catalogue)
PUNK PRESS, A space, Toronto.
GROUP SHOW, Carmen Lamanna Gallery, Toronto.
- 1978 KANADISCHER KUNSTLER, Kunsthalle, Basel, Switzerland.
ART '78, Basel Art Fair/ Lucio Amelio, Basel, Switzerland.
GROUP SHOW, Carmen Lamanna Gallery, Toronto.
- 1979 PERSPECTIVE '79, Basel Art Fair, Basel, Switzerland.
ART '79, Basel Art Fair/ Lucio Amelio, Basel, Switzerland.
STATION TO STATION, Subway art show, A space, Toronto.
GROUP SHOW, Carmen Lamanna Gallery, Toronto.

- 1980 ARCHITECTURAL REFERENCES, Vancouver Art Gallery,
 Vanvouver, B.C. (catalogue)
 VENICE BIENNALE, Canadian Pavillion, Venice, Italy.(catalogue)
 PLURALITIES, National Gallery of Canada, Ottawa.
 (catalogue)
 WORDS AND IMAGE, National Film Board Gallery, Ottawa.
 (catalogue)
 NOUVA IMMAGINE, XVI Triennale, Palazzo Triennale,
 Milan, Italy. (catalogue)
 ART '80, Basel Art Fair / Lucio Amelio, Basel,Switzerland.
 GROUP SHOW, Carmen Lamanna Gallery, Toronto.
- 1981 TERMINAL BUILDING, A space, Toronto.
 ART BANK SHOW, Harbour Front Gallery, Toronto.
 NEW ACQUISITIONS, Art Gallery of Ontario, Toronto.
 GROUP SHOW, Carmen Lamanna Gallery, Toronto.
 ART '81, Basel Art Fair / Lucio Amelio,Basel Switzerland.
 Stampa Gallery.

VIDEO (EXHIBITIONS, BROADCASTS AND SCREENINGS)

- 1972 LIGHT-ON, Carmen Lamanna Gallery, Toronto.
 EXPOSE, A space, Toronto.
- 1973 AKTIONEN DER AVANT GARDE, DAAD, Berlin, Germany.
- 1974 PROJECT '74, Wallraf-Richartz Museum, Cologne, Germany
 (catalogue)
 VIDEOSCAPE, Art Gallery of Ontario, Toronto. (Catalogue)
- 1975 VIDEO ART, Institute of Contemporary Art, Philadelphia.
 Contemporary Art Centre, Cincinatti, Ohio.
 Museum of Contemporary Art, Chicago.
 Wadsworth Atheneum, Hartford, Conniecut.
 VIDEO, Memorial Art Gallery, Rochester, New York.
 Cranbrook Academy of Art, Bloomfield Hills, Michigan.
 Rochester Institute of Technology, Rochester,New York.
- 1976 FORUM '76, Musee des Beaux Arts, Montreal, Quebec.
 VIDEO INTERNATIONAL, Aarhus, Denmark.
 PROJECTS VIDEO VIII, Museum of Modern Art, New York.
 INTERNATIONAL VIDEO CONFERENCE, Graz,Austria.(catalogue)
 ARTE FIERA '76, Bologna, Italy.
 FESTIVAL CALGARY, Parachute Center, Calgary, Alberta.
 Maryland Institute of Fine Arts, Baltimore, Maryland.
 Southern Alberta Art Gallery, Lethbridge, Alberta.
 University of Ottawa, Ottawa, Ontario.
 Calumet College, York University, Toronto.
 A space, Toronto.
 Plug In Gallery, Winnipeg, Manitoba.
 Norman MacKenzie Art Gallery, Regina, Saskatchewan.

