

The Museum of Modern Art

For Immediate Release
April 1989

VIDEO VIEWPOINTS CONTINUES SPRING SEASON

The Museum of Modern Art continues its eleventh season of VIDEO VIEWPOINTS, a series in which independent videomakers present and discuss their works. These programs take place on Mondays, April through June, at 6:30 p.m., unless otherwise noted. Video artists scheduled to appear during the spring season include:

April 24

James Byrne
"Recent Dance Videos"

James Byrne, a New York-based video artist, creates a unique synthesis of video, dance, and performance art in his work. He presents the New York premiere of Bodies of Water ReMembered (1988), made in collaboration with choreographer Wendy Morris. By creating dance pieces specifically for the video camera, Byrne retains the three-dimensional, intimate aspects of movement and live performance within the two-dimensional parameters of the video screen.

May 1 and 2

George Kuchar
"Camcorder Blues"

An innovative film and videomaker, San Francisco artist George Kuchar presents his most recent work. He uses a hand-held 8mm Camcorder to create spontaneous accounts of everyday life. On May 1, Kuchar presents Precious Products (1988), a New York premiere, and Weather Diary 1 (1986), a record of candid images and weather broadcasts made in an Oklahoma motel room. On May 2, he presents Rainy Season (1987), L.A. Screening Workshop (1987), and Cult of the Cubicles (1988), an ironic thriller about New York apartment dwellers.

Sponsored by The Contemporary Arts Council of The Museum of Modern Art, these two evenings are a joint presentation of the VIDEO VIEWPOINTS and CINEPROBE lecture series.

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May 15

Paul Kos

"Diminuendo: Architecture, Sculpture, Video"

San Francisco-based artist Paul Kos discusses, with accompanying videotapes and slides, his installations Chartres Bleu (1983-85), a recreation of a thirteenth-century stained-glass window in which monitors represent glass panes, and Tower of Babel (1989), a spiraling work which surrounds the viewer with the voices of people speaking simultaneously in forty-two languages. Kos incorporates video in his sculpture as a source of light and sound.

June 12

Peter Callas

"Speed Images: Video Architecture"

Australian artist Peter Callas uses computer-generated video art as a means of cultural analysis. He presents a series of works for videotape and laser disc produced in Australia and Japan, including If Pigs Could Fly (The Media Machine) (1987), examining Australian attitudes toward the media, and Night's High Noon: An Anti-Terrain (1988), a cultural portrait of Australian identity.

June 19

Philip Mallory Jones and Linda Gibson

"A Black Aesthetic in Video Art"

Curator Philip Mallory Jones and artist Linda Gibson introduce four works and discuss the development of a black aesthetic in video art. Gibson's Flag explores patriotism from the perspective of an American black woman; Pratibha Parmar's Emergence looks at the art of four black and Third World women; Carlos de Jesus's Christmas With La Volcanita features images of a fishing village in southern Mexico; and British artist Peter Harvey's Blue for You weaves images and music to create a portrait of black culture.

Available tickets for VIDEO VIEWPOINTS are free after 6:00 p.m. on the evening of each of the programs. The series has been organized by Barbara London, assistant curator of Video in the Department of Film.

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For further information or film stills, contact Sarah Eaton, film press representative, Department of Public Information, 212/708-9750.