

The Museum of Modern Art

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SPRING 1997 VIDEO PROGRAMS

Each season the Department of Film and Video presents a range of programs devoted to innovative video work. Following are descriptions of the spring series and a schedule of the individual programs.

***Technology in the 1990s. April 7, 14, 21, 28.** Artists stand at the forefront of the current technological revolution, pioneering the design of interactive media and virtual reality environments and producing work on the Internet. This year the annual lecture series, which takes place on four consecutive Monday evenings, examines new art forms powered by the computer. Each session consists of a lecture by an artist engaged with new media; this season's speakers are Ken Feingold, Natalie Jeremijenko, Diller + Scofidio, and Sawad Brooks.

***Garden Hall Video Gallery Installation. Seungho Cho: "...in the midst of..." April 11-June 15.** This is the premiere of Korean-born Seungho Cho's newest video installation, which consists of video projection, monitors, and sound that highlight the transcendent power of water. Shifts in scale, divergent points of view, and varying speeds of movement distort time and dissociate the viewer from familiar images, bringing a mythic dimension to personal rituals.

***Women Make Movies: Celebrating Twenty-Five Years of Women's Media. April 24-June 2.** This exhibition celebrates women film- and videomakers who have persevered against the odds to create work that has influenced an industry and inspired a generation. Women Make Movies has played a proud part in this revolution by facilitating the production of diverse media by women and making it available to eager and interested audiences. (See forthcoming

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press release for more details.)

***DCTV Retrospective. June 19–22.** Downtown Community Television (DCTV) was founded in 1972 to help individuals and groups produce media that serve their communities and to encourage self-expression through the medium of video. This anniversary program celebrates twenty-five years of DCTV’s work providing access to television broadcast equipment, education, and distribution to independent producers, artists, and community groups. The program acknowledges the continuing contributions of early community video pioneers and places the work of today’s youngest generation of video activists in historical context. (See forthcoming press release for more details.)

***Video Viewpoints.** Monday evenings, ongoing. A series of screenings and discussions with contemporary video artists, now in its twenty-sixth year.

***New Documentaries.** Thursdays, ongoing. Independent, often controversial videos and films on social and political issues and the arts.

***Video Premieres.** Fridays, ongoing. New videos and their directors.

SPRING 1997 VIDEO PROGRAM SCHEDULE

April 7 at 6:30. Technology in the 1990s. Ken Feingold. “The Interactive Art Gambit (‘Do Not Run! We Are Your Friends!’).” Active since 1970 in video, installation, and computer art, Ken Feingold has shown his work in numerous museum and gallery exhibitions in New York and abroad. Feingold will discuss how interactive media art is engaged with contemporary art discourse. He also explores how interactive artists steer the desires and drives of the audience.

April 10 at 3:00/6:00. New Documentaries. *Stockhausen’s Originale: Doubletakes.* 1964/94. USA. Peter Moore and Barbara Moore. Film archivist Barbara Moore produced and restored this record of Karlheinz Stockhausen’s 1964 multimedia happening for the Second

Annual New York Avant-Garde Festival, starring Nam June Paik, Allan Kaprow, Allen Ginsberg, Charlotte Moorman, Jackson MacLow, Max Neuhaus, and other luminaries. 32 min. Shown with *Fist Fight*. 1964. USA. Robert Breer. This work combines the sound of the New York performance of Stockhausen's *Originale* with a rapid onslaught of animated images. 9 min. Barbara Moore will be present at the evening screening.

April 14 at 6:30. Technology in the 1990s. Natalie Jeremijenko. "Database Politics, Virtual Reality, and Social Simulations." Natalie Jeremijenko has worked as an engineer in the construction industry and in research at Xerox Parc, Advanced Computer Graphics Center, and Monash University. In this talk, Jeremijenko address the biases that arise in rendering the world as digital information. Today's encyclopedic data collection projects serve both to define database fields and to impose conceptual divisions; these divisions in turn determine public understanding of information. Jeremijenko illustrates her ideas by presenting some of her recent projects and those of the artists' group Bureau of Inverse Technology.

April 17 at 3:00/6:00. New Documentaries. *Amazon Journal*. 1996. USA. Geoffrey O'Connor. Drawing from extensive experience working among indigenous tribes in the Brazilian Amazon, the videomaker challenges notions about indigenous people, ethnography, and journalism. 60 min. The director will be present at the evening screening.

April 18 at 6:30. Video Premieres. *No Winning Game*. 1997. Israel. Michal Rovner. Shot on the border between Israel and Lebanon during extensive artillery exchanges in April 1996, this video foregrounds the central elements of military life: electric fences, patrolling army cars, watchtowers with vigilant soldiers. Rovner's conversations with Brigadier General Gora Inbar provide a view of life in a zone of confusion and anxiety. The director will be present.

April 21 at 6:30. Technology in the 1990s. Diller + Scofidio. "This Is Not Now." Diller + Scofidio is an interdisciplinary studio involved in architecture, the visual arts, and the

performing arts. Elizabeth Diller is associate professor at Princeton University, and Ricardo Scofidio has been a professor at Cooper Union since 1965. They will present work that occupies the space between actual and technological time: "live" and pre-recorded broadcasts, "real-time" and computer-based imagery.

