

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

"Video and the Computer"

November 2 - December 31, 1989

Today's integration of video and computer technologies offers the most flexible means to date of making images electronically. To constantly regenerate images, the electronic arts mix computer processes with video and film, stills, sound, graphics, and text. These electronic "visualizations" systems, developed over the last thirty years, have been revolutionized by personal and mainframe computers. Computerized "image processing" systems are applied to a wide range of corporate, military, artistic, and personal uses. These tools are especially helpful in the planning stages, as a means of getting a glimpse of the conceptual goals. Such "sketches" save considerable time and expense during the final phases of production.

Technically, equipment has become easier to use and software is more readily available. Artists have become more adept at utilizing these new technologies to suit their expressive intent, combining images in ways never possible before. Materials from different sources can be compared, changed, and combined quickly, and areas within an image can be adjusted independently to eliminate anything that might reveal their separate origins. For Dance of Darkness, Edin Velez developed a seamless editing style, combining as many as five sources simultaneously and inconspicuously within one frame. MICA-TV structured found images, sound, and music around a continuous series of vertical camera "pans" in Vertical Landscape.

Ralph Hocking's Nude Narrative and Sara Hornbacher's Precession of the Simulacra: Zero and the One use pixel-based graphics systems. These systems are a means of developing two-dimensional images, often with a personal computer, by methods that resemble the artists' use of paint and brush. It is possible to rearrange images, as Dara Birnbaum does in MTV: Artbreak, to combine footage of early cartoon animation with her own drawings.

The videotapes on view here, produced over the last three years, were made with personal computers, automated computerized cameras, and sophisticated computer-editing techniques. It is the artists' familiarity with these tools of modern technology that enhance their ability to meaningfully address historical, ecological, and cross-cultural issues, challenging our perceptions and points-of-view.

The Museum's Video Program is made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts and is supported by the Sony Corporation of America.

Schedule

Program I (One hour and 40 minutes)

Tony Cokes, Black Celebration. 1988. 17 minutes
Woody Vasulka, Art of Memory: The Legend. 1987. 36 minutes
Ileana Montalvo, A La Vueltecita. 1986. 17 minutes
Shalom Gorewitz, After the Storm. 1988. 9:53 minutes
Ayoka Chenzira, Zajota and the Boogie Spirit. 1989. 18 minutes

Program II (One hour and 30 minutes)

MICA-TV: Carole Ann Klonarides and Michael Owen, Cascade: Vertical Landscapes.
1988. 6:30 minutes. A collaboration with Dike Blair and Dan Graham. Music by
Christian Marclay.
Nam June Paik with Betsy Connors and Paul Garrin, Living with the Living Theater.
1989. 28:30 minutes.
Edin Velez, Dance of Darkness. 1989. 55 minutes

Program III (43 minutes)

Victor Masayesva, Ritual Clowns. 1988. 18 minutes. Animators: Jill Kroesen
and Sara Selgren
Dara Birnbaum, MTV:Artbreak. 1987. :30 seconds
Peter Callas, Neo-Geo: An American Purchase. 1989. 9:17 minutes
John Greyson, The Ads Epidemic. 1987. 4 minutes
Ralph Hocking, Nude Narrative. 1986. 6 minutes
Sara Hornbacher, Precession of the Simulacra: Zero and the One. 1988. 5:30 minutes

	Monday	Tuesday	Thursday	Friday	Saturday	Sunday
12:00	I	II	III	I	II	III
2:00	II	III	I	II	III	I
4:00	III	I	II	III	I	II
6:00			III			