

# The Museum of Modern Art

For Immediate Release  
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## ***INDEPENDENT FILM AND VIDEO PROGRAMS FALL 1997 SCHEDULE***

Between the months of October and June, The Department of Film and Video presents the following series of independent film and video work:

- **Cineprobe.** A forum for avant-garde filmmakers to present and discuss their work.
- **Video Viewpoints.** A forum for video artists to present and discuss their work.
- **Video Premieres.** New videos, presented by their directors.
- **New Documentaries.** Independently made films and videos with an emphasis on social and political issues and on the arts. Directors often present.

The fall schedule for these series is listed below. For ticket information, please see the final page of this release. Please note that all events are subject to change. Members of the public should call 212/708-9400 to confirm.

### **Monday, October 6 at 6:30**

#### **Video Viewpoints**

*Ximena Cuevas.* Ximena Cuevas is a young video artist living and working in her native Mexico City. Her bold and vibrant videos reflect the profound influence of Mexican art, music, culture, and politics. Cuevas will present works from 1993 to the present, including *Medias Mentiras (Half Lies, 1995)*, *Para Quererte (For Me to Love You, 1993-94)*, and two world premiere videos. Cuevas's 1993 music video *Corazon Sangrante (Bleeding Heart)*, featuring Astrid Hadad, is a part of New Trends in International Video, an ongoing exhibition of video art selected by curators at The Museum of Modern Art, at the Mitsui Digital Video Wall, 1251 Avenue of the Americas.

### **Thursday, October 9 at 6:30 and Friday, October 10 at 3:00**

#### **New Documentaries**

*Inside Out—Portraits of Children.* 1996. USA. Joanna Lipper. With humor, emotion, and honesty, children between the ages of five and twelve speak about their lives, thoughts, feelings, and fantasies. The relationship between knowledge and loss of innocence is a central theme in this dramatic documentary, as are the children's attempts to overcome feelings of helplessness. 50 min. Director present at both screenings. New York premiere.

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**Thursday, October 16 at 6:30 and Friday, October 17 at 3:00****New Documentaries**

*Lap Rouge (The Red Rag)*. 1996. The Netherlands. Lodewijk Crijns. Herman and Egbert, two middle-aged Dutch brothers, live with their domineering mother in an isolated French village. Both men harbor amorous intentions toward Julie, their young housekeeper. When Julie announces she's moving to the city, the brothers find their lives disintegrating. In Dutch and French with English subtitles. 43 min.

**Thursday, October 23 at 6:30****New Documentaries**

*After Brenda*. 1997. Canada. Donigan Cumming. Crisscrossing the boundaries of tragedy and comedy, drama and documentation, Cumming redefines the genre of popular romance with the story of Pierre, a fiftysomething male who has lost everything in the name of love. 41 min. Director present.

**Friday, October 24 at 3:00****New Documentaries**

*A Prayer for Nettie*. 1995. Canada. Donigan Cumming. An improvised series of prayers and memories offered to Nettie Harrie (1912-93) by people who did and did not know her. 33 min. Shown with *Cut the Parrot* (1996) in which the death of Cumming's friend Albert provides the occasion for Cumming to construct a series of linked reminiscences, anecdotes, performances, and songs. 40 min. Director present.

**Thursday, October 30 at 6:30 and Friday, October 31 at 3:00****New Documentaries**

*Gitte Villesen: Selected Works*. 1994-95. Denmark. Gitte Villesen videotapes people in her immediate surroundings and engages them in conversation, games, and playful scenarios. The shared enjoyment between the artist and her subjects is palpable in a program that includes *Vorbasse Market* and *Horsefair* (1994), one segment of the installation *Three Times Ludo* (1995), and *Willy as DJ* (1995). 43 min.

**Monday, November 3 at 6:30****Cineprobe**

*Joel Haertling (Boulder)*. Joel Haertling presents the New York premiere of *Through Wounded Eyes*. 1996. Boulder. Joel Haertling and Stan Brakhage. An investigation of an eye aberration, the result of a detached retina Haertling incurred as a child, and the injury that caused it. Shown with Haertling's *Untitled 1990* (1990) and *Untitled 1994* (1994).

**Thursday, November 6 at 6:30****New Documentaries**

*Suenos y Palabras de la Comunidades Tzotziles y Tzeltales (Dreams and Wise Words from the Tzotzil and Tzeltal Communities)*. 1995. Mexico. Carlos Martinez Suarez. Carlos Martinez Suarez's singular efforts to document the lives of Mayan descendants in Chiapas. In Spanish and Mayan with English subtitles. 60 min. Shown with Suarez's 1997 *Rechazu a los Militares en la Comunidad de San Cayetano (The Community of San Cayetano Repels the Military)*. In Spanish and Mayan with English subtitles. 15 min. Director present.

**Friday, November 7 at 3:00****New Documentaries**

*Desplacados (Displaced People)*. 1997. Mexico. Carlos Martinez Suarez. A look at the current state of the Zapatista negotiations from the point of view of the indigenous people of Chiapas. In Spanish with English subtitles. 62 min. Shown with *Rechazu a los Militares en la Comunidad de San Cayetano (The Community of San Cayetano Repels the Military)*. 1997. Mexico. Carlos Martinez Suarez. In Spanish with English subtitles. 15 min. Director present.