April 24 at 3:00/6:00. New Documentaries/Women Make Movies: Celebrating Twenty-Five Years of Women's Media. *A Healthy Baby Girl*. 1996. USA. Judith Helfand. Helfand's mother was prescribed DES, a carcinogenic drug, during her pregnancy. Twenty-five years later Judith was diagnosed with DES-related cervical cancer. The personal nature of this documentary is complemented by an exploration of public policy, medical ethics, and corporate responsibility. 57 min. Shown with *In Harm's Way*. 1996. USA. Jan Krawitz. Prompted by her experience as an adult victim of sexual assault, the filmmaker revisits her childhood's fragile myths to examine a belief system gone awry. 27 min. Also showing: *Your Name in Cellulite*. 1995. Canada. Gail Noon. A wickedly funny satire about the disparity between a woman's natural beauty and the ideal promoted by the advertising industry. 6 min. Judith Helfand will be present at the evening screening.

April 28 at 6:30 p.m. Technology in the 1990s. Sawad Brooks. "Kinograffiti." Sawad Brooks is an artist and research assistant in the Program in Media Arts and Sciences at The Massachusetts Institute of Technology. Brooks will discuss *kinograffiti*, a term he coined to describe fascination with images involving motion, in relation to computation and Western ideas of time and memory.

May 1 at 3:00/6:00. New Documentaries. State of the Farmers. 1995. Switzerland. Christian Iseli. This film, about the history of farming in Switzerland, reveals a variety of innovative, sometimes extreme, contemporary agricultural practices relevant to food production and the changing quality of life worldwide. 89 min. The director will be present at the evening

screening.

May 8 at 3:00/6:00. New Documentaries. *Living with Chimpanzees: Portrait of a Family*. 1995. USA. Flavia Fontes. A rural upstate New York couple and their rambunctious chimpanzees are profiled in this glimpse of a truly nontraditional family. 52 min. The director will be present at the evening screening.

May 15 at 3:00/6:00. New Documentaries. *Why Am I Alive? Parts I and II*. 1995. Russia. Oksana Duornitchenko. This documentary concerns the fate of Russian prisoners of war after World War II. Because of Stalin's belief that all Russian soldiers would fight to the death, leaving no POWs, prisoners released at the end of the war were sent to prison camps, where many of them perished. 60 min.

May 19 at 6:30. Video Viewpoints. Seoungho Cho. "...in the midst of..." The Korean-born videomaker Seoungho Cho will present a selection of his single-channel videos, including *Robinson or Me: From the Far East* (1996); *Foreward, Back, Side, Foreward Again* (1995); *Iris* (1994); and the premiere of *Identical Time* (1970).

May 22 at 3:00/6:00. New Documentaries. *Men of the Port*. 1995. Switzerland/France/Italy. Alain Tanner. Veteran filmmaker Tanner returns to Genoa after forty years to capture the sights and sounds of the Italian port. 64 min.

May 29 at 3:00/6:00. New Documentaries. *People and the Land*. 1996. USA. Raid Bahhur and Tom Hayes. Weaving footage collected over five years, Bahhur and Hayes investigate the political discourse of the Palestine/Israel conflict. 58 min. The directors will be present at the evening screening.

June 5 at 3:00/6:00. New Documentaries. *The Lion of Gaza*. 1996. Sweden. PeÅ Holmquist and Suzanne Khardalian. Leaving Palestine in search of a better life, the documentary's protagonist starts his own family and confronts the harsh circumstances of

immigration. Estranged from parents and friends, he seeks to regain his homeland through religious devotion. 38 min.

June 12 at 3:00/6:00. New Documentaries. *Tossed and Found*. 1996. USA. Donald Blank. An examination of homeless people in New York who eke out a living scavenging through garbage for clothing, books, and aluminum cans. 44 minutes. Shown with *Wired*. 1994. USA. A homeless man in New York makes a living by creating wire sculptures. 11 min. The director will be present at the evening screening.

June 26 at 3:00/6:00. The New York Film and Video Council Festival of Short Films from Five International Film Festivals. The New York Film and Video Council (NYFVC) and The Museum of Modern Art present the New York premieres of five outstanding short documentaries. NYFVC members will introduce the films.

Technology in the 1990s is organized by Barbara London, Associate Curator, with Sally Berger, Curatorial Assistant, Department of Film and Video.

"...in the midst of..." is organized by Sally Berger.

Women Make Movies: Celebrating Twenty-Five Years of Women's Media is organized by Sally Berger, in collaboration with Debra Zimmerman, Executive Director, Women Make Movies. The program is funded in part by the New York City Department of Cultural Affairs, Cultural Challenges Program; the New York State Council on the Arts; and by private donors.

New Documentaries is organized by Sally Berger and William Sloan, Librarian of the Circulating Film and Video Library.

Video Viewpoints and *Video Premieres* are organized by Barbara London and Sally Berger.

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