

The Museum of Modern Art Department of Film

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FOR IMMEDIATE RELEASE

VIDEO DOCUMENTARIES SERIES CONTINUES AT MoMA WITH SIX NEW WORKS

Six new video documentaries--all of them highly personal statements on the problems and possibilities of life in America--will be shown at The Museum of Modern Art from April 22 through May 24 as RECENT DOCUMENTARIES: PART TWO. Part One of this program, which was shown from March 11 through April 12, presented videotapes on a wide range of social and political issues. Part Two will continue this survey of current documentaries with works on the environment, the family, and the nuclear arms race.

In the Nuclear Shadow, by Erik Thiermann and Vivienne Verdon-Rose, shows us the arms race in a startling new perspective, through the eyes of children. The children--who range in age from 3 to 16--reveal a surprising depth of knowledge about nuclear issues as they discuss their fears, hopes, and expectations.

In No Immediate Danger, by Gerald Saldo and Joan Engel, the artists went to Ms. Engel's home town of Strabane, Pennsylvania, to record the residents' reactions to the discovery of hazardous wastes. Strabane had been a major center for radium processing since 1911; public concern about radioactive waste became widespread in 1977, and the videomakers sought to show the reasons for that concern and its effects on a small, traditional community. Love Canal, by Lyn Corcoran, presents a similar but better-known story, the uncovering of the hazardous waste dump near Buffalo, New York, and the community's long struggle to document the dump's effects and take legal action.

A different, and more hopeful, look at the environment is presented in The Moral Equivalent, by Ideas in Motion (Jim Mayer, Lynn Adler, and John Roger). With the assistance of historian Page Smith, the videomakers document the U.S. Park Department's efforts to train young men and women as trail-builders in the Sierras, in an attempt to revive a program first carried out during the Depression.

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The American Trap, by Michael Marton, takes the viewer to the woods and wetlands of upstate New York, where two men and a woman have taken up the challenge of fur-trapping and hunting. Shot against a backdrop of changing landscapes over the course of nearly two years, the production reveals a side of American life that is fast disappearing.

Finally, in the most personal of the videotapes, Skip Sweeney offers a warm and funny look at his own family--and the conflicts of Depression-era parents with Sixties-era children--in My Father Sold Studebakers. The tape gives us a close-up view of a big, ethnic family and a strong-willed man who considered himself to be the boss in his own home. It also proves that a young artist and radical, given a haircut and the right car, isn't all that different from his father.

The Museum of Modern Art's Video Program is directed by Barbara London, Assistant Curator in The Department of Film. Video programs are made possible by funding from the National Endowment for the Arts and the New York State Council on the Arts.

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SCHEDULE

Love Canal. 1982. Lyn Corcoran. 30 min. Mondays.

No Immediate Danger. 1982. Gerald Saldo and Joan Engel. 30 min. Tuesdays.

The American Trap. 1982. Michael Marton. 29 min. Thursdays.

The Moral Equivalent. 1982. Ideas in Motion (Lynn Adler, Jim Mayer, John Roger). 30 min. Fridays.

In the Nuclear Shadow. 1982. Erik Thiermann and Vivienne Verdon-Rose. 25 min. Saturdays.

My Father Sold Studebakers. 1982. Skip Sweeney. 30 min. Sundays.

Tapes are shown continually on the day scheduled in the Video Gallery, Second Floor, West Wing.

For further information, the public may call (212) 708-9400.

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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.
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