

The Museum of Modern Art

For Immediate Release
October 1994

VIDEO VIEWPOINTS BEGINS ITS SIXTEENTH SEASON

The Museum of Modern Art begins its sixteenth season of **VIDEO**

VIEWPOINTS, a series in which independent videomakers present and discuss their works. The programs take place in the Roy and Niuta Titus Theater 2 on Mondays at 6:30 p.m., unless otherwise noted. The fall 1994/winter 1995 program is as follows:

NOVEMBER 21

Marina Grzinic

Post-Socialist Readings in Eastern Europe

Since 1982, Marina Grzinic and Aina Smid, artists based in Ljubljana, Slovenia, have collaborated on numerous video art, documentary, and television projects that reflect on life, art, and politics in the ex-Yugoslav territory. Several of their recent works are screened in this program, including *Luna* (1994), which contemplates the ways in which the media manipulate information and shape its distribution in the war in Bosnia and Herzegovina; and *Red Shoes* (1994) which documents a dance performance that was presented during a staged takeover of an army barracks in the center of Ljubljana.

NOVEMBER 28

Daniel Boord

Wit and Its Relation to Video

Daniel Boord brings together contrasting ideas, images, and sounds to expose the absurdities of everyday life. By using such varied items as toys, local landmarks, and literary quotes, Boord has a keen ability to convey the contemporary characteristics of life in regional America. This program of recent work features the world premiere of *Tourism in the Midwest* (1994), a collection of excursions into the American heartland. Also premiering are two of his collaborations with directors and performers: *Distant Relations* (1994, with Greg Durbin and Norma Rosas), which traces the adventures of a young woman from Tiajuana to Hollywood; and *Another World of Dance* (1993, with Luis Valdovino, Laura Hill, and Marilyn Marloff), a tongue-in-cheek look at the history of dance, including a ballet with a stage set "made from things lying around the house."

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DECEMBER 12
 Ross Harley
 An Eccentric Orbit

Ross Harley has created innovative video and art projects for exhibition in Australia and abroad. *DRIVE: motion landscapes* is a multimedia work-in-progress that explores the culture of travel in the late twentieth century. The seven videos in this series present scenes ranging from the real to the imaginary -- a moving vehicle to an experience in virtual reality. The videos can be screened individually, in groups, or as a continuous whole. Presented in conjunction with **AN ECCENTRIC ORBIT: VIDEO ART IN AUSTRALIA**, a traveling exhibition organized by The American Federation of Arts, premiering at the Museum from December 16, 1994 to January 29, 1995.

JANUARY 23, 1995
 Michel Auder
 Video Voyeur

French native Michel Auder, who currently lives in the United States, has a large body of work, having shot thousands of hours of videotape since 1969. The subjects of his tapes are people of the downtown New York art, theater, and performance scene. Footage of these subjects is integrated with hours of rescanned television and media "realities" making his collected body of work both a time capsule of alternative lifestyles and a media history. This evening is an examination of his documentary/narrative style, featuring selections that range from *Chelsea Girls with Andy Warhol* (1984) to *Voyage to the Center of the Phone Lines* (1993) and other recent work.

Available tickets for **VIDEO VIEWPOINTS** are free after 6:00 p.m. on the evening of each program. The series is organized by Barbara London, Associate Curator, and Sally Berger, Curatorial Assistant, Department of Film and Video, The Museum of Modern Art.

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For further information or film stills, contact Christine Dietlin, Film Press Representative, Department of Public Information, 212/708-9752.