- 1977 PILOT, Broadcast, OECA TV Ontario, Toronto, Ottawa,
London, Buffalo, Detroit. (rerun 20 times)
XTH BIENNALE DES JEUNES, Musee d'Art Moderne, Paris,
France. (catalogue)
IN VIDEO, Dalhousie Art Gallery, Halifax. (catalogue)
ARTE FIERA '77, Bologna, Italy.
Western Front, Vancouver, B.C.
Winnipeg Art Gallery, Winnipeg, Manitoba.
University of Manitoba School of Art, Winnipeg, Manitoba.
Alberta College of Art, Calgary, Alberta.
Concordia University, Montreal, Quebec.
St. Lawrence College, Kingston, Ontario.
03 23 03, Montreal, Quebec.
- 1978 IN VIDEO, Art Gallery of Ontario, Toronto.
Winnipeg Art Gallery, Winnipeg. (catalogue)
KANADISCHER KUNSTLER, Kunsthalle, Basel, Switzerland.
(catalogue)
ANOTHER DIMENSION, National Gallery of Canada, Ottawa.
TELEUROPA, Cablecast, Naples, Italy.
VIDEO OPEN, Cablecast, Calgary, Alberta.
TOWARDS AN AUDIENCE VOCABULARY, Cablecast, Toronto.
OPEN LINE, Slow Scan video transmission, Toronto,
New York City, Memphis, Tenn., San Francisco, Vancouver,
Victoria, B.C.
HIGH PROFILE, Slow Scan video transmission between the CN Tower,
Toronto and Video Inn, Vancouver.
FIFTH NETWORK / CINQUIEME RESEAU, Toronto.
Art'78, Basel Art Fair / Stampa Gallery, Basel, Switzerland.
Institute of Contemporary Art, London, England.
Canada House, London, England.
Canadian Culture Centre, Paris, France.
Arnolfini Gallery, Bristol, England.
Zona Gallery, Florence, Italy.
Laboratorio Gallery, Milan, Italy.
Dundas Valley School of Art, Dundas, Ontario.
Samangallery, Genoa, Italy.
- 1979 VIDEO WEEKS ESSEN, Museum Folkswang Essen,
Essen, Germany.
ART '79, Basel Art Fair / Stampa Gallery
Basel, Switzerland.
Stedelijk Museum, Amsterdam, Holland.
De Appel, Amsterdam, Holland.
Arnhem Art School, Arnhem, Holland.
Breda Art School, Breda, Holland.
Agora Studios, Maastricht, Holland.
I.C.C., Antwerp, Belgium.
Rafinserie de Plan K, Brussels.
Krinzinger Gallery, Innsbruck, Austria.
Modern Art Gallery, Vienna, Austria.
- 1980 VENICE BIENNALE, Venice, Italy. (catalogue)
Art '80, Basel Art Fair / Stampa Gallery,

Basel, Switzerland.
NSCAD, Halifax, Nova Scotia.
PSI, Brooklyn, New York.
Art Gallery of Ontario, Toronto.
Banff School of Fine Arts, Banff, Alberta.
Musee d'Art Moderne, Paris France.
Carmen Lamanna / Fiesta Restaurant, Toronto.
Emily Carr College of Art, Vancouver, B.C.
Beaverbrook Art Gallery, Fredricton, New Brunswick.
University of Guelph, Guelph, Ontario.
Alberta College of Art, Calgary, Alberta.

- 1981 PORTOPIA, International Video Festival, Kobe, Japan. (award)
VIDEO VIDEO, Toronto Film Festival, Toronto.
SAN FRANCISCO VIDEO FESTIVAL, Broadcast on PBS, San Francisco.
TEST TUBE, Broadcast, WNED TV, Buffalo, New York.
TEST TUBE, Cable cast, Halifax/Dartmouth, Nova Scotia.
Zurich Kunsthaus, Zurich, Switzerland.
Mudd Club, New York.
Museum Van Hedendaagse Kunst, Ghent, Belgium.
Ontario College of Art, Toronto.
Sigma, Bordeaux, France.
University of Ottawa, Ottawa, Ontario.
Carleton University, Ottawa, Ontario.
Club Voltaire, Winnipeg, Manitoba.
Media Studies, Buffalo, New York.
Art '81, Basel Art Fair / Stampa Gallery,
Basel Switzerland.
- (plus over the years, numerous in-house screenings
at Art Metropole, Toronto).

PERFORMANCES

- 1970 THE 1970 MISS GENERAL IDEA PAGEANT, The St. Lawrence
Centre for the Arts, Toronto. (catalogue)
WHAT HAPPENED ?, St. Lawrence Centre for the Arts
Toronto.
- 1971 THE 1971 MISS GENERAL IDEA PAGEANT, Art Gallery of
Ontario, Toronto. (catalogue)
- 1972 HUMPTY DUMPTY, FOR EXAMPLE. Norman Mackenzie Art
Gallery, Regina, Saskatchewan.
- 1974 ART'S BIRTHDAY / THE DECADANCE, Elk's Building,
Hollywood, California.
BLOCKING, The Western Front, Vancouver.
- 1975 GLAMOUR, Columbia University, New York, New York.
GOING THRU THE MOTIONS, Art Gallery of Ontario, Toronto.
- 1976 NEW YORK GOSSIP, A space, Toronto.

