

Video artists join forces for high-energy show

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Courier News Writer

Beginning Thursday and running through Sept. 12, New York's Museum of Modern Art will conduct a major exhibition of nine world-renowned video artists. This astonishing and highly energetic show, titled "Video Spaces: Eight Installations," focuses on the artistic liberation of video from the limitations of two dimensions into the fullness of three.

Brad Miskell and Judith Barry collaborated on the installation "Hardcell," which first originated in 1994. This "technological apocalypse" groans, flickers and babbles from a battered wooden crate. Computer screens communicate to each other in words and codes from within a cybernetic nightmare of human and computer parts. Man and machine become blurred together, and threaten to crash to their doom.

Stan Douglas takes the viewer through a nostalgic but ironic stroll through the television news shows of the '60s in his 1994 piece called "Evening." Three oversized video screens simultaneously display the newscasts of three networks spliced together with newsroom banter from behind the scenes. The contrast in reporting styles and angles concerning such vital stories as the Vietnam War and the trial of the Chicago Seven makes for fascinating viewing.

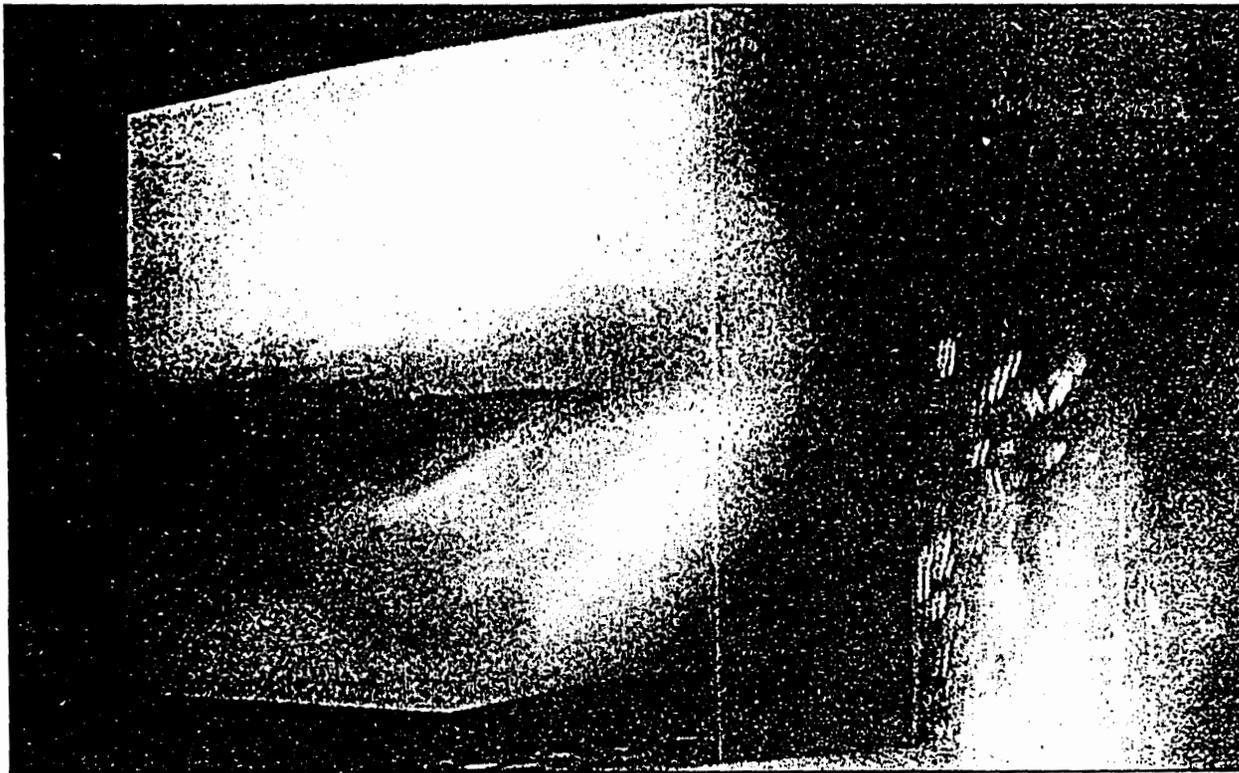
Japanese artist Teiji Furuhashi transforms a black-walled room into a video mystery in his 1994 work called "Lovers." Life-sized dancers move in a strange atmosphere of bell-like "tings" and whispered voices. Accusatory phrases migrate across the walls. Furuhashi's "Lovers" creates a strange and mystifying dreamscape that both invites and disturbs.

Tony Oursler acts as a sort of Dr. Frankenstein in his 1994 work, "System for Dramatic Feedback."

Oursler gives life to mannekin-like human figures through sound and video projection. The anonymous, androgynous dolls cry and murmur, scream and laugh, all the while being silently witnessed by an emotionless video audience.

Bill Viola employs kinetics to endow his "Slowly Turning Narrative" with a strange and potent energy. A 12-foot panel, blank on one side and mirrored on the other, spins rapidly in the middle of a room. A viprojection of an immense, black and white face stares intently from the spinning wall. A second projection reveals color images momentarily which are quickly shattered by the turning screen. It is like we are seeing the thoughts and dreams of that huge face as they rise and fall within his mind.

The three other video installations that complete the show include Gary Hill's "Inasmuch as It Is Already



Bill Viola's 'Slowly Turning Narrative' will be featured at the New York Museum of Modern Art.

"Taking Place," Chris Marker's "Silent Movie," and Marcel Odenbach's "Make a First in the Pocket." In order to enhance appreciation of the show the Museum will also offer three talks by the artists. Stan Douglas will speak on June 22, Gary Hill

on June 23, and Tony Oursler on June 29. Each talk will begin at 6:30 p.m. For more information on this show and the many other offerings at MOMA, call (212) 708-9752.

PALMYRA DISPLAY: The Palmyra Tea Room (and Gallery ... and

Used Book Store) in Bound Brook continues to flourish in all respects. This hip and cozy establishment has become the foremost place to go to enjoy music, art, good books, a wide variety of fine teas, a great cup of mocha cappuccino or simply to un-

wind and read the Sunday Courier-News!

The current display in the Palmyra Gallery features the paintings of Norman Bryan Mack. Mack, a resident of New Brunswick, is a recent graduate of the Mason Gross School of the Arts at Rutgers University. During his time at Mason Gross and afterwards Mack curated and displayed in many exhibitions, including the well-received show "Personal Visions of Heaven and Hell."

The exhibition at Palmyra consists of 16 of Mack's most recent works, all but being from the current year. Mack's acrylic and enamel pieces speak in a peculiar and somewhat understated vocabulary of design and image. They create the impression that they express a primitive, almost physical struggle to invent and refine a personal mode of visual discourse. The prevalence of cardiac and phallic images underscores the artist's effort to unfold his deepest yearnings and feelings through his art.

Palmyra is located at 22 Hamilton St. in Bound Brook, and is open Tuesdays through Sundays from noon till late into the night. For more information call (908) 302-0515.

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If you know of an upcoming art event, we'd like to hear about it. Send a release at least two weeks before the event to About Art, The Courier-News, Box 6600, 1201 Route 22, Bridgewater, N.J. 08807. Or fax us at (908) 707-3113.