

The Museum of Modern Art

The Digital Video Wall
April 28–July 31, 1997
1251 Avenue of the Americas

Program 1

Rhonda Abrams. *She's Calm.* 1990. 9 min.

The Atlantic Ocean and rocky Newfoundland fishing villages provide a backdrop for painterly scenes that reflect the lyrics of traditional fishing songs. The rocking motion of the camera, shooting from a small dinghy, simulates the power of the wild coastal environment.

Mary Lucier. *Ohio Giverny: Memory of Light.* 1983. 19 min.

In an homage to the Impressionist painter Claude Monet, Lucier translates to video Monet's technique of rendering light palpable, as she reflects on nature and memory.

Total running time: 28 min.

Program 2

Skip Blumberg. *Pick Up Your Feet: The Double Dutch Show.* 1981. 28:25 min.

This Emmy Award-winning documentary showcases the astonishing skills and determined spirit of participants in the Double Dutch Championship in New York City. Following the girls as they move from grueling practice sessions to stunning public performances, Blumberg conveys the significance of team sports for these teenagers whose energy and breathtaking skill at the art of Double Dutch jump-roping are dazzling.

Program 3

Gusztáv Hámos. *Luck Smith.* 1987. 5:55 min.

An allegory of production and desire in post-industrial German society is presented in the guise of a Wagnerian music video.

Max Almy. *Perfect Leader.* 1983. 4:11 min.

Produced to coincide with the 1984 Presidential campaign, this cautionary tale brings to life a prototypical politician (as packaged by Madison Avenue) to critique the impact of media on contemporary life.

Dennis Day and Ian Middleton. *Montreal or Heaven (the Unfinished Video).* 1993–97. 5 min.

This spirited video reflects on the premature death of a young dancer and artist and points to unfinished ideas by creating outlines of lost energy and imagination. In 1993 co-director Ian Middleton died of AIDS-related causes.

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Kit Fitzgerald and John Sanborn. *Antarctica: "Ear to the Ground."* 1982. 4:25 min.
Kit Fitzgerald and John Sanborn began their Antarctica series to explore innovative collaborations with contemporary musicians. Here, David Van Tieghem uses Manhattan as his musical instrument, playing the surfaces of sidewalks, buildings, and phone booths with his drumsticks to elicit an indigenous range of percussive sounds.

Nelson Hendricks. *Comédie.* 1994. 7 min.
This video is a newcomer's portrait of Montreal. The first section focuses on Hendricks's two architectural obsessions: the Hydro Quebec building and the metro. The second section, less autobiographically based, is the story of a man searching for the meaning of life in the tile patterns of the Champ-de-Mars metro station. The moral of these two tales is: "Don't lose your sense of humor."

Total running time: 26:31 min.

Program 4

Peter Campus. *Four Sided Tape.* 1976. 3:20 min.
Exploiting video's literal and metaphorical function as mirror, Campus creates succinct visual images that explore the multiplicity of the individual's personality.

Shawn Chappelle. *Probe.* 1994. 7 min.
Sail through a multimedia poetic essay with polar bears, sperm, satellites, trains, binoculars, microscopes, telescopes, and the deconstruction of Newtonian mechanics.

Merce Cunningham and Charles Atlas. *Blue Studio: Five Segments.* 1975-76. 15 min.
In this "videodance" Merce Cunningham's choreography emphasizes the body's natural articulation, incorporating ordinary gestures and movements. Using abstract space to achieve a synthesis of dance and video in a performance that would be impossible on stage, Cunningham dances with five versions of himself.

Peter Callas. *If Pigs Could Fly (The Media Machine).* 1987. 4:20 min.
Confronting stereotypes of Australian identity, Callas lifts witty, irreverent cartoonlike signs and icons from their original context to convey cultural significance.

Total running time: 29:40 min.

Program 5

Doug Hall. *Songs of the 80s.* 1983. 15:41 min.
In this series of short performance tapes the artist examines the themes of displacement, anger, and containment. Metaphors for contemporary social and political tensions and the fragility of postmodern culture are elegantly realized with such video techniques as slow motion, staccato editing, and extended dissolves.

Taka Iimura. *AIUEO NN: Six Features.* 1994. 8 min.

The five vowels of both the English and Japanese alphabets are placed on brightly colored backgrounds. A man pronounces the five phonemes with alternating expressions of rage, anguish, and amusement. With playful irony Iimura connects the written sign with facial gesture and sound.

Shelly Silver. *April 2, 1993.* 1994. 8:30 min.

Silver casts her "female gaze" on a series of anonymous male subjects that she follows through the streets of Paris. This "surveillance narrative" examines viewing, power, and privacy in public space.

William Wegman and Robert Breer in collaboration with New Order. *Blue Monday.* 1988. 4:05 min.

Produced as a music video for New Order's song *Blue Monday*, this witty and dynamic work fuses Breer's vivid animation and Wegman's humorous tableaux with his Weimaraner dog, Fay Ray.

Total running time: 36:16 min.

Program 6

Susan Rynard. *Signal.* 1993. 3 min.

A patient becomes both the subject and site of an ophthalmologist's probe. Eye examinations and semaphore codes combine to suggest the colonization of the body by modern visualizing technology used in science and the military.

MICA-TV (Carole Ann Klonarides and Michael Owen). *CASCADE/Vertical Landscapes.* 1988. 6:30 min.

MICA-TV collaborates with artists Dike Blair and Dan Graham and musician/composer Christian Marclay to craft an ironic ode to the urban and suburban architecture of the contemporary American cultural landscape.

Elizabeth Van der Zaag. *Farm Fantasy.* 1989. 4:52 min.

In this computer-gilded tribute to the artist's family farm in Ontario, tractors fly and skyscrapers and mountains grow out of wheat fields.

Atsushi Ogata. *Tsuru no mai (Crane dance).* 1992. 3 min.

On a cold winter day in Hokkaido, the northern island of Japan, "tanchozuru" (Japanese cranes) court each other through an elegant dance.

Tom Kalin. *Nomads.* 1993. 4:47 min.

In *Nomads* a brief text by Jane Bowles is the point of departure for a music video that presents an elliptical view of the realities of contemporary urban life.

David Byrne. *Road to Nowhere*. 1985. 4:04 min.

An animated walk through the humdrum of family life and American values, this music video captures Bryne's tempered intellect and wry sense of humor.

Total running time: 25:33 min.

Schedule of Programs

	Mon	Tues	Wed	Thurs	Fri
8:00 am	I	II	III	IV	V
9:00 am	II	III	IV	V	VI
10:00 am	III	IV	V	VI	I
11:00 am	IV	V	VI	I	II
12:00 pm	V	VI	I	II	III
1:00 pm	VI	I	II	III	IV
2:00 pm	I	II	III	IV	V
3:00 pm	II	III	IV	V	VI
4:00 pm	III	IV	V	VI	I
5:00 pm	IV	V	VI	I	II
6:00 pm	V	VI	I	II	III

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Members of the press: For more information, please call Graham Leggat at 212/708-9752. For more information on other Museum programs, visit our Web site at www.moma.org.