

1989 WHITNEY BIENNIAL VIDEO EXHIBITION

The American Federation of Arts Film/Video Program

The 1989 Whitney Biennial film and video selections offer dramatic evidence of the media arts' vital position in contemporary American culture. Driven by neither the art marketplace nor the commercial television and motion picture industries, these works articulate aesthetic, theoretical, and ideological propositions crucial to our modernist and postmodernist concepts of representation and interpretation.

This year's Biennial presents short and feature-length films within the genres of narrative, documentary, animation, and the avant-garde. Such independent cinema—personal, poetic, and oppositional—continues a rich vanguard tradition begun nearly one hundred years ago when the first moving images were recorded on celluloid.

The program of films is complemented by single-channel videotapes—documentary, narrative, and abstract image-processed works—which deal with issues related to film and the other arts yet are uniquely determined by the electronic medium and its conduits of distribution and exhibition. Such works continue a practice that dates to the early 1960s, when artists first appropriated the technology of television within a culture that was reexamining the material basis and definitions of art and art making. Created for the television set, video art posits a radical alternative to broadcast television and proposes to build a sophisticated video culture for the late twentieth century.

The 1989 Biennial has as one of its subtexts the growing dialogue between film and video

generated by the increasingly active movement of artists between the two media. Equally significant is the impact on these historically distinct forms of the changing technologies of information processing and communication. Moreover, the selection seeks to acknowledge the multiplicity of cultures which informs recent developments in American independent film and video art. The privileging of traditional art forms is being challenged today as art is introduced into the public sphere through the media of our time. The challenge of this and future biennials is to chart and interpret these changes within an expanding media culture.

John G. Hanhardt
Curator, Film and Video
Whitney Museum of American Art

PROGRAM 1 (89 minutes)

Born to be Sold: Martha Rosler Reads the Strange Case of Baby S M

Martha Rosler
1988, 35 min., color

Production Notes: Fast Food for Thought

Jason Simon
1987, 28 min., color

Out of the Mouth of Babes

Sherry Millner and Ernest Larsen
1987, 26 min., color

PROGRAM 2 (57 minutes)

Blues for Piggy

John Arvanites
1987, 12 min., color

India Time

Ken Feingold
1987, 45 min., color

PROGRAM 3 (69 minutes)

Motorist

Chip Lord
1989, 69 min., color

PROGRAM 4 (57 minutes)

Ritual Clowns

Victor Masayesva, Jr.
1988, 18 min., color

Lilith

Steina Vasulka
1987, 9 min., color

Living with the Living Theater

Nam June Paik with Betsy Connors and Paul Garrin
1988, 30 min., color

PROGRAM 5 (96 minutes)

Inside Life Outside

Sachiko Hamada and Scott Sinkler
1988, 57 min., color

Belchite-South Bronx: A Trans-Historical, Trans-Cultural Landscape

Francisco Torres
1987, 39 min., color

PROGRAM 6 (81 minutes)

Art of Memory

Woody Vasulka
1987, 37 min., color

Incidence of Catastrophe

Gary Hill
1988, 44 min., color

PROGRAM 7 (76 minutes)

Joyride™

Tony Oursler and Constance DeJong
1988, 17 min., color

Hitchcock Trilogy: Vertigo, Psycho, Top Gun

Rea Tajiri
1987, 15 min., color

Under a Malicious Sky

Hans Breder
1988, 10 min., color

Peggy and Fred in Kansas

Leslie Thornton
1987, 11 min., color

Peggy and Fred and Pete

Leslie Thornton
1988, 23 min., color

All videotapes are 1/4" NTSC U-matic videocassettes.