

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 7

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Six black-and-white works made with the lightweight, battery operated portapak video camera comprise PROJECTS: VIDEO VII, The Museum of Modern Art's latest in its series examining developments in this medium. The current program, selected by Barbara London, Curatorial Assistant, Prints and Illustrated Books, will be on view daily in the Auditorium Gallery from 2:00 to 5:15 p.m. through April 18.

Although the portapak camera has been used by network television for on-the-scene investigative reporting, its low cost and simplicity of operation have made it attractive to many artists and independent video journalists. It also has several other technical advantages: material can be seen on a television set monitor during the shooting; image and sound can be recorded simultaneously; and the tape can be replayed and viewed instantly.

As the current program illustrates, the portapak is useful both in documenting public activities and focusing on intimate situations. Examples of the latter are William Leavitt's Four Vignettes which combines sensual elegance with mundane activities, and Jaime Davidovitch's 3 Mercer Street, a silent exploration of an empty store-front room which evokes both humor and suspense. In The New Embodied Sign Language of a Sex According to the Laws of Anatomy, Geometry, and Kinetics, Friederike Pezold focuses the camera on herself, creating from various parts of her body stark, high-contrast images which are often abstract or playfully ambiguous.

PROJECTS VIDEO VII
SPECIAL PRESS SCREENING
Wednesday, February 25 at 2:00 P.M.
Entrance at 21 West 53 Street
All tapes in the current program will be shown

(more)

Andy Mann used the portapak to record his spontaneous interactions with people on the street in the tapes entitled Irving and St. Anthony of Padua Parade. Paul Gotwald's Bicycle Messenger, through brief interviews, shows the position of such messengers in the hierarchy of New York City traffic. Barton Friedman's 34 minute tape, On the God Damn Lock-In, is about a theater performance presented by a group of actors, musicians, and writers for the inmates of Sing-Sing prison last year.

PROJECTS is supported by a grant from the National Endowment for the Arts. The Museum of Modern Art gratefully acknowledges the support of its exhibition program by the New York State Council on the Arts.

The program follows:

PROGRAM I Monday, February; Sunday, March

Friederike Pezold. Austrian, born 1945. The New Embodied Sign Language of a Sex According to the Laws of Anatomy, Geometry, and Kinetics, No. 1 - 6. 1973 - 75. 60 minutes.

PROGRAM II Tuesday, February; Friday, March

William Leavitt. American, born 1941. Four Vignettes. 1973. 15 minutes.

PROGRAM III Thursday, February; Monday, March

Barton Friedman, American. On the God-Damn Lock-In. 1975. 34 minutes.

PROGRAM IV Friday, February; Saturday, March

Andy Mann. American, born 1947, Irving. 1976. 2 minutes. St. Anthony of Padua Parade. 1975. 15 minutes.

PROGRAM V Saturday, February; Tuesday March

Jaime Davidovich. American, born Buenos Aires, Argentina, 1931, 3 Mercer Street. 1975. 25 minutes.

PROGRAM VI Sunday, February; Thursday, March

Paul Gotwald. American born 1950. Bicycle Messenger. 1975. 20 minutes.

All tapes are lent by the artists.

 Additional press information available from Michael Boodro, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7504; 7501.
