

The Museum of Modern Art

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FACT SHEET

- EXHIBITION** **VIDEO SPACES: EIGHT INSTALLATIONS**
- DATES** June 21 - September 12, 1995
- ORGANIZATION** Barbara London, Associate Curator, Department of Film and Video,
The Museum of Modern Art
- CONTENT** Video installations grew out of the experimentation of the late 1960s, when the portable video camera first appeared. As boundaries between various disciplines began to disappear, video merged with such fields as architecture, sculpture, and performance, creating a dynamic new art form. **VIDEO SPACES: EIGHT INSTALLATIONS** features recent work by a group of internationally acclaimed artists who have been working with this form for many years.
- "Video installations envelop the viewer," writes Ms. London. "As finely tuned environments, they create an opportunity to enter and discover the world of the artist." Artists whose works are represented in the exhibition are Judith Barry (New York, b. 1954) and Brad Miskell (New York, b. 1957); Stan Douglas (Vancouver, b. 1960); Teiji Furuhashi (Kyoto, b. 1960); Gary Hill (Seattle, b. 1951); Chris Marker (Paris, b. 1921); Marcel Odenbach (Cologne, b. 1953); Tony Oursler (New York, b. 1957); and Bill Viola (Long Beach, California, b. 1951).
- Highlights of the exhibition include Hill's *Inasmuch as It Is Always Already Taking Place* (1990), which resembles a timeless still life composed of lifelike body parts; Odenbach's *Make a Fist in the Pocket* (1994), which conflates the revolutionary idealism of the 1960s with "conventionally" exotic images of Thailand; Oursler's *System for Dramatic Feedback* (1994), where viewers interact with rag dolls that are given new life by video; and Viola's *Slowly Turning Narrative* (1992), where the distinction between outside appearance and inner reality has dissolved. Also on view are Barry and Miskell's *HardCell* (1994), Douglas' *Evening* (1994), Furuhashi's *Lovers* (1994), and Marker's *Silent Movie* (1995).
- PUBLICATION** **Video Spaces: Eight Installations**, by Barbara London, with an introduction by Samuel Delany. 80 pages. 41 color photographs, 35 black-and-white illustrations. Published by The Museum of Modern Art. Paperbound (\$22.50); distributed in the United States and Canada by Harry N. Abrams, Inc., New York, and outside the U.S. and Canada by Thames and Hudson, London; available in The MoMA Book Store.

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