

Austrian video art works / detailed chronology

1966

- Hans Hollein, *Vorschlag für eine Erweiterung der Universität Wien* (1966), drawing on postcard

1967

- Walter Pichler, *Kleiner Raum (Prototyp 4)* and *TV-Helm (Tragbares Wohnzimmer)* (1967); portable sculptures with sound and television component

1968

- VALIE EXPORT, *Ping Pong* (1968), planned tele-action after a film installation of the same name

1969

- Peter Weibel, *Prozess als Produkt*, video
- *Publikum als Exponat (Publikum als Ausstellung)* (1969), video performance and closed-circuit installation, camera VALIE EXPORT, Galerie Junge Generation, Vienna

1970

- Gottfried Bechtold, *Tape Tape* (1970), video (b/w, sound), 1:30 min
- VALIE EXPORT, *Body Tape* (1970), video (b/w, sound), 4:20 min

1971

- Gottfried Bechtold, *Waterproof, Test 1, Test 2* (1971), three videos (b/w, no sound), 3:00 / 3:30 min
- VALIE EXPORT, *Facing a Family* (1971), tele-action, video (b/w, sound), 5 min
- Peter Weibel, *Abbildung ist ein Verbrechen (tele-action III)* (1970),*¹ video (b/w, sound), 2 min

Both broadcast in the television programme *Kontakte*, ORF, FS2, 1971

1972

- Gottfried Bechtold, *Medienkoffer* (1972), suitcase with (recorded) analogue and electronic media (tape recorder, Super 8 film, video tape (empty reel), slides, photographs)
- Gottfried Bechtold, *Fernsehen* (1971/72), video (b/w, sound), 11 min., ORF

- Gottfried Bechtold, *Video-Installation* (1972), closed-circuit installation, video camera, video monitor, video recorder (Japan standard, open reel system), stand, semi-transparent mirror
- Richard Kriesche, *Peeling Off. Kunst ist Erstellen von Kunst (Videodemonstration Nr. 1)* (1972), video performance, video installation, video camera, video set, video (loop), black paper
- Richard Kriesche, *Ist das Kunst* (1972), tele-action
- Peter Weibel, *The Endless Sandwich (Tele-Aktion I)* (1969/72),* video (b/w, sound), 3 min
- Peter Weibel, *TV Aquarium (TV-Tod 1)* (1970/72),* video (b/w, sound), 3 min
- Peter Weibel, *TV-News (TV-Tod 2)* (1970/72),* video (b/w, sound), 6 min
- Peter Weibel, *Imaginäre Wasserskulptur* (1971/72),* video (b/w, sound), 6 min
All broadcast first in *Impulse 7*, FS2, ORF, 1972
- Peter Weibel, *Investigation of Identity (I–III)*, (1970–73),* three-part video performance, video cameras, monitors

1973

- VALIE EXPORT, *Hauchtext: Liebesgedicht* (1970) (1973), “video poem”, video (b/w, sound), 2:17 min
- VALIE EXPORT, *Split Reality* (1973), “video poem after a demonstration in 1970”, video installation, video (b/w, sound), 2:40 min loop, record player
- VALIE EXPORT, *Autohypnose* (1973), video action and installation, video set, video (b/w, sound), 3 min loop, printed board with contacts
- VALIE EXPORT, *Sehtext: Fingergedicht* (1973), “video poem”, video (b/w, no sound), 1:50 min
- VALIE EXPORT, *Zeit und Gegenzeit* (1973), “video sculpture”, video installation, video set, video (b/w, no sound) loop, glass container with melting ice
- VALIE EXPORT, *I am Beaten* (1973), “body interaction”, video performance
- Sanja Ivekovic/Dalibor Martinis, *TV Timer* (1973), video installation, video set, video (b/w, sound), 15 sec loop, TV connection, two posters
- Richard Kriesche, *Zeitkunst (Videodemonstration Nr. 5)* (1973), closed-circuit installation, three video cameras, three monitors, together with Wilhelm Gaube
- Richard Kriesche, *Videoinstallation 1* (1973), closed-circuit installation, two video cameras, two monitors