- 1977 PRESS CONFERENCE, Western Front, Vancouver.
HOT PROPERTY, Winnipeg Art Gallery, Winnipeg, Manitoba.
FLESHED OUT, St Lawrence College, Kingston, Ontario.
THE RUINS OF THE 1984 MISS GENERAL IDEA PAVILLION,
Kingston, Ontario.
GLAMOUR, Western Front, Vancouver.
Parachute Centre, Calgary, Alberta.
- 1978 GLAMOUR, Institute of Contemporary Art, London, England.
Arnolfini Gallery, Bristol, England.
Lucio Amelio Gallery, Naples, Italy.
Zona Gallery, Florence, Italy.
Laboratorio Gallery, Milan, Italy.
Art '78, Basel Art Fair, Basel, Switzerland.
TOWARDS AN AUDIENCE VOCABULARY, Fifth Network /
Cinquieme Reseau, Toronto.
HIGH PROFILE, CN Tower, Toronto.
- 1979 AN ANATOMY OF CENSORSHIP, Body Politic Rally, Toronto.
De Appel Gallery, Amsterdam.
Krinzinger Gallery, Innsbruck.
Licio Amelio Gallery, Naples.
Centre d'Art Contemporain,
Geneva.
Art '79, Basel Art Fair
Modern Art Gallery, Vienna.
I.C.C., Antwerp.
Agora Studios, Maastricht,
Holland.
- 1981 THE HONEY MOON IS OVER, A space, Toronto.

PUBLICATIONS

- 1970 1970 MISS GENERAL IDEA PAGEANT, 16 pp., paper.
- 1971 1971 MISS GENERAL IDEA PAGEANT, 16 pp., paper.
- 1972 MANIPULATING THE SELF, 20 pp., paper.
FILE Megazine, Vol. 1, no.'s 1-4.
- 1973 FILE Megazine, Vol. 2, no.'s 1-4.
- 1974 FILE Megazine, Vol. 2, no. 5.
LUXON V.B., 16 pp., paper. Signed and numbered edition.
- 1975 FILE Megazine, Glamour Issue. Vol. 3, No. 1.
- 1976 FILE Megazine, New York Issue, Vol. 3, No. 5.
SEARCH FOR THE SPIRIT, 12 pp., paper.
- 1977 FILE Megazine, Vol. 3, No.'s 3 & 4.

- S/HE, 16 pp., paper. Limited signed edition of 500.
- 1978 RECONSTRUCTING FUTURES, Exhibition catalogue, 24 pp., paper.
MENAGE A TROIS, 24 pp., paper. Edition of 500.
FILE Magazine, 10th Anniversary Issue, Vol.4, No.1.
- 1979 FILE Magazine, Transgression Issue, Vol. 4. No. 2.
- 1980 FILE Magazine, Global Downtown Issue, Vol. 4. No. 3.
FILE Magazine, Foreign Agents Issue, Vol. 4. No. 4.
GETTING INTO THE SPIRITS COCTAIL BOOK, 64 pp., paper,
edition of 1,000.
- 1981 FILE Magazine, Success Issue, Vol 5, No. 1.
FILE Magazine, Art Object Issue, Vol.5, No. 2.

FILM AND VIDEO WORKS

- 1969 GOD IS MY GIGOLO, 16mm., b&w, 30 minutes (incomplete)
- 1970 DOUBLE MIRROR VIDEO, Videotape, b&w, 5 minutes.
- 1970-74 LIGHT-ON, Videotape, b&w, 20 minutes.
- 1972 EXPOSE, Video Installation, A space, Toronto.
- 1974 BLOCKING, 16 mm., b&w and colour, 17 minutes.
BLOCKING, Videotape, colour, 17 minutes.
- 1975-76 GOING THRU THE MOTIONS, Videotape, colour, 53 minutes.
- 1976 INTERVIEW WITH FOREMAN LAMANNA, Videotape, colour, 7 mins.
- 1977 PRESS CONFERENCE, Videotape, colour, 5 minutes.
PILOT, Videotape, Colour, 28 minutes. Commissioned by
OECA TV Ontario, Toronto.
- 1978-79 HOT PROPERTY, Videotape, Colour, 28 minutes.
- 1979 TEST TUBE, Videotape, Colour, 28 minutes. (produced
by de Appel, Netherlands for TV).
- 1980 ART SCHOOL, National Film Board of Canada. (General Idea
contributed a five minute segment to this film).

LIST OF DISTRIBUTORS OF VIDEO

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Video Data Bank
School of the Art Institute of Chicago
280 South Columbus
Chicago, Illinois 60603
(312) 443 3793
Video catalogue available

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Art Metropole
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Charles Street Video
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