**Friday, November 7 at 6:00****Video Premieres**

*Conditional Love (See Under: Nationalism-Canada)*. 1997. USA/Canada. Ardele Lister. Lister, a Canadian expatriate living in New York, looks at Canadian nationalism in the postmodern free trade era—using movies, archival films, poetry, interviews, and off-the-cuff, on-the-street encounters at annual Canada Day celebrations. Director present. 60 min. World premiere.

**Monday, November 10 at 6:30****Cineprobe**

*Abigail Child (New York City)*. Abigail Child presents her most recent film, *B/Side*. (1996. 37 min.) *B/Side* explores questions of homelessness using footage from the 1991 East Village encampment known as Dinkinsville. Child creates a neorealist fiction centering around the physical and psychological life of its female protagonist.

**Thursday, November 13 at 6:30 and Friday, November 14 at 3:00****New Documentaries**

*A Shepherd's Coming Home*. 1997. USA. Allen Moore and Lou Werner. A social commentary on international return migration, centering on a Mexican migrant worker in the Nevada desert and his long journey home. 40 min. Allen Moore present at Thursday screening.

**Monday, November 17 at 6:30****Cineprobe**

*Jim Trainor (New York City)*. Jim Trainor presents his latest short film, *The Fetishist* (1997). The New York premiere of this unusual work, a series of animated vignettes on the life of William Heirens, a Chicago serial killer in the 1940s, that weaves events from his life and crimes together with dreams and metaphorical fantasies. Also presented will be selections from Trainor's earlier work, including *Rain* (1983), *The Minor Deities* (1995), and *The Bat and the Virgin* (1996).

**Thursday, November 20 at 6:30 and Friday, November 21 at 3:00****New Documentaries**

Local and international youth video from the Global Action Project, including *Walled City Stories* (1996. USA/Ireland). Produced by Catholic and Protestant teens from Derry, with two youths from New York City, this video examines sectarian violence and cross-community efforts towards peace in Northern Ireland. 30 min. Shown with *Tales from the Heights*. (1995. USA.) Global Kids, Inc. Produced by students from Washington Heights, New York, this video focuses on the impact of violence, drugs, and other health issues on young people, and highlights positive youth programs in which teens take action to educate themselves and their community. 20 min. Global Action Project co-directors Diana Coryat and Susan Siegel and youth producers Anisah Miley and Siva Persad present at Thursday screening.

**Monday, November 24 at 6:30****Video Viewpoints**

*Wu Wenguang*. Influential in the development of the new video documentary movement in China, Wu Wenguang uses both cinema vérité and personal documentary to capture the sometimes bitter grain of daily life. Wu will discuss his work and the challenges of making documentaries within the context of contemporary China.

**Thursday, December 4 at 6:30 and Friday, December 5 at 3:00**

**New Documentaries**

*The Paternal Line*. 1995. Mexico. Maryse Sistach and José Buel. A documentary set in Papantla, Veracruz, using footage shot in the 1930s by a Spanish immigrant to Mexico, traces his family's and the region's ethnic and cultural mix. In Spanish with English subtitles. 90 min. New York premiere.

**Monday, December 8 at 6:30**

**Video Viewpoints/Cineprobe**

*Zoe Beloff (New York City)*. Zoe Beloff will premiere *LOST*, a film with live music by Tom Cora, and demonstrate *BEYOND*, her interactive movie on CD-ROM: works that might have been described by Baudelaire as "cities full of dreams where ghosts accost the passers-by in broad daylight."

**Thursday December 11 at 6:30 and Friday, December 12 at 3:00**

**New Documentaries**

*Dear Carry*. 1997. USA. Joel Katz. Carry Wagner owned and ran The Charm Shop, a small, eccentric jewelry and antique store for sixty years. In this personal and idiosyncratic film, she becomes an inspiration, an object of historical yearning, a philosophical muse, and a figurative ancestor. 45 min. Followed by *Diana's Looking-Glass*. 1996. Italy. Yervant Gianikian and Angela Ricci Lucchi. In 1927 Mussolini had Lake Nemi (also called Diana's Looking-Glass) drained to reclaim two of Caligula's sunken imperial ships. Scored to a brooding ambient track, the found footage of this grandiose effort has a dreamlike, hallowed air—until its implicit martial imperative leads to the brutal African campaign and Italy's inglorious defeat in World War II. 33 min. Joel Katz present at both screenings.

**Monday, December 15 at 6:30**

**Cineprobe**

*Joram ten Brink (London)*. The director presents the New York premiere of *The Man Who Couldn't Feel and Other Tales*. (1996. 54 min.) The New York premiere of this collage essay, which interweaves found footage with footage from the filmmaker's travels and fragments of appropriated text, forces us to reconsider our position in a world of "men who cannot feel."

### **Scheduling and Admission**

**Cineprobe** and **Video Viewpoints** programs are held on alternate Mondays at 6:30 p.m.

**Video Premieres** take place on Friday evenings.

**New Documentaries** programs take place Thursday evening at 6:30 p.m. and the following Friday afternoon at 3:00 p.m.

Tickets for independent film and video programs are available on the day of each program on a first-come, first-served basis and are included in the price of admission to the Museum. General admission is \$9.50; seniors and students \$6.50. Fridays 4:30–8:30 p.m. is pay what you wish. *Note: After 6:00 p.m., available tickets for that night's program are free.*

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For more information on the Museum's film and video programs and other exhibitions, please visit our Web site at [www.moma.org](http://www.moma.org).

**Members of the press: For more information on these and other film and video programs, please contact Graham Leggat at 212/708-9752.**