



## The First Decade: Video from the EAI Archives

February 26–April 30, 2002

The Museum of Modern Art presents ***The First Decade: Video from the EAI Archives***, a retrospective that looks at the early days of video through the archives of Electronic Arts Intermix, one of the world's leading resources for artists' video and new media, celebrating its 30th anniversary this year. The retrospective includes 60 works. Themes explored in this program are technical experiments, video diaries and journals, gesture and the body, community and activism, New York City, cultural essays, subjective documentaries, narrative and anecdote, the video mirror, culture and the construction of identity, and poetics and consciousness. *The First Decade* was organized by Barbara London, Associate Curator, Department of Film and Media, and Sally Berger, Assistant Curator, Department of Film and Media, in collaboration with Lori Zippay, Executive Director, Electronic Arts Intermix. The retrospective will be shown at The Museum of Modern Art from February 26 through March 17, 2002, in The Roy and Niuta Titus Theater 1.

### **The First Decade Screening Schedule**

#### **Towards an Electronic Grammar: Technical Experiments**

Tuesday, February 26, 2:00

#### **First Person Plural: Video Diaries & Journals**

Tuesday, February 26, 4:00

#### **Performance 1: Gesture and the Body**

Tuesday, February 26, 6:00

#### **Community and Activism**

Thursday, February 28, 2:00

#### **New York, New York**

Thursday, February 28, 4:00

#### **Cultural Essays**

Friday, March 1, 2:00

#### **Subjective Documentaries**

Friday, March 1, 4:00

#### **Telling Stories: Narrative & Anecdote**

Friday, March 1, 6:00

#### **Performance 2: The Video Mirror**

Saturday, March 2, 5:30

#### **Mass Media, Culture & the Construction of Identity: Part 1**

Sunday, March 17, 1:00

#### **Mass Media, Culture & the Construction of Identity: Part 2**

Sunday, March 17, 3:00

#### **Towards a Metaphorical Electronic Language: Poetics & Consciousness**

Sunday, March 17, 5:00

#### **Face-to-Face**

February 26 - April 30

These works will be shown as ***Video on View*** in the MoMA Edward John Nobel Education Area.

#### **Towards an Electronic Grammar: Technical Experiments**

Tuesday, February 26, 2:00

This program focuses on pioneers who were the architects of an expressive vocabulary of electronic image making. These works chart the evolution of video's electronic grammar and the development of artist-invented imaging tools.

***Home***. 1973. USA. Steina and Woody Vasulka. Color. 17 min.

Home is an early experiment in which the Vasulkas transform ordinary household objects through analog imaging devices. With humor and a sense of spontaneous discovery, they animate everyday objects through the application

of electronic effects.

**Blue Studio: Five Fragments.** 1975–76. USA. Charles Atlas and Merce Cunningham. Color. 16 min.

Blue Studio is a groundbreaking work of videodance. In a series of short pieces choreographed and performed specifically for the two-dimensional, theatrical space of video, Cunningham is multiplied, overlaid and transported from the studio to a series of unexpected landscapes.

**Strobe Ode.** 1977. USA. Stan VanDerBeek. Color. 11 min.

VanDerBeek, who explored projection systems and planetarium events as well as image-processing systems, advanced a utopian fusion of art and technology. Strobe Ode is an exercise in video feedback and analog imaging, in which a circular image-field is modified and abstracted by strobe flashes.

**Hearts.** 1979. USA. Barbara Buckner. Color. Silent. 12 min.

In Hearts, vibrant heart-like forms pulsate with intense color and rhythm over a hallucinatory, shifting landscape. Buckner uses image-processing techniques to create dynamic visual expressions that manifest heightened states of consciousness and transform the electronic into the organic.

**Sunstone.** 1979. USA. Ed Emshwiller. Color. 3 min.

Sunstone is a landmark tape. Symbolic and poetic, it is a pivotal work in the development of an electronic language to articulate three-dimensional space. Created over an eight-month period, an emblematic spinning cube metaphorically describes a temporal space that is both hyperreal and simulated.

**Bird's Eye.** 1978. USA. Mary Lucier. Black and white. 10 min.

This piece is a formalist yet evocative exercise in which Lucier explores light in relation to the material properties of video. Aiming a laser directly at the camera's eye, she burned the vidicon tube; changing the focal length of the lens and moving the laser, she records the optical effect of the camera's light perception and absorption.

Total running time approx. 69 min.

