

The Museum of Modern Art

For Immediate Release
April 1986

PROJECTS: JUDITH BARRY

May 2 - June 3, 1986

The Museum of Modern Art continues its series of PROJECTS exhibitions devoted to contemporary art with a mixed-media work by New York-based artist Judith Barry. Organized by Barbara London, assistant curator, Video, Department of Film, the exhibition presents the premiere of Echo, a slide, Super-8/video, and audio installation. The work will be on view in the Garden Hall Gallery from May 2 to June 3, 1986.

The installation consists of an eleven-by-nineteen-foot screen, both sides of which are filled with slowly dissolving slides depicting coldly luxurious public spaces and equally sterile private settings. At the same time one-minute Super-8 film loops, projected in window-like areas on both sides of the screen, show various male professionals surrounded by mirrors and glass and observing their reflections. These film sequences provide a cryptic narrative subtext to the cinematically scaled slides that frame them. The younger men are shown gazing appraisingly at themselves, while the older ones appear to be trapped by their own images. The sound component, a nonverbal mix of ambient urban noise and music, increases the sense of alienation prompted by the visual images.

Barry has based her work on the Greek myth of the nymph Echo, whose unrequited love for Narcissus caused her to pine away until nothing but her voice remained. As London writes in her brochure essay, "In Barry's contemporary, urban treatment of the story, Narcissus is replaced by the

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archetypal successful businessman and Echo by those who remain outside the corporate world."

Judith Barry received a B.S. degree in architecture from the University of Florida in 1972 and continued graduate studies at the San Francisco Art Institute and the University of California at Berkeley from 1975 to 1978. Barry's concerns with architecture have evolved from her earliest performances in San Francisco during the seventies to her videotapes and her first multi-media installation, entitled In the Shadow of the City...vamp r y..., which premiered at Artists Space in 1985. Her video, film, and performance projects have been shown in numerous exhibitions, festivals, and screenings in this country and abroad. Most recently these have included The Loss of History/The Art of Memory, The New Museum of Contemporary Art, New York (1985); A Passage Repeated, the Long Beach Museum of Art, California (1985); and Space Invaders, the Apollo Huis Gallery, Eindhoven, The Netherlands (1984).

Directed by Linda Shearer, curator in the Department of Painting and Sculpture, the PROJECTS series enables the Museum to present new work, mostly by younger or less established artists in individual and group exhibitions, with a flexibility and timeliness that is not possible with larger presentations. The program is based on the previous one which ran from 1971 to 1982 and featured the work of such artists as Chuck Close, Barry Flanagan, Shigeo Kubota, Mary Miss, and Keith Sonnier relatively early in their careers. The revival of this series is an important part of the Museum's contemporary exhibitions program, intending to present the public with a broad view of current explorations and new directions in the visual arts.

Curatorial staff from all Museum departments are participating in the selection and organization of the PROJECTS series, making possible the

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presentation of a wide range of new work. Each exhibition will be nearly six weeks in duration, totalling approximately six a year, and will be accompanied by a brochure. The inaugural exhibition, PROJECTS: WIN KNOWLTON, was seen earlier this spring. The next exhibition, scheduled for fall 1986, will be PROJECTS: JUSTEN LADDA, an installation organized by Wendy Weitman, assistant curator, Department of Prints and Illustrated Books.

Highlighting the Museum's work in preserving and restoring films, SAVED! PRESERVED AND RESTORED FILMS * * * THE COLLECTION begins at The Museum of Modern Art on Friday, May 23, 1986. A newly-reconstructed, tinted copy of D. W. Griffith's Way Down East (1920), starring Lillian Gish, will be screened at 3:00 p.m. A long version of Lewis Milestone's early sound anti-war drama, All Quiet on the Western Front (1930), will be screened at 8:30 p.m.

Part One of the exhibition continues through June 25 (complete schedule attached). Part Two, which includes the newly-restored Raoul Walsh western The Big Trail (1930), starring John Wayne, will run from August 17 through September 12.

SAVED! marks the Department of Film's leading role in the preservation of films and highlights the wide range of films in its international collection. This includes feature films of various genres, such as the western, the gangster film, and the film noir, as well as documentaries, animation, and avant-garde works.

Beginning in the early fifties, when a durable acetate stock was introduced into the commercial marketplace, the Museum's Film Library began to preserve the films it had acquired since its founding in 1935. Since the sixties, The National Endowment for the Arts, the New York State Council on the Arts, and numerous private and corporate donors have provided funds for preservation. This support aids in generating the best quality negatives and master materials and superior quality 35mm projection prints, some struck especially for this exhibition.

Part One of SAVED! also includes a restored color print of Nothing

No. 29 (1937), generated from the Technicolor originals; two rare dance musicals, Folies Bergère de Paris (1935) and The Whirl of Life (1914), the latter starring

For further information or photographic materials, contact Jeanne Collins or Jessica Schwartz, Department of Public Information 212/708-9750.