- Richard Kriesche, *Inside-Outside (Videodemonstration Nr. 8)* (1973), photo installation, closed-circuit installation, colour photographs, two video cameras, two monitors
- Frantisek Lesak, *Machtspiele* (1973), video, 20 min
- Frantisek Lesak, *Demonstrationsfeld* (1973), video, 10 min
- Frantisek Lesak, *Irrtümer* (1973), video, 10 min
- Friederike Pezold, “Die neue leibhaftige Zeichensprache nach den Gesetzen von Anatomie, Geometrie und Kinetik” (1973–76), “body art films”, 12 videos (b/w, no sound), each approx. 10 min
Fußwerk (Nr. 1), *Schamwerk* (Nr. 2), *Bruststück* (Nr. 3), *Schenkelwerk* (Nr. 4), *Armwerk* (Nr. 5) (1973–74)
Mundwerk (Nr. 7), *Augenwerk* (Nr. 8) (1975)
Fingerstück (Nr. 9), *Rückenwerk* (Nr. 10), *Kniewerk* (Nr. 11), *Nasenstück* (Nr. 12) (1976)
- Arnulf Rainer, *Face Farces* (1973), video (colour, sound), 2:27 min, produced by ORF
- Peter Weibel, *Kruzifikation der Identität* (1973), video sculpture, closed-circuit installation, video camera, monitor, light barrier, wood covered with sandpaper
- Peter Weibel, *Beobachtung der Beobachtung: Unbestimmtheit* (1973), closed-circuit installation, three video cameras, three monitors, three metal frames, floor marking

1974

- Ernst Caramelle, *Video-Landschaften* (1974), video installation, b/w photographs
- Ernst Caramelle, *Video Ping-Pong* (1974), video installation, two video sets, two videos (b/w, sound), 45 sec loop, table-tennis table, created at Massachusetts Institute of Technology (MIT), Cambridge, MA
- VALIE EXPORT, *Raumsehen und Raumhören* (1974), “Bild Video, Zeitskulptur – Raumskulptur, Zeitplastik – Raumplastik – Melodie”, video performance, video documentation (b/w, sound), 18:40 min, *Kunst bleibt Kunst* exhibition, Cologne
- VALIE EXPORT, *Schnitte (Elemente der Anschauung)* (1974–76), video (b/w, sound), 20:09 min
- Richard Kriesche, *Blackout (Videodemonstration Nr. 10)* (1974), TV action

- Richard Kriesche, *TV-Tod I* (1974), video performance, closed-circuit installation, two video cameras, two monitors, black cloth, revolver, audio, Galerie Stampa exhibition, Basel, *TV-Tod II* (1975), Kölnischer Kunstverein exhibition, Cologne
- Arnulf Rainer, *Confrontation With My Video Image* (1974), video, b/w, sound, 40 min, produced by Art/Tapes/22, Florence, December 1974

1975

- (Wolfgang) Flatz, *15 Minuten oder wie schnell verliert man seine Identität* (1975), video (b/w), 15 min
- Flatz, *12 Minuten* (1975), video (b/w), 12 min
- Flatz, *Eine Minute oder vier Ansichten einer Person* (1975), video (b/w), 1 min
- Flatz, *30 Minuten auf Sendung* (1975), video (b/w), 30 min
- Peter Weibel, *Tritität* (1975), “video poem”, video (b/w, no sound)

1976

- Hartmut Skerbisch, *Der Bildschirm spricht seine Sprache* (1976), “event”, closed-circuit installation, video camera, video monitor, chalk on board

1977

- Richard Kriesche, *14 Minuten im Leben von ... (Videodemonstration Nr. 28)* (1977), video installation, five video sets, five videos (b/w, sound), 14 min loop, five brass plates
- Richard Kriesche, *Roma Oberwart* (1977), video project, video camera, mirror
- Richard Kriesche, *Malerei deckt zu Kunst deckt auf* (1977), tele-action, video (b/w, sound), 10 min, produced by ZDF

Austrian video art event / detailed chronology

1966

Günter Brus and Otto Muehl found the Institut für Direkte Kunst in Vienna and take part with Kurt Kren, Hermann Nitsch and Peter Weibel in the *Destruction in Art Symposium* in London.

1967

Oswald Wiener, *appendix A: der bio-adapter*, dedicated to the artist Walter Pichler and his concepts for a bio-adapter, appears in the magazine *Manuskripte* (Graz).

