

The Museum of Modern Art

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SELECTIONS FROM THE VIDEO STUDY COLLECTION: 1968-87

June 25 - September 15, 1987

Surveying recent and early innovative videotapes, SELECTIONS FROM THE VIDEO STUDY COLLECTION: 1968-87 opens at The Museum of Modern Art on Thursday, June 25. The exhibition includes experimental, performance, and documentary works by more than forty artists from nine countries.

Among the experimental videomakers in this program are Michael Klier, Ian Breakwell, Woody and Steina Vasulka, and the performance and multimedia collective Ant Farm. In the 1983 Der Riese (The Giant), Mr. Klier uses surveillance cameras installed in various urban locations to capture a chillingly dehumanized vision of postmodern times. The British artist Mr. Breakwell provides social commentary and personal insight in his Continuous Diary (1984), revealing the absurdity, sadness, and wonder of urban life. In Media Burn (1975) the San Francisco-based Ant Farm parodies television's coverage of political events and one-way communication. The Vasulkas, who are based in Santa Fe, wittily apply electronic technology to a desert landscape in their 1981 In Search of a Castle.

The performance videos in the exhibition include Joan Jonas's Vertical Roll (1974), Joseph Beuys's I Like Amerika, Amerika Likes Me (1977), James Byrne's One Way (1979), and Klaus vom Bruch's Der Westen lebt (1983). In the seminal Vertical Roll, Ms. Jonas explores an intrinsic element of the television image--the vertical roll caused by a desynchronization of the electronic signal between camera and monitor.

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