

# The Museum of Modern Art

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## VIDEO EXHIBITION AT MUSEUM

Eight black-and-white video tapes made at Art/Tapes/22 comprise PROJECTS: VIDEO IV, shown daily from 11 a.m. to 2 p.m. (Sunday from noon) in the Auditorium Gallery of The Museum of Modern Art, through July 31. Tapes by Jean Otth, Vito Acconci, Giuseppe Chiari, Bill Viola, Joan Jonas, Urs Lüthi, Giulio Paolini, and Charlemagne Palestine have been selected by Barbara London, Curatorial Assistant, Prints and Illustrated Books. Art/Tapes/22 is a distribution and production center for experimental television in Florence, that opened in the fall of 1973 under the direction of Maria Gloria Biocchi.

Jean Otth's Limite B shows light flickering across the surface of a lake while the sound of waves lapping against the shore is heard. By a technical process a few of the horizontal beams across the television screen light up making a play between these lighted lines which move across the monitor's surface and the water's horizon line.

Vito Acconci's tape Theme Song, like much of his art, is concerned with his own body and his past. He lies on the floor in an L-shaped position, with his head toward the camera. On a tape recorder just out of sight, he plays some of his favorite rock songs. Vito hums, gazes out at the viewer, and invites one to enter the space. The pacing is fast, the songs and Vito's banter are lively.

Joan Jonas appears in her tape Merlo, which is set in the Umbrian hills. At four different times of the day -- morning, noon, afternoon and dusk -- Jonas is seen moving through the hillside, "watching this transition from day to night."

In Bill Viola's Eclipse, the camera is focused on a window at nighttime. Slowly the moon moves through the dark sky and passes through the flame of a

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candle sitting in the window ledge. Giuseppe Chiari's The Sound consists of camera movements around a piano and small room, while occasional notes or series of notes are played by the artist.

Giulio Paolini's tape Unisono is made up of flashes of photographs of all the art works he has created during his career, a two-minute summation of his artistic endeavors. In Body Music 2, Charlemagne Palestine deals with the "relationship between the body and the human voice." Holding the camera in front of him, he moves slowly back and forth through an Italian villa. As he increases in velocity, the sounds become louder and louder until the tape ends with Palestine exhausted, the camera stopped, pointed at the floor.

Urs Lüthi's tape Morir d'Amore uses a split screen. On the left, against a white background, a woman stares into the camera, occasionally smoking a cigarette. On the right, against a black background, a light is flashed at frequent intervals onto a man's face. Eventually, the woman raises a gun and fires it; the man's face falls out of view, as the woman continues to smoke.

PROJECTS: VIDEO IV is the fourth in the Museum's continuing video series. Artists whose tapes have been shown in previous programs include Bruce Nauman, Dennis Oppenheim, Linda Benglis, Robert Morris, Keith Sonnier, Joseph Beuys, Rebecca Horn, and William Wegman. The current program is listed below.

PROGRAM A  
Tuesday, Thursday, Saturday, 11 to 2

Jean Otth. Born 1940, Lausanne, Switzerland  
Limite B. 1973. 10 minutes

Vito Acconci. Born 1940, New York City  
Theme Song. 1973. 30 minutes

Giuseppe Chiari. Born 1926, Florence, Italy  
The Sound. 1974. 20 minutes

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PROGRAM B

Monday, Wednesday, Friday 11 to 2; Sunday noon to 2

Bill Viola. Born 1951, New York City  
Eclipse. 1975. 8 minutes

Joan Jonas. Born New York City  
Merlo. 1974. 20 minutes

Urs Lüthi. Born 1947, Lucerne, Switzerland  
Morir d'Amore. 1974. 9 minutes

Giulio Paolini. Born 1940, Genoa, Italy  
Unisono. 1974. 2 minutes

Charlemagne Palestine. Born 1945, New York City  
Body Music 2. 1974. 8 minutes

PROJECTS is a continuing series of exhibitions reporting on recent developments in art. The Museum gratefully acknowledges the support of its exhibition program by the New York State Council on the Arts.

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