

# The Museum of Modern Art

For Immediate Release  
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February 26

DAVID SHULMAN (New York)

"Escape from the Vast" VIDEO VIEWPOINTS IN TWELFTH SEASON

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

January 8

SARA DIAMOND (Canada)

"Memory, History, and Documentary Fiction"

Sara Diamond's work combines the spoken memories of historical subjects and the fictional retelling of these histories with complex montages of historical photographs, film footage, and soundtracks. The artist presents Ten Dollars or Nothing, a video that depicts the experience of British Columbia cannery workers and native women. Edited in a provocative, dislocated way, it raises questions about the multiple readings possible from remaining historical materials. She also presents Patternity, a work-in-progress based on her own father-daughter relationship.

January 29

KATHY HIGH (Canada)

"I Need Your Full Cooperation"

Kathy High's video, I Need Your Full Cooperation, chronicles the methods of control used by the medical establishment in treating women in the late nineteenth century. Using archival footage, feminist examinations of medical tracts, and a narrative of patients' treatments, the work focuses on a dramatization of Charlotte Perkins Gillmann's 1892 story, The Yellow Wallpaper. In the story, a fictional rendering of an actual event in her life, Gillman is treated for lethargy and depression by confinement. She flounders under this "rest cure" until she is able to break out and find her own strength. Critical insight is provided by activist/writer Barbara Ehrenreich and historian Carroll Smith-Rosenberg.

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DAVID SHULMAN (New York)  
"Escape from the Vast Wasteland"

David Shulman has made the first documentary that traces the history of cable access from its inception in the late 1960s to the present. Beginning with the advent of the portable video camera, Everyone's Channel observes how network television was commonly regarded as a "vast wasteland" and shows the development of the cable format which made it possible for people to begin making their own television programs and for television to reach everywhere. This work combines footage of archival and current access programming with interviews which explore the economic, historical, political, and technical aspects of alternative television programming.

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 video stills, contact Sarah Eaton, film press representative, Department of Public Information, 212/708-9752.