

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART ENTRANCE at 18 W. 54

#39

FOR IMMEDIATE RELEASE

PRESS PREVIEW:

August 17, 2:00 p.m.
S.V.P. 708-9752

MoMA PRESENTS FIRST INTERNATIONAL
TOURING EXHIBITION OF VIDEOART

"Independent videomakers have now transcended their origins--television, film, theater, art, literature--to utilize the characteristics inherent to video. Today, most viewers are so accustomed to the vernacular of television that they easily accept artists' innovative uses of the video medium and relate directly to projects themselves."

So writes Barbara London, Director of the Video Program at The Museum of Modern Art, in her comments on THE SECOND LINK: VIEWPOINTS ON VIDEO IN THE EIGHTIES, the first international touring video exhibition, to be shown in the Museum's Video Gallery from August 18 through September 27, 1983. Taking its name from The Linked Ring, a society organized in London in 1892 to promote photography as an art form, THE SECOND LINK offers a far-reaching survey of video in the early 1980s, at the moment when the art form has come of age.

Organized by Lorne Falk, Curator of the Walter Phillips Gallery at The Banff Centre School of Fine Arts, THE SECOND LINK includes works by 30 artists from the United States, Canada, England, Belgium, the Netherlands, West Germany, and Poland. Six curators made the selections of videotapes: Barbara London of The Museum of Modern Art, Brian MacNevin of the Walter Phillips Gallery, Kathy Huffman of the Long Beach Museum of Art in California, Sandy Nairne of the Institute of Contemporary Arts in London, Dorine Mignot of the Stedelijk Museum in Amsterdam, and Peggy Gale, former director of A Space in Toronto. THE SECOND LINK will travel to each of the above institutions, with a second international tour planned for 1984-85. An anthology of essays, illustrated with color reproductions from the videotapes, will be published in September 1983 to accompany the show.

Each curator was responsible for making selections from a specific area. Sandy Nairne chose works by English artists; Dorine Mignot, works

more/

from continental Europe; Barbara London, the eastern half of the United States; Kathy Huffman, the western half; Peggy Gale, eastern Canada; Brian MacNevin, western Canada. Although the curators' division of labor was based on geography, certain differences of emphasis show up in the works each one chose. "Kathy Huffman chose works in which the artist is visible as a performer," Barbara London explains. "Peggy Gale showed a strong emphasis on narrative. And Sandy Nairne chose works by the youngest, least-known artists in the show, many of whom are just coming out of art schools in England."

Among the works to be displayed in THE SECOND LINK are Mary Lucier's Ohio to Giverny: Memory of Light, a justly celebrated pilgrimage from the artist's native landscape in rural Ohio to the landscape of Monet's France; Jane Veeder's Montana, a pilgrimage in the opposite direction, in which this Chicagoan has drawn video-computer images that were derived from a vacation in the American West; Gary Hill's Primarily Speaking, a rapid-fire combination of image processing and ironic, spoken monologue; Matthew Geller's Windfalls: or, New Thoughts on Thinking, a narrative in which several tales are recounted in tandem, along with a lecture-demonstration; and Tony Oursler's Grand Mal, a simple story about ordinary souls and their daily struggles, presented in a cartoonlike setting.

The Museum of Modern Art's 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

July 1983

* * * * *
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.

* * * * *

THE SECOND LINK: VIEWPOINTS ON VIDEO IN THE EIGHTIES

Mondays:

11:00 - 2:00 John Watt, Industrial Track (1981-82), 42 min.
2:00 - 5:30 Joelle de la Casinière, Grimoire Magnetique (1982),
26 min.

Tuesdays:

11:00 - 2:00 John Scarlett-Davis, A - Z (1982), 46 min.
2:00 - 5:30 Bill Viola, Reasons for Knocking at an Empty House
(1983), 10 min.
Jane Veeder, Montana (1982), 3 min.
Eric Metcalfe/Dana Atchley, Crime Time Comix Presents
Steel and Flesh (1980), 12 min.
Memory of Your Nose, My Surprise (1982), 4 min.
Mary Lucier, Ohio to Giverny: Memory of Light (1983),
18 min.
Tony Labat, Ñ (enn-yay) (1982), 15 min.
Steve Hawley/Tony Steyger, Drawing Conclusions - The
Science Mix (1982), 7 min.
General Idea, Cornucopia (1982), 10 min.
James Byrne, Swan Song (1982), 13 min.
Ian Bourn, The End of the World (1982), 7 min.
Max Almy, Leaving the 20th Century (1982), 10 min.

Thursdays:

11:00 - 2:00 Lisa Steele, Some Call It Bad Luck (1982), 50 min.
2:00 - 5:30 John Sturgeon, Spine/Time (1982), 20 min.
Peter Struycken, Shift 31 (1982), 21 min.
Ed Slopek, Don't Look At This Videotape (1983), 20 min.
Tony Oursler, Grand Mal (1981), 23 min.
Tina Keane, Bedtime Story (1982), 20 min.
Gary Hill, Primarily Speaking (1981-83), 20 min.
Marina Abramovic/Ulay, City of Angels (1983), 20 min.
5:30 - 8:30 Marion Barling, Wallflower Order (1982), 59 min.

Fridays:

11:00 - 2:00 Norman Cohn, In My End Is My Beginning. Part Two:
Lucy Brown (1982), 39 min.
2:00 - 5:30 Matthew Geller, Windfalls: or, New Thoughts on Thinking
(1982), 20 min.
Vera Frenkel, ...And Now, the Truth (A Parenthesis)
(1980), 30 min.
Klaus vom Bruch, Das Propellorband (1979), 30 min.
Gabor Body, Der Damon in Berlin (1982), 30 min.

Saturdays:

11:00 - 5:30 Helen Doyle, Les Mots/Maux du Silence (1983), 60 min.

Sundays:

11:00 - 5:30 Ian Murray, Come On--Touch It: Study #4 for 'Personality
Inventory (1983), 29 min.

Each program plays continuously through the scheduled period.