

The Museum of Modern Art Department of Film

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FOR IMMEDIATE RELEASE

SPATIAL RELATIONSHIPS IN VIDEO, NEW EXHIBITION OF WORKS BY TEN ARTISTS, TO OPEN AT MoMA JULY 4

In conjunction with the upcoming exhibition NEW WORK ON PAPER 3, The Museum of Modern Art will present SPATIAL RELATIONSHIPS IN VIDEO, a series of tapes examining links between video and contemporary drawing. The exhibition, which will include the works of ten artists, will be on view in the First Floor Video Gallery from July 4 through September 3.

Barbara London, director of the Video Program, notes that the tapes in SPATIAL RELATIONSHIPS IN VIDEO are "simple in gesture but rich in concept, spirit, and feeling. All deal with some aspect of space: whether actual, in the studio or outdoors; or fictive, electronically constructed through unusual, collagelike juxtapositions. The works cover more than a decade, the earliest having been produced with portable, black-and-white consumer equipment and the more recent with color cameras made in and around the commercial studio."

Robert Wilson and Bruce Nauman, two of the artists whose drawings are included in NEW WORK ON PAPER 3, are also represented in SPATIAL RELATIONSHIPS IN VIDEO. Lip Sync, Nauman's tape from 1969, uses two simple techniques of disorientation--a time-delay between image and sound, and the inversion of the picture--to relentless effect. Wilson's 1982 Stations also dislocates events in the picture frame (and in the viewer's mind) while telling an enigmatic story about a suburban family.

Among the earlier tapes in the exhibition are Joan Jonas's now-classic Vertical Roll, which turns a common flaw of broadcast television into a structural element of an artwork; Paul Kos's Requiem, a tape shot in a reverberating belfry while a funeral proceeds offscreen; Howard Fried's Intrraction, an improvisatory work that records a jazzmen's conversation from an unexpected angle; and three tapes by Peter Campus that contain lush visual sequences dealing with self-reflection and interpersonal confrontation.

John Sturgeon contributes four of his beautifully shot, ritualistic pieces from the mid-1970s, works that employ hieratic gestures and strongly evocative natural

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elements. Nancy Stalnaker Norwood's Still Life, by contrast, uses the situations of everyday life but continually surprises the viewer with subtle and enticing transitions. A selection of performance-based pieces from 1983 to 1985 by Nan Hoover offers a sampler of her minimalist presentations of light, shadow, and body language. Finally, in Steven Laub's recent work White Food, a single, long pan across a laden table combines visual elegance and fierce social protest in one uninterrupted gesture.

SPATIAL RELATIONSHIPS IN VIDEO has been organized by Barbara London, assistant curator for video in the Department of Film, with special funding from the Associate Council of The Museum of Modern Art. NEW WORK ON PAPER 3 has been organized by Bernice Rose, curator in the Department of Drawings, with the support of grants from Robert L.B. Tobin and the National Endowment for the Arts. The Museum's video programs are made possible with support from the New York State Council on the Arts, the National Endowment for the Arts, and the Sony Corporation.

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

COMPLETE SCHEDULE IS ATTACHED

June 1985

 For further PRESS information, please contact the Department of Public Information,
 The Museum of Modern Art, 11 West 53 Street, New York, NY 10019 (212) 708-9750.

SCHEDULE

SPATIAL RELATIONSHIPS IN VIDEO

July 4 - September 3, 1985

PROGRAM I: Shown at noon in July, 1:00 p.m. in August

Peter Campus, Three Transitions. 1973. 6 min. / Four-Sided Tape. 1976. 3½ min. / East-Ended Tape. 1976. 8½ min.
Steven Laub, White Food. 1981/1983. 20 min.
Nancy Stalnakor Norwood, Still Life. 1982. 8 min.

PROGRAM II: Shown at 1:00 p.m. in July, 2:00 p.m. in August

Paul Kos, Requiem. 1971. 20 min.
Joan Jonas, Vertical Roll. 1972. 20 min.
John Sturgeon, Shapes from the Bone Change. 1975. 4 min. / Two of Triangles. 1975. 2½ min. / Conjunct. 1976. 5 min. / 2 Aspects. 1976. 4 min.

PROGRAM III: Shown at 2:00 p.m. in July, noon in August

Robert Wilson, Stations. 1982. Music by Nicolas Economou. 58 min.

PROGRAM IV: Shown at 3:00 p.m. in July and August

Nan Hoover, Returning to Fuji. 1984. 7 min. / Desert. 1985. 10½ min. / Landscape. 1983. 6 min. / Halfsleep. 1984. 17 min. / Eye Watching. 1984. 4½ min.
Howard Fried, Intraction. 1973-74. 45 min.
Bruce Nauman, Lip Sync. 1969. 60 min.

All works will be shown in the First Floor Video Gallery.

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