# The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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For Immediate Release June, 1982

## "NEW IMAGERY" IN VIDEO: REWORKING NARRATIVE FORMS

Conventional narrative storytelling meets linguistic experimentation and 'new wave' aesthetics in NEW IMAGERY, an exhibition of 11 videotapes by 12 artists. NEW IMAGERY will be on view in the second floor Video Gallery of MoMA's new West Wing from July 1 - August 10, 1982.

Although much of the work in NEW IMAGERY emanates from New York, artists from Los Angeles, Vancouver, Toronto and Australia are represented as well. The common theme is an interest in subverting the traditions of dramatic narration with a self-conscious, and often witty, fracturing of the spoken word and perceived action.

The visuals in these tapes owe a debt to new wave painting, that agressive mix of representation and graphic boldness that is sometimes termed 'energism.' What's happening on the video screen, the story told visually, is, in many cases, continuously interrupted by quick editing. The technique engages the viewer in following the action even as it jars the action's logical flow.

The use of language brings this experimentation with storytelling a step further. The artists and their friends -- sometimes professional actors -- speak lines relating to the tapes' general themes, but the statements do not necessarily correlate with the visuals, written text sometimes replaces the spoken word, and a dialectic is created between language and image.

Some of the tapes examine the artifice of theatrical conventions quite literally; Tony Oursler and Jill Scott both create their own miniature sets and caricature players, using simple props and spoken texts. The beach, as a backdrop for Jeff Turtletaub's The Sound of Sand, becomes a stage-set.

In both Ed Bowes' How To Fly and Matthew Geller's Windfalls, or New Ways of Thinking, several seemingly unconnected events are presented

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simultaneously, leaving the viewer to make connections.

These eleven tapes, all story-oriented and all concerned, in varying degrees, with questioning how stories are told in words and images, are a more heterogeneous lot than group description allows. Some are funny, others more analytical.

MoMA's Video Program, directed by Barbara London, Assistant Curator in The Department of Film, is made possible in part by funding from the National Endowment for the Arts and the New York State Council on tha Arts, with additional support from the Rockefeller Foundation.

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PLEASE SEE SCHEDULE ON VERSO OF THIS SHEET.

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For further information, please contact Alicia Springer, Film Press Representative, 708-9752, or Barbara London, Video Program, 708-9686, The Museum of Modern Art, 11 West 53rd Street, NYC 10019.

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NEW IMAGERY: SCHEDULE
July 1 - August 10, 1982

Programs run continuously on the specified days during Museum hours.

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| PROGRAM ONE<br>July, Sundays;<br>August, Thursdays | Ed Bowes, How to Fly. 1980. 30 mins.<br>Matthew Geller, Windfalls, or New Thoughts on Thinking. 1982. 20 mins.<br>Jeff Turtletaub, The Sound of Sand. 1981. 3 mins. |
| PROGRAM TWO<br>July, Tuesdays;<br>August, Sundays | Eric Metcalfe, Crime Time Commix Presents Steel and Flesh. 1980. 12 mins. Dana Atchley, co-producer and co-director; Hank Bull, co-director.<br>Paul Wong, Prime Cuts. 1981. 20 mins.<br>Tony Oursler, Grand Mal. 1981. 23 mins. |
| PROGRAM THREE<br>July, Fridays;<br>August, Saturdays | Susan Britton, Up Down Strange. 1981. 54 mins. |
| PROGRAM FOUR<br>July, Saturdays;<br>August, Fridays | Ernest Gusella, Connecticut Papoose: A Morphology for the Middleman. 1981. 55 mins. |
| PROGRAM FIVE<br>July, Mondays;<br>August, Tuesdays | Jill Scott, The Magnetic Tapes: Dictatorship, Voyeurism, Retaliation. 1981. 27 mins. |
| PROGRAM SIX<br>July, Thursdays;<br>August, Mondays | John Arvanites, American Male. 1982. 30 mins.<br>Bruce and Norman Yonomoto, An Impotent Metaphor. 1981. 40 mins. |

The Museum of Modern Art's Video Program is made possible by funding from the National Endowment for the Arts, the New York State Council on the Arts, and the Rockefeller Foundation.

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