

PROJECTS: PETER CAMPUS

PROJECTS: PETER CAMPUS, the latest in the continuing Projects series exploring recent developments in contemporary art, will be on view in the first-floor galleries of The Museum of Modern Art from December 9 through January 18, 1976.

Consisting of a three-part installation of a new projected video environment, recent videotapes, and Polaroid photographs, the exhibition has been directed by Barbara London, Curatorial Assistant, Department of Prints and Illustrated Books. The works evidence Campus's desire to convey to the viewer a heightened and broadened self-awareness by means of an exploration of both formal and psychological issues. Indeed, Campus's sensibility manifests the influence of Manet, mannerist art, da Vinci and certain Egyptian, Chinese and pre-Colombian works.

In aen, the closed-circuit video installation, Campus brings the viewer up against a large, masklike, inverted self-image projected in black and white. This image is a disturbing self-portrait carefully controlled and exaggerated through lighting and camera placement. aen marks a recent development in Campus's work, away from a generalized concern with the body moving through particular environments to the confrontation of one's face under prescribed conditions, thus drawing the viewer deeper into the installation work. Barbara London notes: "Hardly a mirror-reflection, aen acts as an inwardly opening psychological door. On the wall this mask is both tactile and illusory and contains both formal and psychological elements. aen gives us two options -- either to explore our own image or observe someone else discovering the piece."

Four Sided Tape, East Ended Tape, Third Tape, and Six Fragments are short, color video pieces that were produced recently at Boston's Public Broadcasting

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Station, WGBH, during Campus's residence as Fellow at M.I.T.'s Center for Advanced Visual Studies. These lush, visual sequences are separate studies of superseding self-reflection; interpersonal confrontations revealed through the manipulation of image; and the effect of urban tensions upon relationships.

The Polaroid photographs included in the exhibition are simpler observations of image and shadow, yet like the video works were made with a camera which produces an image at the moment of creation.

A native of New York City, Peter Campus received a degree in experimental psychology from Ohio State in 1960 before attending the Film Institute of City College in New York. He made his first short film in 1966, his first videotape in 1970, and his first closed-circuit piece in 1971. His works have been widely exhibited in galleries and museums in the United States and abroad.

PROJECTS is a continuing series of exhibitions reporting on recent developments in art. The Museum of Modern Art gratefully acknowledges the support of its exhibition program by the New York State Council on the Arts. This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

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