

# The Museum of Modern Art

50th Anniversary



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## PROJECTS: VIDEO XXXV AT MUSEUM OF MODERN ART

In a survey of black and white video work made over the last ten years, The Museum of Modern Art continues its program of daily video exhibitions in the Auditorium Gallery through PROJECTS: VIDEO.

PROJECTS: VIDEO XXXV examines the use of black and white in video art. Since the introduction in the late fifties of broadcast-quality color video cameras and television sets, color has dominated commercial video. However, when most independent videomakers began their activities in the late sixties, they worked in black and white, because Sony had just introduced the relatively low-cost, portable black and white video camera. It was not until the mid-seventies, when color technology was perfected and portable color cameras became affordable, that artists had ready access to color imagery. Today, though color video still dominates, strong monochromatic video continues to be made. This program surveys the richness and diversity to black and white work of the last decade.

In 1971, when work on the documentary Irish Tapes was begun, John Reilly and Stefan Moore's only option was to use the portable black and white camera -- broadcast color cameras were too unwieldy to record the rapidly unfolding events in Northern Ireland. In 1977 Stefan Moore and Claude Beller again videotaped their documentary on Riker's Island, Presumed Innocent, with a black and white camera; the low cost of video stock allowed them to overshoot material, and the "Newvicom" camera tube made it possible to record under very low light conditions. Michael Marton's Stonewall Joe is the straightforward portrait of an upstate New York stone-wall builder, who aspires to leave his backbreaking work in order to pursue his part-time career as a fiddle player.

In performance-related work, black and white imagery is capable of producing highly dramatic effects, such as the intense emotional experience evoked in Linda Montano's Mitchell's Death.

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In Alan Sondheim's analytical work Japan, the ideological context is strengthened by being monochromatic. In his two short works, Gary Hill interfaces visual and aural information: in Videograms, he juxtaposes complex, electronically-produced visual images with simple spoken texts, and in Black/White/Text he contrasts simple visual motifs with a dense verbal soundtrack.

PROJECTS: VIDEO was inaugurated in 1974, and presents a general survey of international work in the medium. To date, 262 videotapes and 7 video installations have been presented by 208 artists from 15 countries.

PROJECTS: VIDEO is made possible through the generous support of the New York State Council on the Arts and the National Endowment for the Arts. The Museum's exhibition program is partially funded through the New York State Council on the Arts.

PROJECTS: VIDEO XXXV SCHEDULE:

January 15 - 20

Linda Montano, Mitchell's Death. 1977. 20 minutes.

January 22 - 27

Alan Sondheim, Japan. 1979. 60 minutes.

January 29 - February 2

John Reilly and Stefan Moore, Irish Tapes. 1971-73. 46 minutes.

February 5 - 10

Stefan Moore and Claude Beller, Presumed Innocent. 1979. 60 minutes.

February 12 - 17

Michael Marton, Stonewall Joe. 1976. 30 minutes.

February 19 - 24

Gary Hill, Videograms. 1980. 7 minutes

Black/White/Text. 1980. 7 minutes.

Videotapes are shown continuously in the Auditorium Gallery, Monday, Tuesday, Friday & Saturday 11:00 - 5:45; Sunday 11:00 - 4:45; Thursday 11:00 - 7:45; Wednesday closed.

January 7, 1981

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