

# The Museum of Modern Art

For Immediate Release  
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## TWENTY-THIRD SEASON OF CINEPROBE CONTINUES

The twenty-third season of CINEPROBE continues on February 11, 1991, at The Museum of Modern Art. Held on Mondays at 6:30 p.m., CINEPROBE is a forum in which independent and avant-garde filmmakers present and discuss their work. The series focuses on experimental works as well as on personal and unusual narratives. The schedule is as follows:

### FEBRUARY 11

#### Donna Cameron (New York)

Donna Cameron premieres two works from 1990, *Tyger Tyger* and *Fauve*, both made through a complex process the filmmaker developed in 1978. This process, in which offset images are transferred to film, gives her works a textured, tactile quality. Cameron's images contain personal and familiar objects and photographs, including studies of New York City. She repeats signature images and key passages throughout the films, generating an improvisational, jazz-like rhythm.

### MARCH 4

#### Abraham Ravett (Massachusetts)

In his film *Everything's For You* (1989), Abraham Ravett develops a mosaic-like portrait of his relationship with his deceased father, who was a survivor of both the Lodz Ghetto and Auschwitz. Created from a combination of family photographs, archival footage, animated sequences, and computer graphics, this film about memory and death also looks at the power of the image to recreate the past.

### APRIL 8

#### Leighton Pierce (Iowa)

Film and videomaker Leighton Pierce premieres a series of abstract works which are distinguished by their painterly images and complex soundtracks. The video *On the Road Going Through* (1987) reveals a slice of rural life in Iowa. Among the films included in the program are *What's Left is Wind* (1988), a poetic elegy for the filmmaker's father, and *You Can Drive the Big Rigs* (1989), an impressionistic documentary about small-town cafes in the rural Midwest.

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APRIL 22

Larry Gottheim (New York)

Larry Gottheim presents two recent films, *Machete Gillette...Mama* (1989), a charged mosaic of rapidly changing, disjointed images and sounds from the Dominican Republic, and *Your Television Traveller* (1991), which combines material filmed in Cuba with unrelated sounds and images.

MAY 6

Peter Thompson (Chicago)

In *Two Portraits* (1982), a portrayal of the Chicago filmmaker's parents, Peter Thompson explores themes of remembrance, photographic truth, and family dynamics. Also presented are *Universal Hotel* (1986), a study of a Polish prisoner-of-war who was forced to participate in horrifying experiments in Dachau, and *Universal Citizen* (1987), which focuses on another Dachau survivor from Libya who became a smuggler in Guatemala.

MAY 20

Pola Rapaport (New York)

Pola Rapaport's *Broken Meat* (1990) is a portrait of Alan Granville, a published poet who has lived through homelessness, drug addiction, and mental illness. While the film conveys Granville's experiences in a humorous fashion, it also lays bare the strange and deserted edges of New York City. A selection of the filmmaker's early shorts are also shown.

JUNE 3

Mark Street (San Francisco)

Mark Street's short films, made between 1985 and 1990, are distinguished by their wide range of cinematic styles and techniques. The program includes *January Journal* (1985), a diary film; *The Mission Stop* (1988), an alternately contemplative and frenzied portrait of San Francisco's Mission District; *Winter Wheat* (1989), a manipulated version of an educational film on agriculture, and *Fractious Array* (1990), a work handpainted on existing film stock.

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.

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For further information or film stills, contact Sarah Eaton, Film Press Representative, Department of Public Information, 212/708-9750.

No. 3