The Museum of Modern Art

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April 1994

THROUGH A VIDEO WINDOW: TECHNOLOGY IN THE 1990s
A Video Viewpoints Symposia on Video and Technology

As part of its **VIDEO VIEWPOINTS** program for spring 1994, The Museum of Modern Art is presenting **THROUGH A VIDEO WINDOW: TECHNOLOGY IN THE 1990s**, the second annual series of artist talks exploring the beginnings of new art forms powered by computers. The series of three symposia are designed to make complex technological and theoretical concepts accessible to the nonspecialist. Each evening two artists examine, both individually and together, developing aspects of multimedia forms. The programs, which take place on consecutive Mondays in May at 6:30 p.m., are as follows:

MAY 2
Electronic Tales

David Blair
"Multiple-media Integrated Narrative"

Artist David Blair discusses his electronic feature, *WAX or the discovery of television among the bees* (1991), and its new hypertext form, *Waxweb*. This expanded CD-ROM version is organized around the original videotape and script. It is multi-authored in that twenty-five people can add characters, different structures, and background stories through the on-line service Internet. Placing the hypertext in a public forum was made possible through a computer system called Hotel MOO, created by computer-science graduate student Tom Meyer. *Waxweb* serves as a laboratory for Blair's next feature, in which he wants to create a single narrative from multiple hybrid forms.

Kathleen Wilson
"Wandering in Story Space"

Digital media artist Kathleen Wilson discusses narrative structures in emerging technologies. Wilson has created an interactive Multimedia Design Scrapbook for Apple, as well as designs for Sony and RCA/GE/Intel. She has

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also conducted studies using multimedia prototypes and products in schools and museums, and examined the role of technology in the restructuring of schools. Wilson is Executive Producer/Designer at the Paramount Technology Group's Media Kitchen, Palo Alto, where she is working to create new forms of digital media products.

MAY 9
Person-Machine Relationships

Perry Hoberman
"Bar Code and Other Debased Technologies"

Brooklyn-based multimedia artist Perry Hoberman discusses a number of projects that use a variety of debased and/or obsolete technologies to create interactive and participatory spectacles and environments. He is presently working on *Bar Code Hotel*, an interactive installation in which participants enter a virtual environment by scanning numerous bar codes with special wands. Once inside the projected space, the audience can interact with one another.

Tom Sherman
"Machines R Us...In Machines We Trust"

Artist and writer Tom Sherman explores how human relationships with machines have become essential to maintaining their sense of private identity. He addresses the role of computers and new media in the invention and maintenance of self-image. Sherman is the Director of the School of Art and Design, Syracuse University, and is best known for his video art and writings about person-machine relationships. He recently completed a series of texts for broadcast on Austrian national radio.

MAY 16
Machine Practice

Laurie Anderson
"Real Worlds"

Performance artist Laurie Anderson discusses theme parks and her ideas for "talking books," which she hopes to release on CD-ROM. Along with fellow musicians Brian Eno and Peter Gabriel, Anderson is planning Real World, a theme park/amusement park in Barcelona. The park will include rides, a radio station, talking trees, and permanent and rotating installations that they have designed along with other artists. Anderson has recently made the video pieces *Beautiful Red Dress* (1990) and *Carmen* (1992), and has written a new book, *Stories from the Nerve Bible*. Her new album, *Bright Red*, is due to be released in August.

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Sara Diamond
"The Machine and Human Interface"

Sara Diamond, Director, Television and Video Program, Banff Centre for the
Arts, British Columbia, discusses the work Banff is conducting with aboriginal
communities and technology networks to produce new media works. She also
addresses the replacement of person-to-person encounters with computer
interfacing, and the hopes for a new social context opened by the use of new
technologies. Diamond's work includes an eight-monitor video installation,
Patternity (1991), a semi-fictional biography of her father, and *Heroics*
(1984-85), a documentary on women's concepts of heroism.

    All **VIDEO VIEWPOINTS** programs are held in the Roy and Niuta Titus

Theater 2. Remaining tickets are free after 6:00 p.m. on the evening of each

program. The series has been organized by Barbara London, Associate Curator,

and Sally Berger, Curatorial Assistant, Department of Film and Video. It is

supported in part by The Contemporary Arts Council of The Museum of Modern Art

and grants from the New York State Council on the Arts and the National

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For further information or press tickets, contact Barbara Marshall, Film Press
Representative, Department of Public Information, 212/708-9752.