

The Museum of Modern Art Department of Film

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FOR IMMEDIATE RELEASE

MoMA'S VIDEO PROGRAM SALUTES WNET/THIRTEEN TELEVISION LABORATORY WITH RETROSPECTIVE SHOW

In tribute to the contributions of the Television Laboratory at WNET/Thirteen, The Museum of Modern Art will offer a retrospective of work done by some 25 artists over the past dozen years under the auspices of the Lab and its directors, David Loxton and Carol Brandenburg. The screenings will be held in the Museum's Video Gallery from November 23 through January 1, 1985.

Established in 1972 under the direction of David Loxton with grants from the Rockefeller Foundation and the New York State Council on the Arts, the Lab was meant to explore "television's uncharted territories" through research, experimentation, and the creation of innovative projects for broadcast. It quickly made good on this mandate by outfitting WNET's Studio 46 with the most advanced video equipment available (supervised by engineer and editor John J. Godfrey) and establishing an artists-in-residence program. Among the first works to come out of the program were Ed Emshwiller's Scape-mates (1972) and Nam June Paik's Global Groove (1973), two landmarks in artists' use of video. The experimental/perceptual side of the TV Lab's work has continued over the years with works by such artists as Peter Campus, Bill Viola, Steina Vasulka, Gary Hill, and Joan Jonas, all of whom will be represented in the retrospective.

The documentary side of the TV Lab's work also will be represented in the survey. The Lab launched its first documentary in 1973 in collaboration with the video co-operative TVTV; the result, an account of the Guru Maharaj Ji's three-day spiritual rally in the Houston Astrodome (Lord of the Universe), was the first program recorded entirely on low-cost portable video equipment to be broadcast over a national network. Also of note is Cuba: The People (1974) by Jon Alpert, Keiko Tsuno, and Yoko Maruyama, the first American program to be shot without restrictions in Cuba since the revolution. Other documentaries included in the survey are Alan and Susan Raymond's harrowing The Police Tapes (1976) and Skip Blumberg's ebullient Pick Up Your Feet: The Double Dutch Show (1981). There will

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also be a sample of narrative work produced under the Lab's auspices, such as Ed Bowes's Better, Stronger (1979), and work that crosses the boundary between documentary and narrative, such as Nancy Holt's Revolve (1977), a portrait of her friend Dennis Wheeler during the final months of his terminal illness.

The Museum's Video Program is directed by Barbara London, Assistant Curator in the Department of Film. The Video Program 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

November 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.

SCHEDULE

A SURVEY: ARTIST'S TV LAB, WNET/THIRTEEN
November 23, 1984 - January 1, 1985

Program I (4 hours, 30 minutes)

Jon Alpert, Keiko Tsuno, Yoko Maruyama, Cuba: The People. 1974. 58 min.
TVTV (Top Value Television), Lord of the Universe. 1974. 60 min. TVTV: Hudson
Marquez, Allen Rucker, Tom Weinberg, Michael Shamberg, Megan Williams. Production:
Wendy Appel, Skip Blumberg, Bill Bradburg, John Brumage, Steve Christiansen, Paul
Goldsmith, Stanton Kaye, John Keeler, Anda Korsts, Harry Mathias, Doug Michels,
Tom Morey, Rita Ogden, Tom Richmond, Van Schley, Jody Sibert, Elon Soltes,
Akio Yamaguchi.
Arthur Ginsberg with Skip Sweeney, The Continuing Story of Carel and Ferd. 1975.
60 min.
Alan and Susan Raymond, The Police Tapes. 1976. 90 min.

Program II (2 hours, 20 minutes)

Claude Beller and Stefan Moore, Presumed Innocent. 1979. 60 min. Co-produced with
TVG Documentary Arts Project, New York. Sound: Victor Sanchez.
Skip Blumberg, Pick Up Your Feet: The Double Dutch Show. 1981. 30 min. Sound: Jan
Kroeze, Esti Galli Marpet, Jerry Ross, Richard Young. Additional camera, Joel
Gold and Bill Marpet. With the Fantastic Four, the DD Tigers, the Jumping Joints,
and the Dynamos.
Skip Sweeney, My Father Sold Studebakers. 1983. 27 min. Co-produced with Video
Free America, San Francisco.
Dan Reeves with Jon L. Hilton, Smothering Dreams. 1981. 23 min. Associate pro-
ducer: Debra Schweitzer.

Program III (2 hours, 12 minutes)

Ed Emshwiller, Scape-mates. 1972. 29 min. Producer: David Loxton. Dancers: Emery
Hermans, Sarah Sheton.
Nam June Paik, Global Groove. 1973. 30 min. Narrator: Russell Connor. With John
Cage, Allen Ginsberg, Charlotte Moorman, Nam June Paik, Alan Schulman, and Jud Yalkut.
Steina Vasulka, Cantaloup. 1980. 28 min. Produced with Jeffrey Schier and Woody
Vasulka.
Shigeko Kubota and Nam June Paik, Allan 'n' Allen's Complaint. 1982. 30 min.
With Allan Kaprow and Allen Ginsberg. Host, Pierre Restany.
Charles Atlas and Merce Cunningham, Blue Studio: Five Segments. 1975. 15 min.

Program IV (2 hours)

Peter Campus, R.G.B. 1974. 11 min.
Bill Viola, Four Songs. 1976. 35 min. Audio engineer: Bob Bielecki.
Edin Velez, Meta-Mayan II. 1981. 27 min. Produced by Ethel and Edin Velez.
Juan Downey, Laughing Alligator. 1979. 28 min.
Gary Hill, Primarily Speaking. 1978-1983. 20 min.

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Program V (2 hours, 39 minutes)

Nancy Holt, Revolve. 1977. 75 min. With Dennis Wheeler. Produced by Carlotta Schoolman and Michael Shamberg.

Ed Bowes, Better, Stronger. 1979. 59 min. With Karen Achenbach and Tom Bowes.

Joan Jonas, Double Lunar Dogs. 1984. 25 min. Produced with the Contemporary Arts Television Fund, through the WGBH New York Program and the Institute of Contemporary Art, Boston. Director of photography: Michael Oblowitz. With Jonas, Jill Kroesen, John Malloy, David Warilow, Spalding Gray.

MONDAYS: Program I.

TUESDAYS: Programs II and V.

THURSDAYS: Program I.

FRIDAYS: Programs III and IV.

SATURDAYS: Programs IV and V.

SUNDAYS: Programs II and III.

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