MoMA TO INAUGURATE NEW VIDEO GALLERY
WITH EXHIBITION OF RECENT ACQUISITIONS

With the re-opening of The Museum of Modern Art on May 17, the Video Program will present an exhibition of some 40 recent videotapes in its new first-floor gallery, just off the Museum's Garden Hall. The series, titled VIDEO: RECENT ACQUISITIONS, will be on view through September 3.

Shown in collaboration with the Museum's inaugural exhibition, AN INTERNATIONAL SURVEY OF RECENT PAINTING AND SCULPTURE, the video exhibition will feature contemporary works (all executed since 1981) by artists from eleven countries: England, France, Canada, West Germany, Belgium, Austria, The Netherlands, Yugoslavia, Chile, Japan, and the United States. The emphasis throughout is on narrative work, though not necessarily the sorts of narratives that proceed from beginning to end. In some, the narrative serves as the occasion for a luxuriant play of imagery (as in Bill Viola's Anthem) or for the evocation of settings (as in Michael Klier's Der Riese [The Giant], with its portrayal of Berlin as seen through surveillance cameras). Mako Idemitsu exemplifies video narrative at its most personal with her tape Hideo, It's Me, Mama, a depiction of a mother's difficulties in letting go of her son. In Tony Oursler's Spinout, we see the deliberately rough approach of many younger video artists; and in Perfect Leader, by Max Almy, we have an acute commentary on broadcast television, one that makes use of that medium's own technical sophistication. Finally, there is a group of narratives emphasizing language and music, including a new work by Laurie Anderson, Sharky's Day.

The Museum's Video Program is directed by Barbara London and is made possible by funding from the National Endowment for the Arts and the New York State Council on the Arts.

For further information, the public may call (212) 708-9500.

COMPLETE SCHEDULE IS ATTACHED

April 1984

For further PRESS information, please contact Stuart Klawans, Film Press Representative, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019 (212) 708-9752.
VIDEO: RECENT ACQUISITIONS

PROGRAM I:

Marcel Odenbach, The Distance Between Myself and My Losses. 1983. 9 min. 
(12:00-12:10; repeated 2:45-2:55)

(12:15-12:30; repeated 3:00-3:15)

Tony Oursler, Spinout. 1983. 12 min. 
(12:30-12:42; repeated 3:15-3:30)

Edward Rankus, Naked Doom. 1983. 17 min. 
(12:50-1:10; repeated 3:30-3:50)

Danielle Jaeggi, Mon Tout Premier Baiser. (My Very First Kiss). 1984. 15 min. 
(1:15-1:30; repeated 3:50-4:05)

Tony Labat, Kikiriki. 1983. 27 min. 
(1:30-2:00; repeated 4:05-4:35)

(2:00-2:45; repeated 4:40-5:25)

PROGRAM II:

Bill Viola, Anthem. 1983. 11 min. 
(12:00-12:11; repeated 2:30-2:41, 4:45-4:56)

Yasuo Shinohara, Cubist's Fantasy II. 1982. 20 min. 
(12:15-12:35; repeated 2:45-3:05, 5:00-5:20)

Naoko Kurotsuka, Between Daydream and... 1983. 5 min. 
(12:40-12:45; repeated 3:05-3:10, 5:25-5:30)

(12:45-1:00; repeated 3:15-3:30)

Marina Abramovic and F. Uwe Laysiepen (Ulay), City of Angels. 1983. 22 min. 
(1:05-1:30; repeated 3:30-3:52)

(1:35-1:55; repeated 4:00-4:17)

(2:00-2:15; repeated 4:20-4:35)

(2:15-2:25; repeated 4:35-4:45)

PROGRAM III:

John Adams, Sensible Shoes. 1983. 11 min. 
(12:00-12:11; repeated 3:15-3:30)

Klaus vom Bruch, Der Westen Lebt. 1983. 30 min. 
(12:15-12:45; repeated 3:30-4:00)

Sanja Ivekovic and Dalibor Martinis, Chanoyu. 1983. 20 min. 
(12:45-1:05; repeated 4:00-4:20)

Juan Downey, Information Withheld. 1983. 30 min. 
(1:10-1:40; repeated 4:30-5:00)

(1:45-3:15)
SCHEDULE, continued

PROGRAM IV:

Hans Breder, Pictura Minuta: Portrait of the Urban Poor, Oaxaca, Mexico. 1981-83. 28 min. (12:00-12:30; repeated 3:00-3:30)

Eugenio Dittborn, Historia de la Fisica. (History of Physics). 1983. 11 min. (12:30-12:41; repeated 3:30-3:41)

Nancy Buchanan, California Stories. 1983. 10 min. (12:45-12:55; repeated 3:45-3:55)

Michael Klier, Der Riese. (The Giant). 1983. 82 min. (1:00-2:12; repeated 4:00-5:12)

Gusztav Hamos, The Invincible. 1983. 30 min. (2:15-2:45; repeated 5:15-5:45)

PROGRAM V:

Jacques Louis Nyst, J'ai la Tête Qui Tourne. (My Head Is Spinning). 1984. 15 min. (12:00-12:15; repeated 3:45-4:00)

Joelle de la Casiniere, Grimoire Magnétique. 1983. 40 min. (12:15-12:55; repeated 4:00-4:40)

Ros Barron, Viva Magritte. 1983. 19 min. (1:00-1:19; repeated 4:40-5:10)

Max Almy, Perfect Leader. 1983. 4 min. (1:20-1:24; repeated 5:10-5:14)

Doug Hall, Songs of the Eighties. 1983. 11 min. (1:35-1:46; repeated 5:15-5:26)

Peter Weibel, Casablanca II. 1983. 1 min. (1:37-1:38)

Laurie Anderson, Sharky's Day. 1983. 5 min. (1:40-1:45)

Ernest Gusella, What Under the Sun. 1984. 60 min. (2:45-3:45)

PROGRAM VI:

Hank Bull and Eric Metcalfe, Sax Island. 1984. 12 min. (12:00-12:12; repeated 3:50-4:00)

Cecelia Condit, Possibly in Michigan. 1983. 12 min. (12:15-12:30; repeated 4:05-4:20)

Mako Idemitsu, Hideo, It's Me, Mama. 1983. 20 min. (12:30-12:50; repeated 4:20-4:40)

Bruce and Norman Yonemoto, Green Card: An American Romance. 1982. 80 min. (1:00-2:10)

Colin Campbell, Conundrum Clinique. 1981. 15 min. (2:15-2:30; repeated 4:45-5:00)

Dimitrije Martinovic, My Mother Makes Soup Noodles...My Father Cuts a Simple Thread. 1983. 11 min. (2:30-2:41; repeated 5:00-5:15)

Lisa Steele, Some Call It Bad Luck. 1982. 60 min. (2:45-3:45)
SCHEDULE, continued

PROGRAM I: Mondays in May, Thursdays in June, Fridays in July, Saturdays in August
PROGRAM II: Tuesdays in May, Sundays in June, Thursdays in July, Mondays in August
PROGRAM III: Thursdays in May, Tuesdays in June, Saturdays in July, Fridays in August
PROGRAM IV: Fridays in May, Saturdays in June, Tuesdays in July, Sundays in August
PROGRAM V: Saturdays in May, Mondays in June, Sundays in July, Thursdays in August
PROGRAM VI: Sundays in May, Fridays in June, Mondays in July, Tuesdays in August

All programs are shown in the Museum's Video Gallery, First Floor.