

The Museum of Modern Art

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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 October 21, 1991, 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:

OCTOBER 21

Schmelzdahin (Melt Away) Super-8 Collective (Germany)

Filmmaker Jurgen Reble presents his film *Passion* (1990) and a selection of films made by the Schmelzdahin Super-8 Collective in Bonn from 1983 to 1989 (when it disbanded). The films display various processes of image making through unusual techniques, such as melting found footage (*We Gather Around the Fire*, 1988) and burying film in the ground for one year and then projecting it (*City in Flames*, 1984). Other Collective members include Jochen Lempert and Jochen Mueller.

OCTOBER 28

Nina Menkes (California)

Nina Menkes introduces the New York premiere of her symbolist film *Queen of Diamonds* (1990), in which a woman "without a number" experiences a confrontation with fate in a Las Vegas casino. The woman, played by the filmmaker's sister Tinka Menkes, is a non-participant in this gambling mecca and observes the changing landscape on both a literal and socio-political level.

NOVEMBER 4

Larry Jordan (California)

Animator and filmmaker Larry Jordan shows his most recent work, *The Visible Compendium* (1991), a collage of cutout and hand-painted images. The program also includes a collection of his romantic, impressionist works: *The One Romantic Venture of Edward* (1956), *Waterlight* (1956), *Visions of a City* (1957-1978), *Gymnopedies* (1956), *In a Summer Garden* (1983), and *Masquerade* (1982).

NOVEMBER 25

Barbara Hammer (New York)

Experimental filmmaker Barbara Hammer premieres *Vital Signs* (1991), a film exploring Western attitudes towards death through film clips, scenes from an

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intensive care unit, and text by French philosopher Michel Foucault. Also included in the program is the video *Dr. Watson's X-Rays* (1990), a documentary on Dr. James Sibley Watson, the pioneer of cinefluorography (the process of making motion pictures of x-rays of objects); and *Sanctus* (1990), an experimental film of rephotographed moving x-rays, originally shot by Dr. Watson and his colleagues in the 1950s and 1960s.

DECEMBER 9

Walter Ungerer (Vermont)

Walter Ungerer's feature film *Leaving the Harbor* (1990) is a self-reflective work dealing with a filmmaker in crisis. Using both documentary and narrative techniques, Ungerer describes a director trying to leave the safety and familiarity of the land to explore the uncharted seas of his psyche and his art.

DECEMBER 23

Ken Jacobs (New York)

Ken Jacobs presents what he calls a Nervous System film performance, by manually manipulating two film projectors to create a three-dimensional illusion. The film screened is *Hell Breaks Loose* (1980), which uses rephotographed material from *Tom, Tom, the Piper's Son* (Thomas Edison, Billy Bitzer, 1905). Also included in the program is *Opening the 19th Century: 1896*, incorporating footage shot by the Lumiere brothers in 1896, and *Chronometer* (1990), featuring a new projection technique.

JANUARY 27

Emily Breer (New York)

Emily Breer premieres her most recent film *Dog, Pope, and Joe* (1991). Filmed on location in Rome, it stars filmmaker Joe Gibbons as a modern day Pope who quits the Vatican to discover the world. Breer also presents *Brute Charm* (1989), a spirited collage of animal footage and animation, and *Spiral* and *Fluke* (both 1987).

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 Barbara Marshall, Film Press Representative, Department of Public Information, 212/708-9752.