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#### **First Person Plural: Video Diaries & Journals**

Tuesday, February 26, 4:00

In these works, the artists use video to document the intimacies of the everyday. These low-tech, free-form documents, in which the artists turn their cameras on family and friends, are also snapshots of a particular cultural moment—or, more specifically, a counter-cultural moment.

**The Tee Pee Video Space Troupe: The First Years (excerpt).** 1971. USA. Shirley Clarke. Black and white. 5 min.

Clarke founded the T.P. Video Space Troupe as a loose collective working in experimental video and theater. Central to her T.P. project was an ongoing video journal. This segment records a party with guests that include John Lennon, Yoko Ono, Andy Warhol, and Jack Nicholson, among other celebrities.

**My Father.** 1973–75. USA/Japan. Shigeko Kubota. Black and white. 16 min.

"Father, why did you die?" With this statement of grief, Kubota mourns his death. Video and television are central to her ritual of mourning. The suffering of father and daughter is rendered even more poignant when contrasted with the everyday banality of the pop music and New Year's celebrations they watch together on a TV in his hospital room.

**My Bubi, My Zada.** 1975. USA. Maxi Cohen. Black and white. 17 min.

This piece is Cohen's affectionate tribute to her grandparents. Cohen taped them at home in their apartment filled with old photos and memorabilia. Cohen establishes an atmosphere of trust and intimacy. Her coaxing manner prompts her grandparents into humorous, poignant recollections of their courtship and marriage.

**Measures of Volatility.** 1979. USA. Shalom Gorewitz. Color. 6 min.

In Measures of Volatility, Gorewitz records footage of highway traffic, gradually transforming the ordinary into a multi-layered world of shifting colors and sounds. Gorewitz envisioned these vibrant, richly textured and layered compositions as "poetic, audio-visual evocations of moods and feelings" which convey the essence of place.

**The Rays.** 1970. USA. Raindance. Black and white. 23 min.

Spontaneous and free form, The Rays documents the musings of Raindance members Michael Shamberg, Paul Ryan and Frank Gillette on the beach at Point Reyes, California. Passing the camera around "like a joint," they theorize on the nature of television and alternative communication systems.

Total running time approx. 67 min.

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#### **Performance 1: Gesture and the Body**

Tuesday, February 26, 6:00

In these conceptual performance works, the artist uses his or her own body as an art-making object. The body becomes a charged site for exploring issues such as gesture, ritual, endurance, and the very act of making art.

**Face Painting: White Line, Floor.** 1972. USA. Paul McCarthy. Black and white. 2 min.

**Whipping a Wall with Paint.** 1974. USA. Paul McCarthy. Black and white. 2 min.

McCarthy's early videotapes reveal the raw physicality and the performance personae that mark his well-known later works. McCarthy uses his own body as a tool to examine the process of making art. In *Face Painting*, he becomes a human paintbrush. In *Whipping*, he whips the walls and pillars of his studio with a large paint-soaked sheet.

**Tilt.** 1973. USA. Rita Myers. Black and white. 7 min.

Myers explores the interface of gesture and video technology in real time. She negotiates her relationship to the frame of the camera as it gradually realigns itself in a clockwise movement that turns the space sideways. Myers continually readjusts her position, bracing herself against the wall as she attempts to remain upright.

**Fire Roll.** 1973. USA. Chris Burden. Black and white. 2 min.

**TV Ad.** 1973. USA. Chris Burden. Black and white and color. 2 min.

Burden's, often shocking performance pieces of the early 1970s retain their raw and confrontational force in these dramatic visual records. Guided by the artist's candid, explanatory comments, these pieces reveal the major themes of Burden's work—the psychological experience of danger, physical risk, the use of the body as an art object.

**Do It.** 1974. USA. Dennis Oppenheim. Black and white. 12 min.

In his conceptual works of the early 1970s, Oppenheim used his body to explore the self in relation to personal risk, transformation, interaction, and communication. Here Oppenheim challenges the viewer as he confronts the camera with an extreme close-up of his teeth and lips, enacting an ambiguous gesture as he repeatedly intones "Do it."

**Motion Studies. Parts 3 and 4.** 1974. USA. Charlemagne Palestine. Black and white. 4 min.

These phenomenological studies shot with a hand-held camera at Coney Island allow viewers to experience Palestine's movements. In one, they join him on a frenetic roller-coaster ride, accompanied by his ritualistic chanting. In another, Palestine's whirling motions transform the natural landscape into a cathartic articulation of an internal state.

