

# The Museum of Modern Art Department of Film

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FOR IMMEDIATE RELEASE

## MoMA TO PRESENT THE WORK OF WEST COAST VIDEO ARTISTS IN VIDEO FROM VANCOUVER TO SAN DIEGO

Nineteen recent videotapes by West Coast artists will be on view in The Museum of Modern Art's Video Gallery in the exhibition VIDEO FROM VANCOUVER TO SAN DIEGO, from January 4 through February 26. Barbara London, director of the Museum's Video Program, has chosen tapes that reveal the diversity of the work done at some of the West Coast's outstanding centers for independent producers: Western Front in Vancouver, Focal Point Media in Seattle, Bay Area Video Coalition and the San Francisco Art Institute in San Francisco, the Long Beach Museum of Art in Long Beach, and the University of California at La Jolla.

Spalding Gray's Map of L.A. by Bruce and Norman Yonemoto is one of the works in the exhibition that deal directly with life on the West Coast. In it, the actor and performance artist Spalding Gray, now a resident of New York, recalls his youth in Los Angeles and then is thrown back into that city's particular way of life. In That's It Forget It, Branda Miller allows two teenaged girls--children of a friend--to make a Los Angeles fantasy come true: They get to perform in a music video. Chip Lord realizes everybody's fantasy of West Coast suburbia in Easy Living, a portrait of a day's activities in what is quite literally a model community. And in I Saw Jesus in a Tortilla, Jeanne C. Finley gives a deadpan account of one of the Southwest's more notable recent religious events, the appearance of an image of Jesus on a housewife's burrito and the subsequent construction of a shrine.

Those artists in the exhibition who are explicitly concerned with political issues use methods varying from personal reminiscence to the analysis of broadcast television. Carlos Anzaldúa belongs in the latter category; It's a Dictatorship--Eat! is his reconstruction of a television special on Central America, complete with the commercials. Hildegard Duane and David Lamelas also address the issue of Central American politics in The Dictator Returns, a pseudo-interview in which Lamelas, in the role of the dictator, reveals not only his depredations but also his sexual attraction to the interviewer, portrayed by Duane. Joyan Saunders gives a different view of sexual politics in Here in the Southwest, a witty essay on the stereotypes that underlie certain myths perpetuated by male psychologists, sociologists, and

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scientists. The Riot Tapes by Ilene Segalove is a re-enactment of the artist's political involvements in the late 1960s, when she was a college student; the most personal of the political works in the exhibition, it is by turns funny and touching. Nancy Buchanan also includes personal reminiscences in her work An End to All Our Dreams, a deftly edited and imaginative polemic on the nuclear arms race. By contrast, Howard Fried takes a low-tech approach in Making a Paid Political Announcement, a brief work in which the artist, alone in his loft, tries to sway the opinions of voters--five specific voters, in fact, whose personal concerns are the only issues that Fried attempts to address.

The narrative work in the exhibition ranges in style from Marshall Weber's casual diary of a European trip, In Search of Big Fun, to Tony Labat's rigorously structured but discontinuous Lost in Translation, which brings together the fragmented stories of characters in alienating situations. Sara Diamond's Heroics Composite: Tape One shows the viewer a group of women in a comfortable, middle-class setting discussing what heroism might mean; Alan Lande's Sea of Japan uses material from broadcast television, which the artist has re-edited in a smoothly flowing, cinematic fashion; and Steve Fagin's Virtual Play: The Double Direct Monkey Wrench in Black's Machinery offers a new look at the love triangle of Nietzsche, Freud, and Lou Andreas Salome.

Finally, there are a number of works that are concerned with the formal, perception-oriented aspect of video art. Songs of the Eighties by Doug Hall and Ancient of Days by Bill Viola are both masterly visual essays that have been shown in past exhibitions at MoMA; Credo by Paul Kos is a recent work dealing with ritual and spatial ambiguity; and Without Your Interpretation by Ulysses S. Jenkins, Jr., is a performance dealing with social crisis and survival, carried out in a home-made language called Doggereal.

VIDEO FROM VANCOUVER TO SAN DIEGO has been organized by Barbara London, Assistant Curator for Video in the Department of Film. The Museum's Video Program is made possible with support from the New York State Council on the Arts and by a grant from the National Endowment for the Arts.

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

COMPLETE SCHEDULE IS ATTACHED\*

December 1984

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 For further PRESS information, please contact Stuart Klawans, Film Press Representative,  
 The Museum of Modern Art, 11 West 53 Street, New York, NY 10019 (212) 708-9752.  
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SCHEDULE--VIDEO FROM VANCOUVER TO SAN DIEGO

January 4 - February 26, 1985

Program I:

Ancient of Days. Bill Viola. (Long Beach) 1979-81. 12 min.  
Credo. Paul Kos. (San Francisco) 1984. 10 min.  
Songs of the Eighties. Doug Hall. (San Francisco) 1983. 12 min.  
Lost in Translation. Tony Labat. (San Francisco/New York) 1984. 10 min.  
Easy Living. Chip Lord. (San Francisco/San Diego) 1984. 18 min.  
That's It Forget It. Branda Miller (Los Angeles) 1984. 4 min.

Program II:

Making a Paid Political Announcement. Howard Fried. (San Francisco) 1982. 7 min.  
It's a Dictatorship--Eat! Carlos Anzaldua. (San Diego) 1983. 27 min.  
In Search of Big Fun. Marshall Weber. (San Francisco) 1983. 22 min.  
I Saw Jesus in a Tortilla. Jeanne C. Finley. (San Francisco) 1982. 3 min.  
Sea of Japan. Alan Lande. (Seattle) 1983. 9 min.  
Without Your Interpretation. Ulysses S. Jenkins, Jr. (Los Angeles) 1984. 14 min.

Program III:

The Dictator Returns. Hildegard Duane and David Lamelas. (Los Angeles) 1984. 11 min.  
The Riot Tapes. Ilene Segalove. (Los Angeles) 1984. 30 min.  
Here in the Southwest. Joyan Saunders. (San Diego) 1984. 23 min.  
Spalding Gray's Map of L.A. Bruce and Norman Yonemoto. (Los Angeles) 1984. 28 min.

Program IV:

An End to All Our Dreams. Nancy Buchanan. (Los Angeles) 1982. 8 min.  
Heroics Composite: Tape One. Sara Diamond. (Vancouver) 1984. 37 min.  
Virtual Play: The Double Direct Monkey Wrench in Black's Machinery. Steve Fagin.  
(San Francisco) 1984. 90 min.

Saturdays: Programs I, II, III  
Sundays: Programs II, III, IV  
Mondays: Programs II, III, IV  
Tuesdays: Programs I, II, III  
Thursdays: Programs III, IV, I  
Fridays: Programs IV, I, II

Screenings begin at 12:00 noon in the First Floor Video Gallery. Programs are shown without interruption.

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