

The Museum of Modern Art

For Immediate Release
September 1993

CINEPROBE BEGINS ITS TWENTY-SIXTH 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, begins its twenty-sixth season on September 27, 1993, at The Museum of Modern Art. Over the years, virtually every American avant-garde filmmaker of note has appeared in the series. Held on Mondays at 6:30 p.m., the schedule is as follows:

SEPTEMBER 27

Marjorie Keller (Rhode Island)

Keller presents the autobiographical *Herein* (1992), which follows the artist from political activist to filmmaker. Keller uses street prostitution, drug addiction, her own F.B.I. file, and Emma Goldman's autobiography to evoke a sense of place and history. Also screened are *Private Parts* (1988) and *Part Four: Green Hill* (1993), the third and fourth installments in a series of films, edited in-camera, that explore the mythology of domestic life.

OCTOBER 18

Peter Herwitz (New York)

Peter Herwitz's program features the New York premieres of *Etude, the Colors of Rain* (1993), *Winter Dream Lieder* (1993), and *Etudes Symphoniques* (1992). Herwitz's unusual techniques include dyeing and bleaching frames of celluloid, rephotographing images, under- and overexposing the film, and intentionally blurring shots. These delicate and mysterious works are inspired by dreams and memories and follow a structure derived from music.

NOVEMBER 8

Mark D'Auria (New York)

Mark D'Auria wrote, directed, and stars in *Smoke* (1993), a haunting and sensuous debut feature film. The narrative explores the obsessions of a restroom attendant who has a preference for overweight, older men. When he is shot by a disturbed woman while inside a church, the line between fantasy and reality begins to blur.

- more -

NOVEMBER 22

James Benning (California)

North on Evers (1991), Benning's latest film, charts a circular cross-country motorcycle ride in which the geographic sites function as markers of various desires. A continuous handwritten narrative along the bottom of the screen tells travel stories which precede related, short snapshot-like images. The film addresses the recollection of community and landscape, and the recording of age.

DECEMBER 6

Janice Findley (Washington)

Janice Findley's live-action film *I Am the Night* (1993) crosses genres and bears the mark of the director's many cinematic influences. As an alternative *Alice in Wonderland*, the film examines female personae using fantasy scenes and special effects. Other films on the program include Findley's pixilvision shorts *A Nermish Gothic* (1980) and *Beyond Kabuki* (1986).

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 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.

* * *

No. 46

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