**Hello Boys.** 1975. France. Hannah Wilke. Black and white. 12 min.

Wilke performs on the other side of a large fish tank; her studied erotic gestures accompanied by rock music. Suggesting the iconic figure of a mermaid, with its ambiguous implications of sexual power and powerlessness, Wilke explores the representation of female sexuality and the male gaze.

**Art Must be Beautiful, Artist Must be Beautiful.** 1976. Denmark. Marina Abramovic. 8 min.

In this piece, the camera becomes a looking glass in which the artist's body is a site for examinations of gender, power and representation. The artist brushes her hair and face with increasingly violent gestures.

**Imponderabilia.** 1977. Italy. Marina Abramovic and Ulay. 10 min.

These performance collaborators explored and transcended physical and psychological limitations through endurance and risk. For *Imponderabilia* the artists stood facing one another, nude, on either side of a narrow doorway. To enter the gallery, visitors had to squeeze through their bodies, making a choice as to which artist to face.

Total running time approx. 61 min.

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### **Community and Activism**

Thursday, February 28, 2:00

These works are cogent examples of the use of video as a tool for community-based activism. Working in a direct documentary mode, these videomakers participate in the social and cultural life of their communities, and record alternative cultural histories.

**MayDay RealTime.** 1971. USA. David Cort. Black and white. 60 min.

In this classic video verité documentary, Cort records a demonstration against the Vietnam War in Washington DC on May Day, 1971. Armed with his portable video equipment, Cort confronts the police and interacts with the crowd—he is an active participant, both as a demonstrator and documentarian.

**Chinatown: Immigrants in America.** 1976. USA. Downtown Community Television. Color. 57 min.

Produced in response to what DCTV felt were inaccurate media portrayals of New York City's Chinatown, this

award-winning, often startling portrait of an immigrant community probes beneath the tourist's-eye-view to uncover the complexity of an inner-city subculture plagued by poverty and exploitation.

Total running time approx. 117 min.

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### **New York, New York**

Thursday, February 28, 4:00

This special program acknowledges the significance of New York as a vital center of experimental video and art activity in the 1970s. Many artists lived and worked in Lower Manhattan, and the city's unique urban and social landscapes played a featured role in many of their tapes.

**Chronicles: Family Diaries** (excerpt). 1971-72. USA. Michel Auder. Black and white. 15 min.

Since 1969, Auder has compiled an ongoing video diary that is a candid chronicle of life in the downtown New York art scene. Recording friends, family, and a cast of artists, writers, performers, and downtown luminaries, he creates a time capsule of New York in the early 1970s.

**Chinatown Voyeur**. 1971. USA. Gordon Matta-Clark. Black and white. 60 min.

This space and texture work is an extended tour of the skyline and domestic interiors of Lower Manhattan. Chinatown Voyeur relates to Matta-Clark's performative and photographic investigations of architecture, deconstruction, space, and urban environments.

Total running time approx. 75 min.

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### **Cultural Essays**

Friday, March 1, 2:00

This program includes works that reinvent the form of the essay or document within a more subjective, personal and idiosyncratic mode. The artists insert their own distinctive voices and visions to construct essays and observations that explore cultural identity.

**The Laughing Alligator**. 1979. USA. Juan Downey. Black and white and color. 27 min.

Merging the subjective and the objective, the autobiographical and the anthropological, The Laughing Alligator is a highly personal observation of an indigenous South American culture. This compelling work distills Downey's search for his own cultural identity and heritage through the encounter between the Western family and the so-called "primitive" tribe.

**TULE: The Cuna Indians of San Blas**. 1978. USA. Edin Velez. Color. 30 min.

Defining this work as an "impressionistic, personal documentary", Velez chronicles the everyday life of the Cuna, who live on the Panamanian archipelago off the Atlantic coast. Recording the Cuna over a period of seven months, he finds beauty and meaning in the rhythm and textures of their daily rituals and the Cuna's efforts to retain their traditional life.

**After Montgolfier**. 1979. USA. Davidson Gigliotti. Color. 11 min.

This elegant study in abstraction and landscape from an aerial perspective takes its title from the Montgolfiers, the 18th century French scientists who popularized balloon travel. Documenting an exhilarating ride in a hot-air balloon over Minnesota farmlands and cityscapes, Gigliotti observes the American landscape.

Total running time approx. 68 min.

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### **Subjective Documentaries**

Friday, March 1, 4:00

This program presents alternative documentaries that bring a subjective or analytical approach to the form and concept of television journalism. From irreverent guerilla television tactics to the deconstruction of news reporting, these works question the documentation of political events within an economic, social, and cultural context.

