

# The Museum of Modern Art Department of Film

11 West 53 Street, New York, N. Y. 10019

#47

for immediate release

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## VIDEOART IN GERMANY: 1963-1982

From December 9, 1982 through January 31, 1983, the MoMA Video Program will present VIDEOART IN GERMANY: 1963-1982. This exhibition is presented in conjunction with the RECENT FILMS FROM WEST GERMANY program, screening at MoMA from December 2 through January 2. Both programs are presented in cooperation with Goethe House, New York.

VIDEOART IN GERMANY: 1963-1982 is adapted from the exhibition "Videokunst in Deutschland 1963-1982," curated by Wulf Herzogenrath and presented at the Kölnischer Kunstverein (Cologne Art Museum) earlier this year. 31 videotapes by 29 artists, many working in collaboration, comprise the MoMA selection. A complete schedule and listing of the videotapes is attached.

In many ways, the development of video art in the Federal Republic of Germany parallels that of the American medium. Like a generation of Americans, German artists were exposed to video's possibilities through the work of Nam June Paik in the early 60's; later in the decade, the portable black-and-white video camera became available at relatively low cost, broadening video's accessibility. Although West German broadcast television has, in general, taken no more of an active role in developing and funding video art than has its American counterpart, a seminal project, Black Gate Cologne by Otto Piene and Aldo Tambellini, was commissioned and broadcast by station WDR (Westdeutsche Rundfunk) in 1969, bringing artists' video further recognition and interest in the country.

In the same year, the prophetic Düsseldorf artist-producer Gerry Schum created his Fernsehengalerie (Television Gallery), to collect, produce and promote video as an art form; he later re-named the gallery Videogalerie after encountering little support from broadcast television for his workshop's projects. (Much of the Videogalerie's work produced by Schum was exhibited at MoMA last year in the GERRY SCHUM program.)

During the 70's, video studios and exhibition programs were instituted at a few museums in Germany, including the Museum Folkwang in Essen, the Kölnischer Kunstverein, and the Städtische Galerie in Lenbachhaus, Munich; these video programs came to be largely through the efforts of Schum,

Herzogenrath, and Helmut Friedel. Similarly, several private art galleries began dealing in video in the 70's, including Studio Oppenheim in Cologne, P.A.P. Heim in Munich, and Projektion Ursula Wevers (whose work is included in this program) in Cologne.

A watershed in the development of an international video art community was the large survey exhibition Documenta VI, held in Kassel in 1977. The video section, organized by Wulf Herzogenrath, included 13 video installations and tapes by over 55 artists, in addition to a pioneer live, international telecast of special performances by Nam June Paik, Joseph Beuys, and Doug Davis, which was transmitted worldwide by satellite. (These performances were recently seen at MoMA as part of the "Satellite Video" program.) Stations WDR and HR (Hessischer Rundfunk) in West Germany also broadcast a series of 28 videotapes from the exhibition.

Today, independent videomakers in West Germany face problems similar to those of American artists, but to a greater degree: principally, the inaccessibility of broadcast television and the lack of opportunities for exhibition. Only a few art schools offer video courses, such as the Kunst Akademie in Düsseldorf, where Nam June Paik and Ursula Wevers have taught.

Because there has been little federal or state funding for video, access to good production equipment has been limited; cameras and post-production equipment are often collaboratively owned. As a result, artists have tended to concentrate more on performance work than on electronic technology and image processing.

While an international language of video art has developed, and can be seen in the tapes in VIDEOART IN GERMANY, certain themes and styles more specifically rooted in German art and culture are also evident; European TV, both commercial and non-, is slower-paced than American TV, with less emphasis on rapid montage. Sections of Wulf Herzogenrath's essay prepared for his Cologne exhibition are tellingly titled "The Cultured European's Fear of Technology" and "Zeitgeist;" elsewhere in the essay Herzogenrath comments on the self-examination and self-portraiture that distinguish much of the German video work: "The "narcissist" character of the medium can be analyzed in relation to the "Döppelgänger" motif of the German Romanticists."

As indicated in the essayist's discussion of strong themes from German aesthetic philosophy, the videotapes in VIDEOART IN GERMANY offer a survey of both the international development of an art form and a close examination of the work of Germany's artists today.

