

The Museum of Modern Art

For Immediate Release
January 1992

TWENTY-FOURTH SEASON OF CINEPROBE CONTINUES

The twenty-fourth season of **CINEPROBE**, a forum in which independent and avant-garde filmmakers present and discuss their work, continues on February 3, 1992, at The Museum of Modern Art. Held on Mondays at 6:30 p.m., the series focuses on experimental works as well as on personal and unusual narratives. The schedule is as follows:

FEBRUARY 3

Lewis Klahr (New York)

Lewis Klahr introduces the premiere of the complete version of his film *Tales of the Forgotten Future (Parts 1-4)* (1988-91), a quasi-narrative of collage animation. Shot in Super-8, Klahr combines images from 1940's and 1950's magazines, comics, and other pop culture sources with cut-outs of actors taken from his own photographs.

FEBRUARY 24

Alan Berliner (New York)

Alan Berliner's *Intimate Stranger* (1991) is a biographical portrait of his late grandfather, a Palestinian Jew who lived and worked in Egypt and Japan but kept his family in Brooklyn. Berliner uses home movies, old photographs, newsreels, and voice-overs by family members.

APRIL 13

Rose Lowder (France)

Rose Lowder, a leading figure in the French avant-garde movement and the structuralist cinema, presents a series of American premieres including *Couleurs Mécaniques* (1979), *Les Tournesois* (1982), and *Quiproquo* (1991-92). Her films are concerned with form, landscape, and the nature of camera vision and its aesthetic relationship to human perception.

APRIL 27

Roddy Bogawa (New York)

In *Some Divine Wind* (1991), Roddy Bogawa explores the effect of war on generations once or twice removed from its horrors. The film is centered on a young man of mixed parentage whose father was part of a World War II bombing mission that destroyed his Japanese mother's village and killed her entire

- over -

family. The filmmaker also presents two early shorts, *A Small Room in the Big House* (1987) and *Four or Five Accidents, One June...* (1988).

MAY 11

Linda Tadic (San Francisco)

The structure of Linda Tadic's *Une visite à Leon Trotsky, par André Breton* (1984-86) is based on the soundtrack, which is a reading of Breton's account of meeting Trotsky. A combination of documentary stills, excerpts from Peter Weiss's play on Trotsky, biographical notes, and newsreel footage presents various interpretations of Trotsky as a historical, dramatic, and mythic figure. The filmmaker also presents *Systems of Authority, Methods of Repression* (1990).

MAY 18

Beth B (New York)

Beth B moves comfortably between the experimental and commercial worlds of film and video. The program includes a selection of her film and video work: *Letters to Dad* (codirected by Scott B, 1979), *Belladonna* (codirected by Ida Applebroog, 1989), *Thanatopsis* (1991), and *Stigmata* (1991). The program is presented in conjunction with Video Viewpoints.

JUNE 8

Michael Bryntrup (Germany)

Berlin-based Michael Bryntrup, who presents a series of Super-8 and 16mm short films from 1986 to 1991, uses filmmaking as a process of searching for his identity. He is most often the subject and star of his films and uses a variety of styles. The program includes *Testamento Memori* (1981), which ironically describes the birth-death theme; *Tabu I-IV* (1988), a portrayal of the filmmaker's life during the mid-1980s; and *Totentanz 4-8* (1989), in which a skull is his partner and alter ego.

Available tickets for CINEPROBE are free after 6:00 p.m. on the evening of each program. The series is programmed by Laurence Kardish and Adrienne Mancina, curators, and Jytte Jensen, assistant curator, Department of Film, The Museum of Modern Art. The series is supported in part by The Contemporary Arts Council of The Museum of Modern Art and grants from the New York State Council on the Arts and the National Endowment for the Arts.

For further information or film stills, contact Barbara Marshall, Film Press Representative, Department of Public Information, 212/708-9752. No. 4