**Four More Years**. 1972. USA. TVTV. Black and white. 60 min.

The landmark documentary Four More Years is an iconoclastic view of the American electoral process, captured through TVTV's irreverent, candid coverage of Richard Nixon's 1972 presidential campaign and the Republican Convention in Miami. The spontaneity of TVTV's coverage results in compelling and unorthodox broadcast journalism.

**Between the Lines**. 1979. USA. Antonio Muntadas. Color. 23 min.

This video examines the invisible mechanisms that control and contextualize media information. Analyzing a news report to demonstrate how facts are mediated by television's limits, Muntadas focuses on the role and responsibility

of the reporter—the person between the facts and the audience.

Total running time approx. 83 min.

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### **Telling Stories: Narrative & Anecdote**

Friday, March 1, 6:00

This program brings together works in which the artists merge performance, appropriative strategies, and pop cultural elements to create idiosyncratic narratives and ironic anecdotes. These works are characterized by irreverent, conceptual humor and the integration of found objects and artifacts.

**Selected Works. 1970–78.** USA. William Wegman. Black and white and color. 20 min.

This compilation of works, selected by the artist, demonstrate Wegman's masterful application of minimal elements—his body, the dog Man Ray—to create unexpected moments of conceptual humor. Throughout, Wegman finds ironic humor in the unexpected incongruities of the everyday.

**Ed Henderson Suggests Sound Tracks for Photographs.** 1974. USA. John Baldessari. Black and white. 27 min.

In this piece, Baldessari explores the relation between what is heard and what is seen, appropriating deliberately clichéd imagery and generic film music to construct a series of surreal mini-movies. This strange collaboration results in an uncanny, often comic conjunction of sound and image. Removing the photographs and music from their original contexts, Baldessari deconstructs mass cultural narrative, suggesting how the associative meanings and evocations of its clichés and genres have permeated the collective unconscious.

**The Life of Phyllis. Part 1.** 1979. Tony Oursler. Black and white. 5 min.

The Life of Phyllis is an early example of Oursler's ingenious video narratives. Oursler creates an outrageous theatrical world and characters from unlikely found objects. Willfully primitive, often grotesque, and crafted with visual shorthand, his psychodramatic landscapes are fabricated within the ironic vernacular of pop culture.

**Down in the Rec Room.** 1979. USA. Michael Smith. Color. 14 min.

In the first episode of the misadventures of his alter-ego Mike, Smith introduces his deadpan anti-hero in a day-in-the-life story that is saturated with references to the junk-television culture of the '50s, '60s and '70s.

**Based on Romance.** 1979. USA. Bruce and Norman Yonemoto. Color. 24 min.

This stylized narrative is the first in the Yonemoto's Soap Opera Series, in which they employ the traditional syntax and codes of melodrama to explore how mass media formulas manipulate desire and sexuality, fantasy and reality.

Total running time approx. 90 min.

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### **Performance 2: The Video Mirror**

Saturday, March 2, 5:30

These performance-based works are distinguished by their formal investigations of the video medium—its intimate scale and immediacy, for example—to explore notions of subjectivity and objectivity, public/private, and to question the act of viewing. Often the artist directly addresses the camera to confront the psychological and phenomenological implications of video as a mediating presence between artist and viewer.

**Hello.** 1969. USA. Allan Kaprow. Black and white. 5 min.

Hello was created for The Medium is the Medium, a program produced by WGBH-TV, Boston with eight visual artists who created original works that investigated the parameters of the emergent video medium. Kaprow's improvisational Happening explored the notion of interactivity in relation to video technology.

**Left Side Right Side.** 1972. USA. Joan Jonas. Black and white. 9 min.

Jonas performs in a direct, one-on-one confrontation with the viewer, using the immediacy and intimacy of video as conceptual constructs. Exploring video as both a mirror and a masking device, and using her body as an art object, she undertakes an examination of self and identity, subjectivity and objectivity.

**Theme Song.** 1973. USA. Vito Acconci. Black and white. 33 min.

Acconci uses video as close-up to establish a perversely intimate relation with the viewer. Lying cozily on the floor, his head close to the screen, he begins a seductive monologue as he plays theme songs from the Doors and Bob Dylan. The songs are a starting point for his come-ons, and the changing tunes shift the tone of cajoling banter.

