

The Museum of Modern Art

For Immediate Release
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RECENT SCOTTISH VIDEO WORKS AT MoMA MARCH 20 - APRIL 22

Commentary on art, politics, and the mass media dominates the video exhibition MADE IN SCOTLAND, which opens at The Museum of Modern Art on Thursday, March 20. The eight new works, produced by artists in Dundee, Edinburgh, and Perth, reflect the range and diversity of video art in Scotland. Some works have a conventional narrative structure, while most eschew the norm for more formal and disjunctive effects. The exhibition will be on view in the ground floor Video Gallery.

Tony Judge's Sardonic Hearts, Euphoric Voices (1986) treats the conflict between individuality and social institutions, which is literalized by the character's shifts from nakedness to traditional trappings.

Faction (1986), a video work by Pictorial Heroes (Doug Aubrey and Alan Robertson), exposes the media's treatment of political activism through repetition and split-screen effects.

Stephen Partridge's One Thousand and One Boys' Games (1984) is based on a poem/performance by the painter John Yeadon. Yeadon's computer-generated drawings combine with Partridge's animation and digital effects to render the multiple sensations felt by a young man coming to terms with his homosexual feelings.

Dialog between the media and the public and between man and nature emerges from Alister McDonald's Video Dialectic (1986), which deploys voice-over and video mixes for its effects.

Ian Haddow's Points of View (1985) uses one actor to play four different characters. Each responds differently to an event that threatens the nature of his lifestyle. This irreverent and humorous piece treats serious issues of human behavior.

Autogenous Monomania (1985), a work by Joj Goslan and Cammy Galt, exposes the insularity of art education. The video artists comment on traditional teaching methods through a montage of three progressive art classes and the traditional students that populate them.

A satire of television cooking shows, noted playwright Tom McGrath's Ken Noo's Guide Tae Glesca Cookery (1985), offers a working class host with upper class aspirations and a reference to Claude Lévi-Strauss's The Raw and the Cooked.

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Another strongly political work, Words to That Effect (1985), by Richard Gardner, juxtaposes reenactments and captions in order to study the subjectivity of recorded time. The authoritative voice of the law is one of the major issues in this piece, which contains reenactments of police brutality.

MADE IN SCOTLAND has been organized for the Museum by Barbara London, assistant curator of video in the Department of Film. Ian Haddow selected the works in the program. The exhibition originated at the Transmission Gallery in Glasgow and will travel to eleven other American and Canadian cities, including Minneapolis (Walker Art Center), Montreal (Articule), and Iowa City (University of Iowa).

The exhibition received funding from the British Council. The Museum's Video Program is supported in part with public funds from the New York State Council on the Arts, the National Endowment for the Arts, and the Sony Corporation of America.

Videotapes in exhibition

(12:00 - 5:00 p.m. daily, 12:00 - 8:00 p.m. Thursdays; Museum closed Wednesdays)

1. Sardonic Hearts, Euphoric Voices. 1986. Tony Judge. 4 min.
2. Faction. 1986. Pictorial Heroes (Doug Aubrey and Alan Robertson). 5 min.
3. One Thousand and One Boys' Games. 1984. Stephen Partridge. 7 min.
4. Video Dialectic. 1986. Alister McDonald. 4 min.
5. Points of View. 1985. Ian Haddow. 11 min.
6. Autogenous Monomania. 1985. Joj Goslan and Cammy Galt. 7 min.
7. Ken Noo's Guide Tae Glesca Cookery. 1985. Tom McGrath. 8 min.
8. Words to That Effect. 1985. Richard Gardner. 8 min.

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