

NEW GALLERIES DEVOTED TO FILM AND MEDIA IN THE RENOVATED AND EXPANDED MUSEUM OF MODERN ART SHOWCASE MOVING-IMAGE WORKS

Film and Video Works by Andy Warhol, Eve Sussman, and Li Yongbin among those in Inaugural Exhibition

A First Look

The Yoshiko and Akio Morita Gallery, second floor
November 20, 2004–February 2005

NEW YORK, November 15, 2004—With the opening of The Yoshiko and Akio Morita Gallery, The Museum of Modern Art for the first time will have a dedicated nontheatrical gallery space designed exclusively for the exhibition of moving-image and sound works. The Museum will present primarily recent works from the 1970s to the present in this new gallery, and earlier work will be shown in selected presentations. *A First Look*, the inaugural exhibition that runs into February 2005, includes film and video works from the collection by Andy Warhol and contemporary artists Heike Baranowsky, Rodney Graham, Li Yongbin, and Eve Sussman. The exhibition was organized by the curatorial staff of the Department of Film and Media, The Museum of Modern Art.

A First Look gives an indication of the range and depth of the Museum's collection of experimental moving-image works, several of which were acquired over the past year and all date from the 1960s to the present. Works will be screened simultaneously on monitors or projected onto walls and screens.

Dennis Hopper and Jane Holzer were among the many habitués of Andy Warhol's Factory, where he filmed nearly 500 screen tests, and they feature in a selection of Warhol's *Screen Tests* (1964–66). Heike Baranowsky plays with elements of shape, color, and texture in *Grass* (2001), a four-and-a-half-minute loop of a field of grass swaying in the breeze projected onto a freestanding Plexiglas surface. Rodney Graham's *Vexation Island* (1997) is part of his trilogy of looped films that seductively play with and abandon Hollywood genres.

Several recent acquisitions are included in this exhibition, such as Eve Sussman's *89 Seconds at Alcázar* (2004), a sumptuously choreographed tableau of an extended moment of Diego Velázquez's painting *Las Meninas* (1656), in which King Philip may or may not "interrupt" a family portrait. Li Yongbin's *Face 7* (2000) is a mysterious, elliptical portrait of a child. Moving-image works from the collection will also be integrated into spaces throughout the Museum. Hollis Frampton's *Lemon* (1969), which will be projected on a wall just outside the media gallery, departs not only from the conventions of sound-speed motion pictures, but also from traditional still-lives and portraits. Gary Hill's *Inasmuch as It Is Always Already Taking Place* (1990) has the mesmerizing quality of a memento mori, a still life in which images of body parts

are displayed on television tubes and arranged like a living being on a recessed shelf.

“We are delighted to have this opportunity, thanks to the generosity of the Yoshiko and Akio Morita family and Sony, to exhibit contemporary work by artists in pursuit of new directions in media,” says Mary Lea Bandy, The Celeste Bartos Chief Curator of Film and Media, The Museum of Modern Art. “The gallery is an experimental space offering varied approaches to the presentation of our growing collection of new media, including film, video, and photography. During the first year it will remain primarily an open space to permit multiple projections of work from the 1970s to the present. Subsequently, the gallery will be reconfigured for particular projects and installations.”

The Museum’s commitment to the exhibition of moving-image works in nontheatrical gallery settings began in 1968 with video and computer-based works in the *Machine as Seen at the End of the Mechanical Age* exhibition. In 1970, the *Information Show* introduced a dynamic group of experimental films and videos by more than 70 artists and groups active internationally. More recently, in MoMA QNS, walls in the lobby played host to a variety of video installations. In a gallery setting at MoMA QNS, Andy Warhol’s *Screen Tests* (2003) were displayed on plasma screens and on canvas framed and mounted on the wall like paintings, presented as an experiment in portraiture.

In designing the new building, architect Yoshio Taniguchi located the Morita Gallery on the second floor, adjacent to the contemporary gallery, so that works in both spaces could complement, contrast, and create a dialogue between the moving-image work and other installed works. The flexibility of the Morita Gallery allows curators to experiment programmatically and with new technologies, as well as utilize the parameters of the space itself. With a carpeted floor and acoustically treated ceiling, the 1,600-square-foot gallery is lit by Sony digital projectors that show images on the gallery’s walls treated with a particular paint known as Screen Goo, or onto screens of fabric or other surfaces. A grid suspended from the ceiling allows for mobility of projection equipment. Exhibitions in the Morita Gallery will rotate approximately four times a year.

Audiovisual equipment and technology in The Yoshiko and Akio Morita Gallery is generously provided by Sony Corporation of America.

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A First Look
The Yoshiko and Akio Morita Gallery

Li Yongbin, Chinese, born 1963
Face 7 (2000)
DVD, color, sound, 62 minutes
Gift of Sylvia de Cuevas, 2003

Eve Sussman, American, born 1961
89 Seconds at Alcázar (2004)
HD CAM video, color, sound, 12-minute loop
Fund for the Twenty-First Century, 2004

Andy Warhol, American, 1928–1987
Screen Tests (1964–66)
16 mm film transferred to DVD at sixteen frames per second, black and white, silent,
c. 4:30 minutes per test
Original film elements Gift of The Andy Warhol Foundation for the Visual Arts, restored by the
Department of Film and Media, The Museum of Modern Art

Rodney Graham, Canadian, born 1949
Vexation Island (1997)
35 mm film transferred to DVD, color, sound, 9-minute loop
Collection Pamela and Richard Kramlich

Heike Baranowsky, German, born 1967
Gras (2001)
One-channel video projection on freestanding screen, color, silent, 4:30-minute loop
Fractional and promised gift of David Teiger, 2004

Zhang Peili, Chinese, born 1957
Eating (1997)
Three-channel video installation: three DVDs, three stacked 25-inch monitors, color, sound,
27 minutes
Gift of The Junior Associates of The Museum of Modern Art

The following media works will be screened at various other locations in the Museum

Hollis Frampton, American, 1936–1984
Lemon (1969)
16 mm film transferred to DVD, color, silent, 8 minutes
Deposited by Marion Faller with the Circulating Film and Video Library, 1988

Gary Hill, American, born 1951
Inasmuch as It Is Always Already Taking Place (1990)
Sixteen-channel video/sound installation: sixteen modified monitors recessed in a wall 42"
(106.7 cm) from the floor; overall: 16 x 53 3/4 x 68" (40.6 x 136.5 x 172.7 cm)
Gift of Agnes Gund, Marcia Riklis, Barbara Wise, and Margot Ernst, and purchase, 1997

Joan Jonas, American, born 1936
Songdelay (1973)
16 mm film transferred to DVD, black-and-white, sound, 18:35 minutes.
Gift of Barbara Wise, 2004