**Bands.** 1977. USA. Ante Bozanich. Black and white. 6 min.

Bozanich's works are raw expressions of anguish and alienation. Starkly lit and isolated before the camera, Bozanich directly confronts the viewer. He slowly straps rubber bands across his face, distorting and slicing his flesh until it bleeds. The artist's self-mutilation becomes an emblematic howl of pain and despair.

**Performer/Audience/Mirror.** 1975. USA. Dan Graham. Black and white. 23 min.

Graham stands in front of a mirrored wall facing a seated audience; he describes the audience's movements and what they signify. He then turns and describes himself and the audience in the mirror. The result is a hall of mirrors that reflects the subjective and objective perceptions of artist and audience in time and space.

Total running time: approx. 76 min.

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**Mass Media, Culture & the Construction of Identity: Part 1**

Sunday, March 17, 1:00

The works in this program include early media critiques. The artists manipulate or deconstruct material appropriated from the mass media, or subvert its form, to critique or analyze its ideology. These artists examine how the content and strategy of the mass media, from advertising to television game shows, inform the construction of identity within culture, often in relation to gender or race.

**Video Tape Study No. 3.** 1967–69. USA. Nam June Paik and Jud Yalkut. Black and white. 3 min.

In this prescient work, Paik distorts and manipulates footage from TV news conferences by Lyndon Johnson and New York Mayor Lindsey. The result is playful, irreverent cultural critique that is also a seminal media intervention.

**Global Groove.** 1973. USA. Nam June Paik, in collaboration with John Godfrey. Color. 30 min.

Global Groove is a radical manifesto on global communications in a media-saturated world. Rendered as a frenetic electronic collage, this sound and image pastiche subverts the language of television. Paik manipulates an emblematic pastiche of multicultural elements, art world figures and Pop iconography.

**The Eternal Frame.** 1975. USA. T. R. Uthco and Ant Farm. Black and white and color. 24 min.

The artists examine the role of the media in the creation of cultural myths. Starting with frames of the famous Zapruder film, they construct a multi-leveled event: a live performance spectacle, a taped re-enactment of the assassination, a mock documentary, and a simulation of the film itself. Media experience and collective memory of the actual event are called into question.

**About Media.** 1977. USA. Tony Ramos. Color. 25 min.

Ramos' deconstruction of television news focuses on the media coverage of President Carter's 1977 declaration of amnesty for Vietnam War draft evaders. The artist, who served a prison sentence for draft evasion, is interviewed by reporter Gabe Pressman. Ramos contrasts the unedited interview footage with Pressman's final televised report.

Total running time approx. 82 min.

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**Mass Media, Culture & the Construction of Identity: Part 2**

Sunday, March 17, 3:00

**A Budding Gourmet.** 1974. USA. Martha Rosler. Black and white. 18 min.

Rosler explores the ideological processes through which food preparation comes to be seen as cuisine, a product of national culture. Accompanied by the strains of a violin concerto and images from lifestyle magazines, Rosler's deadpan narrator explains her reasons for wanting to become a gourmet.

**Sich selbst bei Laune halten (To Stay in a Good Mood).** 1977–78. Germany. Marcel Odenbach. Color. 13 min.

Odenbach draws analogies between childhood games and the games of contemporary politics, media and culture. To the sound of a ticking metronome, Odenbach plays with a series of dime store toys. He alternates this mindless activity with grim newspaper photos of German terrorist activities from the 1970s.

**Technology/Transformation: Wonder Woman.** 1978–79. USA. Dara Birnbaum. Color. 6 min.

Appropriating imagery from the TV series Wonder Woman, Birnbaum isolates and repeats the moment of the real woman's symbolic transformation into super-hero. Through radical manipulation of this female Pop icon, she subverts its meaning with the television text.

**Kiss the Girls: Make Them Cry.** 1979. USA. Dara Birnbaum. Color. 7 min.

Birnbaum manipulates off-air imagery from the TV game show Hollywood Squares in Kiss the Girls: Make Them Cry. Birnbaum isolates and repeats these banal and at times bizarre gestures of male and female presentation, wrenching them from their television context to expose stereotyped gestures of power and submission.

**Propellerband (Propeller Tape).** 1979. Germany. Klaus vom Bruch. Color. 32 min.

Vom Bruch undertakes a compelling inquiry into German identity in relation to history and collective memory. He collapses the historical and the personal, the past and the present. A repetitive fragment of a World War II archival film of soldiers starting the propeller of a bomber is interrupted with flash-frame images of the artist's face.

Total running time approx. 76 min.

