

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

No. 11

FOR IMMEDIATE RELEASE

MoMA TO INAUGURATE NEW VIDEO GALLERY WITH EXHIBITION OF RECENT ACQUISITIONS

With the re-opening of The Museum of Modern Art on May 17, the Video Program will present an exhibition of some 40 recent videotapes in its new first-floor gallery, just off the Museum's Garden Hall. The series, titled VIDEO: RECENT ACQUISITIONS, will be on view through September 3.

Shown in collaboration with the Museum's inaugural exhibition, AN INTERNATIONAL SURVEY OF RECENT PAINTING AND SCULPTURE, the video exhibition will feature contemporary works (all executed since 1981) by artists from eleven countries: England, France, Canada, West Germany, Belgium, Austria, The Netherlands, Yugoslavia, Chile, Japan, and the United States. The emphasis throughout is on narrative work, though not necessarily the sorts of narratives that proceed from beginning to end. In some, the narrative serves as the occasion for a luxuriant play of imagery (as in Bill Viola's Anthem) or for the evocation of settings (as in Michael Klier's Der Riese [The Giant], with its portrayal of Berlin as seen through surveillance cameras). Mako Idemitsu exemplifies video narrative at its most personal with her tape Hideo, It's Me, Mama, a depiction of a mother's difficulties in letting go of her son. In Tony Oursler's Spinout, we see the deliberately rough approach of many younger video artists; and in Perfect Leader, by Max Almy, we have an acute commentary on broadcast television, one that makes use of that medium's own technical sophistication. Finally, there is a group of narratives emphasizing language and music, including a new work by Laurie Anderson, Sharky's Day.

The Museum's Video Program is directed by Barbara London and is made possible by funding from the National Endowment for the Arts and the New York State Council on the Arts.

For further information, the public may call (212) 708-9500.

COMPLETE SCHEDULE IS ATTACHED

April 1984

For further PRESS information, please contact Stuart Klawans, Film Press Representative, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019 (212) 708-9752.

VIDEO: RECENT ACQUISITIONS

PROGRAM I:

- Marcel Odenbach, The Distance Between Myself and My Losses. 1983. 9 min.
(12:00-12:10; repeated 2:45-2:55)
- Elsa Cayo, Qui Vole Un Oeuf Vole Un Oeuf. (Who Steals an Egg Steals an Egg).
1982. 15 min.
(12:15-12:30; repeated 3:00-3:15)
- Tony Oursler, Spinout. 1983. 12 min.
(12:30-12:42; repeated 3:15-3:30)
- Edward Rankus, Naked Doom. 1983. 17 min.
(12:50-1:10; repeated 3:30-3:50)
- Danielle Jaeggi, Mon Tout Premier Baiser. (My Very First Kiss). 1984. 15 min.
(1:15-1:30; repeated 3:50-4:05)
- Tony Labat, Kikiriki. 1983. 27 min.
(1:30-2:00; repeated 4:05-4:35)
- Woody Vasulka, The Commission. 1983. 45 min.
(2:00-2:45; repeated 4:40-5:25)

PROGRAM II:

- Bill Viola, Anthem. 1983. 11 min.
(12:00-12:11; repeated 2:30-2:41, 4:45-4:56)
- Yasuo Shinohara, Cubist's Fantasy II. 1982. 20 min.
(12:15-12:35; repeated 2:45-3:05, 5:00-5:20)
- Naoko Kurotsuka, Between Daydream and... 1983. 5 min.
(12:40-12:45; repeated 3:05-3:10, 5:25-5:30)
- Robert Cahen, Juste le Temps. (Enough Time). 1983. 13 min.
(12:45-1:00; repeated 3:15-3:30)
- Marina Abramovic and F. Uwe Laysiepen (Ulay), City of Angels. 1983. 22 min.
(1:05-1:30; repeated 3:30-3:52)
- Madelon Hooykaas and Elsa Stansfield, The Force Behind Its Movement. 1984. 17 min.
(1:35-1:55; repeated 4:00-4:17)
- Ulrike Rosenbach, Das Feenband. (Visual Gong). 1983. 15 min.
(2:00-2:15; repeated 4:20-4:35)
- Branda Miller, L.A. Nickel. 1983. 10 min.
(2:15-2:25; repeated 4:35-4:45)

PROGRAM III:

- John Adams, Sensible Shoes. 1983. 11 min.
(12:00-12:11; repeated 3:15-3:30)
- Klaus vom Bruch, Der Westen Lebt. 1983. 30 min.
(12:15-12:45; repeated 3:30-4:00)
- Sanja Ivekovic and Dalibor Martinis, Chanoyu. 1983. 20 min.
(12:45-1:05; repeated 4:00-4:20)
- Juan Downey, Information Withheld. 1983. 30 min.
(1:10-1:40; repeated 4:30-5:00)
- Claudia von Alemann, Das Frauenzimmer. (The Women's Room). 1981. 75 min.
(1:45-3:15)

