

# The Museum of Modern Art

For Immediate Release  
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## CINEPROBE CONTINUES ITS TWENTY-FIFTH SEASON AT THE MUSEUM OF MODERN ART

CINEPROBE, one of the longest running forums in which independent and avant-garde filmmakers present and discuss their work, marks its twenty-fifth anniversary at The Museum of Modern Art in 1993. Since its first presentation in October 1968, CINEPROBE has invited over 450 independent film artists to introduce their work and speak with the audience. Over the years, virtually every American avant-garde filmmaker of note has appeared in the series. The winter/spring 1993 season of CINEPROBE opens on February 1. Held on Mondays at 6:30 p.m., the schedule is as follows:

### FEBRUARY 1

#### Stuart Sherman (New York)

Featured in this program are two portrait films, *Black-Eyed Susan (Portrait of an Actress)* (1989) and the premiere of *Libération (Portrait of Bérénice Reynaud)* (1993). Stuart Sherman's witty minimalist films are short and detailed, and are crafted with a certain elegance. A performance artist as well, Sherman presents a special live performance following the screenings.

### FEBRUARY 8

#### Robert Ascher (Ithaca)

Robert Ascher's animated films are created by painting or drawing directly onto clear film. The program includes *Bar Yohai* (1988), which takes its imagery from *Zohar*, the main Kabbalah text of the Jewish mystical tradition, and *Blue: A Tlingit Odyssey* (1991), a work inspired by the hero myth of the Tlingit Native Americans of southeast Alaska. Ascher also presents selected works by animation masters Norman McLaren and Len Lye and discusses their pioneering animation techniques in relation to his own work.

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**FEBRUARY 22****Ann Marie Fleming (Canada)**

Ann Marie Fleming presents her first narrative feature *New Shoes* (1990). It is based on a true story about a woman whose former boyfriend shot her in the back and then killed himself. In the film, this tragic event is placed in the context of causes, aftermath, and reflection. With her lively narration, Fleming herself emerges as the dominant character as she plays observer, filmmaker, and a potential victim of violence.

**MARCH 1****Rudy Burckhardt (New York)**

Filmmaker, photographer, and painter Rudy Burckhardt has been making imagist films for over fifty years. This program features recent work, including the premiere of *Wayward Glimpses* (1992), a mixture of music, poetry, and dance with film footage of Hong Kong, New York, Martinique, Provincetown, and Maine; *Rubble Dance--Long Island City* (1991), in which the Manhattan skyline is the backdrop for dance performances in deserted industrial lots; and *Ostensibly* (1989), with John Ashberry reading his poem of the same title over alternate images of the city and country.

**MARCH 8****Greta Snider (San Francisco)**

Greta Snider presents *Futility* (1989), which comprises found and archival footage to form a disarmingly honest narrative told in two voice-overs. The first is about a woman's pregnancy and difficulties in scheduling an abortion, and the second is a reading of a moribund love letter. Also included in the program is *Blood Story* (1990), a simultaneous progression of divergent tales: a soundtrack of eavesdropped "girl talk," a subtitled story, and a series of images examining the two stories, and the New York premiere of *Our Gay Brothers* (1993).

**MAY 17****Nina Fonoroff (New York)**

In *A Knowledge They Cannot Lose* (1989), Nina Fonoroff creates a montage of the process of mourning and in *Department of the Interior* (1986), questions the credibility of representation by employing a continuous tonal shift between both negative and positive images and sound and image. A screening and discussion of the work-in-progress *Orientation in Three Spheres* is also featured.

**MAY 24**  
**Andrej Zdravic (San Francisco)**

Andrej Zdravic's newest film, the feature-length *Ocean Beat* (1990), continues to explore his ongoing fascination with the ocean both as subject and as a metaphoric vehicle for artistic exploration. A product of ten years' labor, the film incorporates extraordinary footage shot along the California coast, Alaska's Glacier Bay, and Hawaii.

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 Mancia, curators, and Jytte Jensen, assistant curator, Department of Film. 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.

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For further information or film stills, contact Barbara Marshall, film press representative, Department of Public Information, 212/708-9752.