VIDEOART IN GERMANY: 1963-1982  
December 9, 1982 - January 31, 1983

Video Gallery/Museum of Modern Art  
18 West 54th Street, New York

SCHEDULE

MONDAYS

11:00-2:00

Jochen Gerz, Rufen bis Erschöpfung (Screaming to Exhaustion)  
1972. 25 mins. black-and-white.

Jochen Gerz, In Case We Meet. 1981. color. 18 mins.

2:15-5:45

Ingo Günther, Hi Tao. 1981. Color. 8 mins.

Barbara Hammann, Frage (Questions). 1979. B&W. 2 mins.

" " Feld. 1981. 7 mins.

Manfred P. Kage, Kristallisation (Crystalization). 1982. Color. 17min.

Barbara & Michael Leisgen, Still Life. 1970-71. B&W. 9 mins.

Ernst Mitzka, Seltene Tics (Rare Tics). 1980. Color. 9 mins.

Ulrike Rosenbach, Reflexionen über die Geburt der Venus (Reflec-  
tions on the Birth of Venus). 1976-78. color. 15 mins.

Frank Soletti, Michelangelo: Die letzte Fahrt des Kapitän Soletti.  
1981. color. 13 mins.

Ursula Wevers, Lukas Rahm, Mervi Delylitz-Kytosalmi, 2 = 2 + 1 = 3.  
1978-79. 9 mins.

V.A. Wölfl, Videofaschist (Video Fascist). 1979. color. 11 mins.

Wolf Kahlen, Körper - Horizonte (Bodies - Horizons). 1980. color.  
25 mins.

Wolf Vostell, Sun In Your Head. 1963. B&W. 7 mins.

Friederike Pezold, Die neue Leibhaftige Zeichensprache (The new  
living Sign Language). 1973-76. B&W. 10 mins. silent.

TUESDAYS

11:00-2:00

Mike Krebs, Lalac; oder, Die Frankfurt Würstchen (Lalac, or the  
Frankfurt Sausage). 1981. color. 13 mins.

Mike Krebs, Videoakt (Videoact). 1978. color. 9 mins.

2:15-5:45

Rebecca Horn, Berlin - Übungen in 9 Stücken (Berlin Exercises in 9  
parts). 1974-75. color. 40 mins.

THURSDAYS

11:00-2:00

Gusztáv Hámos, Commercial. 1981. color. 40 mins.

2:15-5:15

ULAY (F. Uwe Laysiepen) & Marina Abramovic, Light/Dark. 1977.  
Color. 20 mins.

5:15-8:45

Joseph Beuys, Eurasienstab (Eurasian Staff). 1968. B&W. 20 mins.

FRIDAYS

11:00-2:00

Armin Bayer & Andreas Stickel, Elektrische Bilder (Electrical  
Pictures). 1980. color. 26 mins.

2:15-5:45

Chris Newman, Bodily Functions. 1980. B&W. 12 mins.

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FRIDAYS

2:15-5:45 cont'd

Marcel Odenbach, Als ein totgeschossener Hase auf der Sandbank Schlittschuh lief (When a mortally wounded hare skated on the sandbank). 1980. B&W. 18 mins.

SATURDAYS

11:00-5:45

Dieter Froese, Art Trip. 1980-81. color. 8 mins.

" " Endings. 1981. 3 mins.

Bernd Kracke, Media Games. 1982. color. 7 mins.

Herbert Wentscher, Johann von Heemskerck. 1978. color. 4 mins.

SUNDAYS

11:00-5:45

Klaus vom Bruch, Das Propellerband (The Propeller Tape). 1979. color, 30 mins.

Klaus vom Bruch, Das Duracellband (The Duracell Tape). 1980. color. 10 mins.

Klaus vom Bruch, Das Alliertenband (The Allied Tape). 1982. color. 10 mins.

TAPES RUN CONTINUOUSLY DURING THE HOURS AND DAYS SPECIFIED.

For information, the public may call The Museum of Modern Art, 708-9500.

The Museum of Modern Art's Video Program is directed by Barbara London, Assistant Curator in The Department of Film. Video programs are made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts.

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A more detailed checklist is available to the press on request. For further information, please contact Alicia Springer, Film Press Representative, (212) 708-9752.

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