

# The Museum of Modern Art

For Immediate Release  
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## CINEPROBE CELEBRATES TWENTY-FIFTH SEASON

CINEPROBE, one of the longest running forums in which independent and avant-garde filmmakers present and discuss their work, celebrates its twenty-fifth anniversary beginning October 9, 1992, at The Museum of Modern Art. 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 CINEPROBE.

Held on Mondays at 6:30 p.m., unless otherwise noted, the fall 1992/winter 1993 schedule is as follows:

### OCTOBER 9 (Special Friday Showing) Ernie Gehr (San Francisco)

Ernie Gehr introduces three new films, *Rear Window* (1986-91), *This Side of Paradise* (1991), both New York premieres, and *Side/Walk/Shuttle* (1991). Collectively termed "panoramania" by the filmmaker, the films were recorded in New York, Berlin, and San Francisco, respectively, and are Gehr's version of the city-symphony film. Gehr's work illuminates cinema's key illusions, reality and motion, with considerable formal beauty and rigor.

### OCTOBER 26 Dominic Angerame (San Francisco)

Dominic Angerame's approach to filmmaking has evolved from a diaristic style to his recent imagistic work. Whether personal or documentary in content, the films employ a collage technique. Included in this program dedicated to non-narrative short films from 1980 to 1990, is *Freedom's Skyway* (1980), *A Ticket Home* (1982), *Voyeuristic Tendencies* (1984), and *Deconstruction Sight* (1990).

### NOVEMBER 9 Lynne Sachs (San Francisco)

In *The House of Science: A Museum of False Facts* (1991), Lynne Sachs explores the representation of women by art and science. Augmented by home movies, personal remembrances, staged scenes, and found footage, her material coalesces into a complex visual and aural collage. Also screened is the experimental documentary *Sermons and Sacred Pictures* (1989), which is about a black minister from Memphis who is an inspired photographer and filmmaker.

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## NOVEMBER 23

Vincent Grenier (New York)

In his films, Vincent Grenier investigates time and movement and finds inspiration in simple everyday gestures. He presents *Meg* (1982), *I.D.* (1988), *Out in the Garden* (1991), and a selection of short films from 1982 to 1991. By drawing attention to minute details, Grenier questions the expectations of the spectator, the purpose of storytelling, and the dynamic of assumptions.

## DECEMBER 7

Carolee Schneemann (New York)

This program of Carolee Schneemann's films and videos spans three decades. Highlights include the subversive erotic classics *Fuses* (1965), *Viet Flakes* (1965), and *Plumblin* (1971). These works explore the physical and visual context of sexuality, as well as the nature of film as material substance. Schneemann also introduces the New York premiere of *Vespers Stampede to My Holy Mouth* (1992), a video portrait exploring the intimate issues of her work.

## JANUARY 25

Holly Fisher (New York)

Holly Fisher's energetic *Bullets for Breakfast* (1992) unravels the seductive power of collective myths and stereotypes. Using a hybrid of experimental and documentary techniques, the film links disparate images via optical printing. Both original and archival materials are seen as cultural artifacts that reinforce persistent gender barriers.

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.