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### **Towards a Metaphorical Electronic Language: Poetics & Consciousness**

Sunday, March 17, 5:00

In these works, the artists explore the metaphorical and poetic potential of video technology. Through rigorous experiments with sound and image, they create resonant works that articulate transformations of the self, perception, or consciousness.

**Violin Power.** 1970–78. USA. Steina Vasulka. Black and white. 10 min.

Steina evolved from musician to visual artist, with the video camera replacing her musical instrument. The violin itself ultimately becomes an image-generating tool, which she uses to create abstract visual transpositions of sound and vibrations. This tape, an unconventional self-portrait, is a study of the relationship of music to electronic image.

**Dynamic Field Series.** 1971. USA. Peter Campus. Black and white. 24 min.

In Campus' first videotape, the artist undertakes a study of physical and illusory space, exploring the perceptual properties of the field of vision of the camera in opposition to the performer and viewer. In three exercises, Campus challenges the viewer's subjective position and spatial perceptions in relation to the artist and the camera.

**Three Transitions.** 1973. USA. Peter Campus. Color. 5 min.

Campus uses basic techniques of video technology to create succinct metaphors for the psychology of the self. He employs video's inherent properties as a metaphorical vehicle for articulating transformations of internal and external selves. In these concise performances, Campus displaces an image of himself and eventually eradicates it.

**The Space between the Teeth.** 1976. USA. Bill Viola. Color. 9 min.

This work is based on the structure of acoustic phenomena and the psychological dynamics of a man screaming at the end of a long dark corridor. The corridor and the cinematic structuring of the camera's advance act as metaphors for passage and transition between two worlds, bridged by the individual's cathartic screams.

**Ancient of Days.** 1979–81. USA. Bill Viola. Color. 12 min.

Ancient of Days is part of a series of canons and fugues for video. Mathematical notations of precise editing were applied to construct illustrations of temporal symmetry, duality and transposition—time-based equivalents of musical compositional principles such as counterpoint and serialism.

**Objects with Destinations.** 1979. USA. Gary Hill. Color. Silent. 4 min.

Hill's early formalist works explore the manipulation of electronic color and image density through the camera obscura and image processing devices. In *Objects with Destinations*, ordinary objects such as pliers, a shopping bag and a hammer move in staccato rhythm across the screen, resulting in poetic transformations.

**Full Circle.** 1978. USA. Gary Hill. Color. 4 min.

The screen is divided into three sections: a close up of hands bending a metal rod into a circle; a full-image view of this figure; and an electronically generated circle, created by Hill's vocalization of an "Ah" sound. The result is a paradoxical tension between sculpting physical material and sculpting with the non-physical material of electronics.

Total running time approx. 68 min.

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### **Face-to-Face**

February 26 - April 30

These works will be shown as Video on View in the MoMA Edward John Nobel Education Area.

Many visual artists working with video as an art-making tool in the 1970s created works that specifically addressed the video monitor – its scale, intimacy, and phenomenological and psychological implications for viewing and perception. Many of these works evolve within an extended time frame, as a performance or process unfolds in real time.

**Stamping in the Studio.** 1968. USA. Bruce Nauman. Black and white. 62 min.

Nauman pounds out rhythms with his feet that increase in complexity as he paces his studio, beginning with a steady one-two beat and advancing to a syncopated ten-beat phrase. As he stamps back and forth across the studio, he moves diagonally and in spirals. The camera is upside down, and the action is thus inverted in the frame.

**Vertical Roll.** 1972. USA. Joan Jonas. Black and white. 20 min.

In a startling collusion of form and content, Jonas constructs a theater of female identity by deconstructing representations of the female body and the technology of video. Using an interrupted electronic signal—or vertical roll—as a dynamic formal device, she dislocates space, reframing and fracturing the image.

***The King.*** 1972. USA. Eleanor Antin. Black and white. 57 min.

In her performances, Antin uses fictional characters, portraiture and narrative to explore notions of self. Here Antin transforms herself into a man and adopts one of her recurring performance personae, "The King".

***Nostos I.*** 1979. France. Thierry Kuntzel. Color. 45 min.

Kuntzel's haunting video works unfold as elusive dreams. In *Nostos 1*, he explores perception and representation, memory and the unconscious, in relation to the codes of cinema, photography and painting.

***Children's Tapes.*** 1974. USA. Terry Fox. Black and white. 30 min.

This is a classic early video work that translates minimalism, performance, perception and real time into the vernacular of the everyday. Suspense and surprise suffuse a series of anecdotal episodes that demonstrate basic physical phenomena.