Founding of the Austria Filmmakers Cooperative with VALIE EXPORT, Kurt Kren, Hans Scheugl, Ernst Schmidt, Peter Weibel.

1968

Kunst und Revolution, University of Vienna, with Günter Brus, Otto Muehl, Franz Kaltenbäck, Peter Weibel and Oswald Wiener.

Founding of steirischer herbst, annual festival of music, theatre and visual arts, Graz.

1969

The multi media group (Marc Adrian, VALIE EXPORT, Peter Hassmann, Wolf Hermann (Hermann J. Hendrich), Horst L. Renner, Gottfried Schlemmer, Peter Weibel) shows audiovisual installations and performances at the *Multi Media 1* exhibition in Galerie Junge Generation, Vienna.

The Austrian shoe manufacturer Humanic (Future department headed by Horst Gerhard Haberl) starts to commission artists to make television commercials. The first commercials are by Axel Corti, Wilhelm Gaube, Roland Goeschl, Horst Gerhard Haberl, Gazi Herzog, Klaus Hoffer, Richard Kriesche, Friederike Pezold and Otto M. Zykan.

Founding of the Kunstverein pool (until 1976), by Horst Gerhard Haberl, Richard Kriesche and Karl Neubacher, who influence the media scene in Graz with international exhibitions and publish the art magazine *Pfirsich*.

1970

Formed after 1970 as “programme galleries”, Galerie Krinzinger, Modern Art Galerie (later Grita Insam) and Galerie nächst St. Stephan in Vienna regularly show Actionism, video and performance art exhibitions.

VALIE EXPORT and Peter Weibel show works at the First International Underground Film Festival at the New Arts Lab in London.

1971

Artists, including VALIE EXPORT, Richard Kriesche and Peter Weibel, are invited to contribute to the ORF television programmes *Kontakte* and *Impulse*. Until 1975, the latter, presented by Hans Preiner, offers a platform for experiments with media art.

Intermedia Urbana exhibition, trigon '71, steirischer herbst, Künstlerhaus, Graz, with contributions by Gottfried Bechtold, James Coleman, Haus-Rucker-Co, Sanja Ivekovic, Dalibor Martinis, missing link, Friederike Pezold, Superstudio, and Goran Trbuljak.

Pfirsich Nr. 5 entitled "Human Relations für Public Relations" publishes works created by Richard Kriesche while on a grant in London.

1972

Presentation of Videogalerie Gerry Schum, *TV Exhibition: Land Art* (1970), *Identifications* (1971), *Joseph Beuys: Celtic*, Galerie nächst St. Stephan, Vienna.

Exhibition, audiovisual works by Gottfried Bechtold, Richard Kriesche and Peter Weibel, Galerie im Taxispalais, Innsbruck.

Impulse 7, FS 2, ORF, Vienna, broadcasts television actions and videos by Richard Kriesche and Peter Weibel.

Lotte Hassmann-Hendrich and Hermann Hendrich found the Gruppe Alternative Medien, Vienna. Other members include VALIE EXPORT and Elisabeth and Lutz Holzinger.

1973

Life-Video-Sound-Polaroid-Installation exhibition, Richard Kriesche, Neue Galerie am Landesmuseum Joanneum, Graz. *Pfirsich Nr. 8* appears as a catalogue.

Neue Medien – neue Methoden exhibition, Randspiele Bregenz, Palais Thurn und Taxis, Bregenz, with Gottfried Bechtold (videos), Heinz Gappmeyer, Taka Imura, Urs Lüthi, Fred Sandback, Franz Erhard Walther.

audiovisual messages exhibition, trigon '73, steirischer herbst, Künstlerhaus, Graz, with catalogue of the same name. A video programme by US artists from 1970 to 1973 is shown in a side room.

trigon symposium, *Selbstverwirklichung des Künstlers und der Gesellschaft in der Television*, steirischer herbst, Neue Galerie am Landesmuseum Joanneum, Graz.

Körpersprache/Body Language – Film/Video/Life/Documentation exhibition curated by Horst Gerhard Haberl, steirischer herbst, (temporary) exhibition marquee in the Volksgarten and poolerie, Graz. Videos by Trisha Brown and Bruce Naumann, live performances by VALIE EXPORT, Bella Lewitzky, Friederike Pezold and Arnulf Rainer, and photographs of performances by international artists. *Pfirsich No. 9/10* is published as a catalogue.

