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

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.

EDITOR: PLEASE NOTE THAT THE FEMINIST FUTURE SYMPOSIUM (JAN. 26 AND 27) IS SOLD OUT. CALL FOR PRESS ACCESS TO VIDEO SIMULCAST
SCREENING SCHEDULE

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

Thursday, January 25

6:00 Program 1
Excerpted interviews by women artists, curators, and writers show 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 includes the New York DVD premiere of Trio A by Yvonne Rainer. Program 70 min.

Introduced with commentary by Kate Horsfield

Friday, January 26

6:15 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.
7:30  Program 3

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.

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.

Saturday, January 27

6:00  Program 4


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.

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

A Julia Child–cooking-lesson parody. 14 min. Program 84 min.

8:00  Program 5

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

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

The transformation of the television product unmasked. 7 min.

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

Program 71 min.

Sunday, January 28

2:00  Program 6

**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.

4:00 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.


*Presented by Rosler*

**Monday, January 29**

6:00 Program 8


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

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

Program 76 min.

8:00 Program 9


**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.

**Wednesday, January 31**

6:30 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.

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.

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.

Fabricated emotions, everyday melodramas. 5 min.

Green’s unlucky encounter with a “Marlboro Man” turns cherished stereotypes about romance upside down. 20 min.

Program 86 min.