SCHEDULE, continued

PROGRAM IV:

- Hans Breder, Pictura Minuta: Portrait of the Urban Poor, Oaxaca, Mexico. 1981-83. 28 min.
(12:00-12:30; repeated 3:00-3:30)
Eugenio Dittborn, Historia de la Fisica. (History of Physics). 1983. 11 min.
(12:30-12:41; repeated 3:30-3:41)
Nancy Buchanan, California Stories. 1983. 10 min.
(12:45-12:55; repeated 3:45-3:55)
Michael Klier, Der Riese. (The Giant). 1983. 82 min.
(1:00-2:12; repeated 4:00-5:12)
Gusztav Hamos, The Invincible. 1983. 30 min.
(2:15-2:45; repeated 5:15-5:45)

PROGRAM V:

- Jacques Louis Nyst, J'ai la Tête Qui Tourne. (My Head Is Spinning). 1984. 15 min.
(12:00-12:15; repeated 3:45-4:00)
Joelle de la Casinière, Grimoire Magnétique. 1983. 40 min.
(12:15-12:55; repeated 4:00-4:40)
Ros Barron, Viva Magritte. 1983. 19 min.
(1:00-1:19; repeated 4:40-5:10)
Max Almy, Perfect Leader. 1983. 4 min.
(1:20-1:24; repeated 5:10-5:14)
Doug Hall, Songs of the Eighties. 1983. 11 min.
(1:35-1:46; repeated 5:15-5:26)
Peter Weibel, Casablanca II. 1983. 1 min.
(1:37-1:38)
Laurie Anderson, Sharky's Day. 1983. 5 min.
(1:40-1:45)
Ernest Gusella, What Under the Sun. 1984. 60 min.
(2:45-3:45)

PROGRAM VI:

- Hank Bull and Eric Metcalfe, Sax Island. 1984. 12 min.
(12:00-12:12; repeated 3:50-4:00)
Cecelia Condit, Possibly in Michigan. 1983. 12 min.
(12:15-12:30; repeated 4:05-4:20)
Mako Idemitsu, Hideo, It's Me, Mama. 1983. 20 min.
(12:30-12:50; repeated 4:20-4:40)
Bruce and Norman Yonemoto, Green Card: An American Romance. 1982. 80 min.
(1:00-2:10)
Colin Campbell, Conundrum Clinique. 1981. 15 min.
(2:15-2:30; repeated 4:45-5:00)
Dimitrije Martinovic, My Mother Makes Soup Noodles...My Father Cuts a Simple Thread. 1983. 11 min.
(2:30-2:41; repeated 5:00-5:15)
Lisa Steele, Some Call It Bad Luck. 1982. 60 min.
(2:45-3:45)

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SCHEDULE, continued

FOR IMMEDIATE RELEASE

- PROGRAM I: Mondays in May, Thursdays in June, Fridays in July, Saturdays in August
- PROGRAM II: Tuesdays in May, Sundays in June, Thursdays in July, Mondays in August
- PROGRAM III: Thursdays in May, Tuesdays in June, Saturdays in July, Fridays in August
- PROGRAM IV: Fridays in May, Saturdays in June, Tuesdays in July, Sundays in August
- PROGRAM V: Saturdays in May, Mondays in June, Sundays in July, Thursdays in August
- PROGRAM VI: Sundays in May, Fridays in June, Mondays in July, Tuesdays in August

All programs are shown in the Museum's Video Gallery, First Floor.

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From among the more than eight hundred posters in the del Costello collection, Stephen Harvey, Assistant Curator of the Department of Film, has selected 23 on the basis of their visual interest and historical range, from A Star Is Born (1934) through Lancelotti de Luxe (1974). Among the notable masters of display--which represent films made in the U.S., Britain, France, Italy, Germany, and Czechoslovakia--are those for The Jazz Singer, Variety, The Last Days of Pompeii, and Swing and Mr. Brothman.

Mark del Costello began his association with the department of film as a cataloguer of the Museum's own film poster collection; he began donating to the collection in 1980. The Museum's collection, which is supervised by Eileen Bowser, Curator of the Film Archive, currently numbers around 45,000 posters.

The renovation and expansion of the lobby gallery provides the Department of Film with space to mount regular exhibitions of posters and film stills. In addition, part of the area will be given over to an annex of the Museum's bookstore specializing in publications on film.

April 1984

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