The Austrian Exhibition, Richard Demarco Gallery, Edinburgh; ICA, London.

1974

Hans Preiner and Peter Weibel found the IFI – Institut für Informationsentwicklung, Vienna, as a platform for artistic production in film, television, radio and the press.

Kunstverein pool founds the poolerie, a photo, film, video and television gallery with its own electronic equipment, which until 1976 shows performances and presentations by international artists.

Kunst als Lebensritual: Video/Film/Life exhibition, performance, video programmes, homage to Rudolf Schwarzkogler, concept Horst Gerhard Haberl, poolerie, steirischer herbst, Graz. *Pfirsich Nr. 12/13/14* is published as a catalogue.

Film and video programmes with works by Vito Acconci, John Baldessari, Lynda Benglis, Chris Burden, Douglas Davis, Wilhelm Gaube, Tina Girouard, William Gwin, Gazi Herzog, Taka Jimura, Gruppe Karlau, Paul Kos, Richard Kriesche, Shigeo Kubota, Richard Landry, Les Levine, Joerg Mayr, Karl Neubacher, Dennis Oppenheim, Friederike Pezold, Predrag Ristic, Alan Sonfist, Rudi Stern, Hannah Wilke and Otto M. Zykan.

Live performances by Dennis Oppenheim, Otto M. Zykan, Chris Burden and Douglas Davis, who presents the video performance *Austrian Tapes* in the Forum Stadtpark, which is then shown on ORF television.

ORF broadcast and television actions (*Impulse 42*) entitled *Schaukunst: Kunst des Schauens (Videoart)* by Richard Kriesche, Arnulf Rainer and Peter Weibel and *Austrian Tapes* by Douglas Davis.

Symposium, media project, *Grazer Fernsehstage 74*, steirischer herbst, Forum Stadtpark, Graz.

1975

MAGNA – Feminismus: Kunst und Kreativität exhibition compiled by VALIE EXPORT, Galerie nächst St. Stephan, Vienna, with exclusively women artists, including Anna Ambrose, Renate Bertlmann, Friedl Bondy, Rebecca Horn, Elfriede Jelinek, Muriel Olesen, Friederike Pezold, Friederike Mayröcker, Ulrike Rosenbach, Katharina Sieverding; catalogue with the same name.

Friederike Pezold *Neue Zeichensprache eines Geschlechts* exhibition, poolerie, Graz. *Pfirsich Nr. 15* (1975/76) published as a monograph.

Jochen Gerz, *Fototexte, Videoband* exhibition, Galerie nächst St. Stephan, Vienna.

Identität/Alternative-Identität/Gegenidentität exhibition, trigon '75, steirischer herbst, Künstlerhaus, Graz, with Peter Hoffmann, Maria Lassnig, Frantisek Lesak, Michelangelo Pistoletto, Franco Vaccari, Peter Weibel.

US/Video Art: Auswahl amerikanischer Video-Kunst-Produktionen 1968–75 exhibition, steirischer herbst, Haus der Jugend, Graz, based on the US video programmes shown at the steirischer herbst in 1973 and 1974.

Frauen–Kunst–Neue Tendenzen exhibition, Galerie Krinzinger, Innsbruck, with Anka, VALIE EXPORT, Jole de Freitas, Christina Kubisch, Charlotte Moormann, Joan Jonas, Ulrike Rosenbach, Carolee Schneemann.

Also talks, discussions, films, actions, readings and video presentations, *Zur Situation und Kreativität der Frau*, Forum für aktuelle Kunst, Innsbruck.

Kunst aus Sprache exhibition, Museum of the 20th Century, Vienna, curated by Alfred Schmeller and Peter Weiermair, second catalogue compiled by Peter Weibel, with works by Austrian auditive poetry, video and film artists. The exhibition was shown in 1976 at Galerie im Taxispalais, Innsbruck.

Publikum macht Programm: Neue Formen der Telekommunikation symposium and working discussions, Steirische Akademie, steirischer herbst, Palais Herberstein, Graz.

1976

Founding of VIG–Videoinitiative Graz, Verein zur Durchführung und Förderung von demokratischer Medienarbeit.

