

MoMA PRESENTS SCREENINGS OF VIDEO ART AND INTERVIEWS WITH WOMEN ARTISTS FROM THE ARCHIVE OF THE VIDEO DATA BANK

Video Art Works by Laurie Anderson, Miranda July, and Yvonne Rainer and Interviews With Artists Such As Louise Bourgeois and Lee Krasner Are Presented

FEEDBACK: THE VIDEO DATA BANK, VIDEO ART, AND ARTIST INTERVIEWS

May 17–31, 2007

The Roy and Niuta Titus Theaters

NEW YORK, January 9, 2007— The Museum of Modern Art presents ***Feedback: The Video Data Bank, Video Art, and Artist Interviews***, an exhibition of video art and interviews with female visual and moving-image artists drawn from the Chicago-based Video Data Bank (VDB). The exhibition is presented January 25–31, 2007, in The Roy and Niuta Titus Theaters, on the occasion of the publication of *Feedback, The Video Data Bank Catalog of Video Art and Artist Interviews* and the presentation of MoMA's The Feminist Future symposium (January 26 and 27, 2007). Eleven programs of short and longer-form works are included, including interviews with artists such as Lee Krasner and Louise Bourgeois, as well as with critics, academics, and other commentators. The exhibition is organized by Sally Berger, Assistant Curator, Department of Film, The Museum of Modern Art, with Blithe Riley, Editor and Project Coordinator, On Art and Artists collection, Video Data Bank.

The Video Data Bank was established in 1976 at the School of the Art Institute of Chicago as a collection of student productions and interviews with visiting artists. During the same period in the mid-1970s, VDB codirectors Lyn Blumenthal and Kate Horsfield began conducting their own interviews with women artists who they felt were underrepresented critically in the art world. These interviews became part of the VDB's archive and are a significant resource on women's art history today. In 1980 VDB began distributing video art in response to the growth of the media art field. Video artists such as Laurie Anderson, Sadie Benning, Joan Jonas, Miranda July, and Yvonne Rainer, whose early work was supported and distributed by VDB, are represented in this series.

Both collections have grown over the past 30 years and they are annotated in the organization's newly published catalog. For this presentation, interviews and videotapes were chosen to reflect women's art making and the evolution of feminist theory since the mid-1970s. Interviews are by Kate Horsfield and Lyn Blumenthal, and the videos are produced in the U.S. unless otherwise noted.

No. 5

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Public Information:

The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019

Hours: Wednesday through Monday: 10:30 a.m.-5:30 p.m. Friday: 10:30 a.m.-8:00 p.m.
Closed Tuesday

Museum Adm: \$20 adults; \$16 seniors, 65 years and over with I.D.; \$12 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs)

Target Free Friday Nights 4:00 p.m.-8:00 p.m.

Film Adm: \$10 adults; \$8 seniors, 65 years and over with I.D.; \$6 full-time students with current I.D. (For admittance to film programs only)

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SCREENING SCHEDULE

FEEDBACK: THE VIDEO DATA BANK, VIDEO ART, AND ARTIST INTERVIEWS

Thursday, May 17

6:00 Program 1

Excerpted interviews by women artists, curators, and writers reflect issues that have influenced the development of feminist thought from the 1960s to the present. Interviewees include Marcia Tucker, Joan Mitchell, and Lee Krasner. Program also includes material from the VDB collection, footage by The People's Video Theater of the first Women's Liberation March in 1971, and *Trio A* by Yvonne Rainer.

Program 70 min.

8:00 Program 2

Louise Bourgeois: An Interview. 1975/re-edited 2002.

Bourgeois's remarkable career spans the modern and postmodern eras. Her early sculptures are pioneering examples of American surrealism, and her later explorations of female identity have profoundly shaped contemporary art. 31 min.

Alice Neel: An Interview. 1975/re-edited 2003.

Known for her portrait paintings of well-known persons and eccentric New York street types, Neel worked as a figurative painter throughout the decades of WPA realism, postwar Abstract Expressionism, Pop, and Minimalism. 30 min.

Program 61 min.

Saturday, May 19

4:00 Program 3

Lee Krasner: An Interview. 1980/re-edited 2004.

Krasner, one of a few women who played a major role in the transition from modernist painting in the 1930s to Abstract Expressionism, launched the New York School after WWII with her husband, painter Jackson Pollock. 42 min.

Elizabeth Murray: An Interview. 1982/re-edited 2003.

Murray's groundbreaking three-dimensional paintings influenced many. She discusses her interest in taking the "beautiful potential of abstraction and making it into something very personal." 48 min.

Program 90 min.

6:00 Program 4

Judy Chicago: An Interview. 1974/re-edited 2004. Excerpt.

Feminist artist, author, and intellectual Chicago created the monumental installation *The Dinner Party* (1974–79). 5 min.

Miriam Schapiro: An Interview. 1976/re-edited 2006. Excerpt.

