

The Museum of Modern Art

Selections from the Video Collection
June 27–September 21, 1997
Garden Hall Video Gallery

Program 1

Hannah Wilke. *Gestures.* 1974. 33 min.

In her first video, Wilke records her forced manipulation of facial expressions with close-up head shots.

Lynda Benglis. *Now.* 1973. 12:50 min.

Playing on video's disparities of time and imagery, Benglis begins the tape with the instruction "Start recording. I said start recording." As the tape progresses, image and sound are layered and obscured, and the word "now" becomes increasingly problematic.

Joan Jonas. *Vertical Roll.* 1972. 20 min.

In a startling collusion of form and content, Jonas uses an interrupted electronic signal (or "vertical roll") to construct a theater of female identity by deconstructing representations of the female body and video technology.

Total running time: 65:50 min.

Program 2

Dennis Oppenheim. *The Aspen Tapes.* 1970. 30 min.

In these early works, Oppenheim uses highly focused performances to draw attention to the complex, and at times destructive, exchange of energy between humans and Mother Nature.

Terry Fox. *Children's Tapes.* 1974. 30 min.

With ingenuity and wit, Fox constructs phenomenological dramas from the science of the everyday.

Total running time: 60 min.

Program 3

Captain Beefheart. *Lick My Decals Off, Baby.* 1970. 1:03 min.

A television commercial (for the album of the same name) that is a pioneering example of rock-related surrealist visual expression.

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Richard Serra. *Surprise Attack.* 1973. 2 min.

Tossing a piece of lead from one hand to the other and reciting text from Schilling's *The Strategy of Conflict*, Serra reflects upon the implications of the game theory.

Nancy Holt. *Underscan.* 1974. 20 min.

By concentrating her attention on a few square miles of native turf, Holt lays bare the heart of a domestic drama in her Aunt Ethel's home in New Bedford, Massachusetts.

Paul Kos. *Warlock(ing).* 1971. 8 min.

To emphasize the real-time nature of the videotape, Kos sets traps to catch rainwater.

Simone Forti. *Three Grizzlies.* 1975. 15 min.

An active camera focuses on the movement of pacing bears as they lumber around their pen under the gaze of spectators at the Central Park Zoo.

Martha Rosler. *Semiotics of the Kitchen.* 1975. 6 min.

Adopting the form of a parodic cooking demonstration, this performance-based work shows securely understood signs of domestic industry erupting into anger and violence.

John Sturgeon. *2 Aspects.* 1976. 4 min.

Sturgeon explores videospace through ritualistically performed actions.

Total running time: 56:03 min.

Program 4

Woody and Steina Vasulka. *Program III: Vocabulary, The Matter, Telc., and Explanation.* 1973-74. 27 min.

A hand used as a metaphor for expression and gesture, and a sphere that symbolizes form, are manipulated with a keyer, colorizer, and scan processor to convey the basic energy laws in electronic imaging.

Peter Campus. *Three Transitions.* 1973. 5 min.

One of the seminal works in video, this piece by Campus uses basic techniques of video technology to create succinct, almost philosophical metaphors for the psychology of the self.

Nam June Paik. *Suite 212.* 1975. 5 min.

This episode from Paik's "personal New York sketchbook" presents Jud Yalkut's rendering of a Chinatown noodle shop and a walk along the bridge to Ward's Island.

Keith Sonnier. *TV IN TV OUT.* 1974. 10 min.

Feeding off the psychological interchange between isolated performers, this situational tape investigates modes of signaling and transmitting information.

Total running time: 47 min.

Program 5

Joseph Beuys. *I Like America and America Likes Me.* 1974. 28 min.

Beuys lived together with a coyote for one week in the Block Gallery, New York. This video is an impressive documentation of the mute dialogue between the two.

Chris Burden. *Documentation of Selected Works.* 197-1975. 36 min.

Guided by the artist's candid, explanatory comments on both his work and the process of documentation, these segments reveal the major themes of Burden's art: the psychological experience of danger, pain, and physical risk, the aggressive use of the body as an art object, and the psychology of the artist/spectator relationship.

Total running time: 64 min.

Program 6

Vito Acconci. *Theme Song.* 1973. 33 min.

His head close against the video screen, Acconci establishes a perversely intimate personal space in which to talk directly to (and manipulate) the spectator.

Hannah Wilke. *Hello Boys.* 1975. 13 min.

Exploring the ambiguities of perception in video, Wilke dances with fish to music by The Who.

Total running time: 46 min.

Program 7

Juan Downey. *Las Meninas (Maids of Honor).* 1975. 20 min.

A brilliant essay on illusions, mirrors, and perception in art, life, and video that flows from Downey's interpretation of Velazquez's eponymous Baroque masterpiece.

Les Levine. *Brainwash.* 1974. 30 min.

Four color studio cameras pointed at different angles on Levine's face switch back and forth in rapid succession, creating a kaleidoscopic effect on the screen while he directs the viewer to think about various activities.

Total running time: 50 min.

Program 8

Bruce Nauman. *Lip Sync.* 1969. 60 min.

An upside-down camera focuses on Nauman as he rhythmically repeats the words "LIP SYNC." His voice is heard only after he has repeated the words nine times, and at that point it is out of sync, creating tension between the artist and viewer.

PROGRAM SCHEDULE

	MON	TUE	THU	FRI	SAT	SUN
11:00	1	2	5	8	1	2
12:00	7	6	3	4	7	6
1:00	2	5	8	1	2	5
2:00	6	3	4	7	6	3
3:00	5	8	1	2	5	8
4:00	3	4	7	6	3	4
5:00	8	1	2	5	8	1
6:00				3		
7:00				4		

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