Founding of AVZ (Audiovisuelles Zentrum), Graz, for communication of electronic media, curator Richard Kriesche.

Friederike Pezold, *Zeichnungen, Partituren, Fotos, Video* exhibition, Galerie nächst St. Stephan, Vienna.

Richard Kriesche, *was/warum/wie* exhibition, Galerie nächst St. Stephan, Vienna, featuring *Vice Versa (Videodemonstration Nr. 13)*.

Der Bildschirm spricht seine Sprache video demonstration by Hartmut Skerbisch, presentation of Peter Campus's *Three Transitions* (1973) and Bill Viola's *Information* (1973), poolerie, Graz.

Rebecca Horn, *Zeichnungen, Fotos, Filme, Video* exhibition, Galerie H, Graz.

Grenzen der Freiheit? symposium, workshop, presentations on video art, Europäisches Forum Alpbach, Alpbach. Horst Gerhard Haberl shows an international video programme with works by Peter Campus, Merce Cunningham, Douglas Davis, Ed Emshwiller, Allan Kaprow, Richard Kriesche, Nam June Paik, Friederike Pezold, Otto Piene, Rudi Stern and Hannah Wilke.

1st International Video Conference, concept pool, steirischer herbst, Haus der Jugend, Graz. *Pfirsich Nr. 16/17/18 Video End* about video as cultural, artistic, technical and social phenomenon from US and European perspectives, featuring David Ross on the US perspective.

Graz Declaration on video policy and distribution.

Documentary exhibition of the TV and video works of Wolf Vostell, poolerie, Graz.

Kriesche publishes "The State of the Austrian Video Art" in *Studio International* (London May/June 1976).

1977

Workshop, video performance by Dan Graham, *Performer/Audience Sequence* and *Two Consciousness Projection(s)*, Galerie nächst St. Stephan, Vienna.

Konzepte, Theorien und Dokumente österreichischer Videoproduktionen exhibition, organised by Richard Kriesche, steirischer herbst, AVZ–Audiovisuelles Zentrum, Graz.

1978

Mediart – Art, Artist & the Media international conference organised by Richard Kriesche, steirischer herbst, AVZ–Audiovisuelles Zentrum im Palais Attems, Graz, with publication of the same name.

The AVZ–Audiovisuelles Zentrum, Graz, closes and the österreichisches Zentrum für Medienkunst und -kultur moves to Linz, which has had a regional ORF studio since 1972.

Founding of the Verein der Medienzentren (from 1981 Medienwerkstatt Wien), Vienna, a merger of video groups and producers in Vienna, Salzburg and Graz.

Club 2 discussion, FS2, ORF, "Who pays for art and who uses it", with television actions by Richard Kriesche (*Blackout*) and Peter Weibel (*Zeitblut*).

Marc Camille Chaimowicz, *Doubts: a sketch for a video camera + audience* video performance, Galerie H, Graz.

Interplay telecommunications project, I. P. Sharp, Vienna, worldwide computer communications conference organised by Bill Bartlett as part of Computer Culture Canada, Toronto, which connects twelve cities. In Vienna Robert Adrian X and Richard Kriesche participate via the I. P. Sharp network.

Launch of quarterly *MAG-Magazin* (issues 1–8) in the form of video cassettes, Galerie Modern Art, Vienna.

Zur Definition eines neuen Kunstbegriffes exhibition, symposium, workshops, Galerie Krinzinger, with the Forum für aktuelle Kunst, Innsbruck.

International Performance Festival, Österreichischer Kunstverein, Vienna.

1979

Founding of Ars Electronica, Festival for Art, Technology and Society, as part of the International Bruckner Festival, Linz.

1980

Video made in Austria exhibition, symposium, workshop, concept Dieter Schrage, Museum Moderner Kunst/Museum of the 20th Century, Vienna, retrospective of ten years of video art in Austria with video tapes (videotheque), video installations, sketches, photos.

Research on the chronology was carried out during the *Re-play* exhibition and publication project by the Generali Foundation project team headed by Sabine Breitweiser and Heidi Grundmann, with Nadja Wiesener, Rike Frank and others.

¹ Because the dating of some of the works made for television cannot be verified, they are marked with an asterisk by the year (also not always verifiable) of their broadcasting in Austria.