A driving force behind the feminist art movement. 5 min.

Arlene Raven: An Interview. 1979.

Feminist theoretician and art historian Raven founded the Los Angeles Women's House and *Chrysalis* magazine. 40 min.

Nun and Deviant. 1976. Nancy Angelo, Candace Compton.

Classic feminist performance video explores paradoxical, restrictive women's roles. 20 min.

Learn Where the Meat Comes From. 1976. Suzanne Lacy.

A Julia Child–cooking–lesson parody. 14 min.

Program 84 min.

Sunday, May 20

2:00 Program 5

Laura Mulvey: An Interview. 1992. Interviewed by Laurie Milner.

Mulvey's "Visual Pleasure and Narrative Cinema" (1975) became an extremely influential essay in film theory, discussing spectatorship through psychoanalytic methodology. 30 min.

Vertical Roll. 1972. Joan Jonas.

The electronic roll of an unstable television signal represents the fractured identity of a female figure. 20 min.

Technology/Transformation: Wonder Woman. 1978. Dara Birnbaum.

The transformation of the television product unmasked. 7 min.

The Amateurist. 1998. Miranda July.

A woman on the brink of technologically driven madness. 14 min.

Program 71 min.

4:00 Program 6

Lucy Lippard 1979: An Interview. 1979/re-edited 2003.

Curator and art writer Lippard set new standards of art exhibition and writing and created *Heresies: A Feminist Publication on Art and Politics*. 63 min.

Guerrilla Girls: An Interview. 1989. Interview by Carole Tormollan.

This anonymous activist group formed in the 1970s in order to combat racism and sexism using posters, magazine ads, exhibitions, and panels intended to educate and agitate the art world. 35 min.

Program 98 min.

Saturday, May 26

2:00 Program 7

Martha Rosler: An Interview. 1984/re-edited 2005. Rosler created seminal works in photography, performance, video, criticism, and theory. Committed to art that engages a public beyond the art world, Rosler's work looks at the impact of socioeconomic realities and political ideologies in everyday life. 45 min.

Vital Statistics of a Citizen, Simply Obtained. 1977. Martha Rosler. Taking aim at social standards enforced on women's bodies, Rosler critiques the politics of objectification and colonization of women. 39 min.

Program 84 min.

4:00 Program 8

Rainer Variations. 2002. Charlie Atlas.

A collection of interviews, rehearsals, films, and performance fragments of dancer and filmmaker Yvonne Rainer, with reenactments by Richard Move and Kathleen Chalfont. Rainer, trained as a modern dancer and choreographer in New York, also directs films that interweave reality and fiction, the personal and the political, and concrete and abstract themes. 42 min.

Trio A. 1978. Yvonne Rainer. 11 min. Silent.

Trio Film. 1968. Yvonne Rainer. 13 min. Silent.

Line. 1968. Yvonne Rainer. 10 min. Silent.

Program 76 min.

6:00 Program 9

Ana Mendieta: Fuego de Terra. 1987. Kate Horsfield, Nereida Garcia-Ferraz, Branda Miller.

Cuban-born performance artist and sculptor Mendieta worked with natural materials and an emotionally charged vision. 49 min.

Coco Fusco: An Interview. 2004. Excerpt.

Art writer, theoretician, and performance artist Fusco discusses her work, including *The Couple in the Cage*, a series of performances by Fusco and Guillermo Gomez-Pena, who appeared as "undiscovered Amerindians" dressed in primitive costumes and locked in a cage. 35 min.

Program 84 min.

Thursday, May 31

6:00 Program 10

Female Sensibility. 1973. Lynda Benglis. Two women direct each other in a comment on the male gaze and the sexual politics of viewing and role-playing. 13 min.

Art Herstory. 1974. Hermine Freed.
Freed restages art history, putting herself in the model's role. 22 min.

What You Mean We. 1986. Laurie Anderson.
Anderson creates a male clone in this spoof of the rise and fall of the 1980s art star. 20 min.

A Perfect Pair. 1987. Valie Export.
Export demonstrates how the body of the consumer is co-opted. 14 min.

Program 70 min.

8:00 Program 11

It Wasn't Love. 1992. Sadie Benning.
A "bad girl" illustrated through Hollywood stereotypes. 20 min.

German Song. 1995. Sadie Benning.
This lyrical short follows a disengaged youth. 5 min.

Shulie. 1997. Elisabeth Subrin.
The resurrection of a 1967 documentary portrait of a Chicago art student who became a notable feminist. 37 min.

El Diablo en la piel (Devil in the Flesh). 1998. Mexico. Ximena Cuevas.
Fabricated emotions, everyday melodramas. 5 min.

Screen: Saddle Sores: A Blue Western. 1999. Vanalyne Green.
Green's unlucky encounter with a "Marlboro Man" turns cherished stereotypes about romance upside down. 20 min.

Program 86 min.