

The Museum of Modern Art Department of Film

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ENTRANCE at 18 W. 54
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NEW VIDEO NARRATIVES TO BE SHOWN AT MOMA

Six recent videotapes, selected for the ways they reveal video's possibilities as a story-telling medium, will be on display in The Museum of Modern Art's Video Gallery from May 26 through June 30 as NEW NARRATIVE. The artists represented in the exhibition either develop entirely fictional works or else use documentary materials to tell a story rather than simply to report. In either case, the works richly illustrate the continuing vitality of the non-abstract side of videoart.

Leading off the exhibition is Split by Ardele Lister, a video portrait of a runaway teenage girl in western Canada. The girl--a mercurial and highly engaging performer--tells the story of her break with her family and her adventures as a runaway; a gritty urban landscape provides the background for the tale. Another video portrait --In My End Is My Beginning: Joseph Verge--takes the viewer to a home for the aged on Prince Edward Island, where a still-lively man is trying, despite the failure of some of his powers, to learn to read again. The videomaker, Norman Cohn, presents his subject--one of a series of such portraits--in a direct manner, with a strong feeling of real-time narration.

Tomiyo Sasaki is a videomaker who uses dramatic, sometimes relentless, editing to get to the essence of the people and situations she portrays. In Sunday/4 P.M., she reconstructs the events of an afternoon of bullfighting in Mexico City. She offers no commentary; her viewpoint comes through strictly by means of her visual style. In contrast, Janet Densmore takes a clearly articulated position toward her material in The Algiers Incidents, the story of the murder of a New Orleans policeman and the way the man's colleagues took revenge by killing members of the black community. Ms. Densmore knew the Legal Aid lawyer who represented the victims' families, and through her she became deeply involved in the case.

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Why I Got Into TV, and Other Stories by Ilene Segalove jams six highly personal tales into just ten minutes of video. Among the subjects--besides Ms. Segalove's beginnings in videoart--are Dragnet and the thrill of remote control. Finally, in Anne Ramsden's Manufactured Romance, Part One: Chance for Love, a woman kills time with a friend while waiting for a blind date, whom she contacted through a newspaper's personal ads. The heroine of the story writes paperback romances; Ms. Ramsden turns her half-hour wait into a playful commentary on the conventions of soap opera.

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.

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

May 1983

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SCHEDULE

- Tomiyo Sasaki, Sunday/4 P.M. 1983. 60 minutes. Mondays.
- Anne Ramsden, Manufactured Romance, Part One: Chance for Love. 1982. 28 minutes. Tuesdays.
- Janet Densmore, The Algiers Incidents. 1982. 30 minutes. Thursdays.
- Ilene Segalove, Why I Got Into TV, and Other Stories. 1983. 10 minutes. Fridays.
- Ardele Lister, Split. 1981. 21 minutes. Saturdays.
- Norman Cohn, In My End Is My Beginning: Joseph Verge. 1982. 38 minutes. Sundays.

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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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