

# The Museum of Modern Art

For Immediate Release  
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## CINEPROBE BEGINS ITS TWENTY-SEVENTH 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-seventh season 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:

### NOVEMBER 7

Lynne Sachs and Mark Street (San Francisco)

*Which Way is East?: Notebooks from Vietnam* (1994, Lynne Sachs, in collaboration with Dana Sachs) and *Excursions* (1994, Mark Street) document travels taken by the filmmakers. Through different strategies, the films describe the physical process of travel and the psychological, spiritual, emotional, and intellectual responses as well. Sachs and Street work with both chance and deliberate images and sounds. Their material generates a surprising narrative about relationships on the road, whether it be Vietnam or Mexico/Guatemala, respectively. In both works, issues of the delicate boundary between "insider" and "outsider" are drawn and questioned.

### NOVEMBER 14

Matthias Müller (Bielefeld, Germany)

Matthias Müller's work may be considered part of the cinematic tradition of Kenneth Anger and Jean Genet. While Müller's references pay homage to the aesthetics of his predecessors, his technique of optical printing and use of found footage describe a new personal idiom. *Sleepy Haven* (1993) and *Aus der Ferne (From Far Away) -- The Memo Book* (1989) are works intimately concerned with the image of the male body in history and its portrayal in contemporary and widely disseminated cinematic history. Müller's juxtaposition of found images taken out of their original contexts creates *Home Stories* (1990). At this presentation, the filmmaker also premieres his latest film, *Alpsee*, a work that combines found footage with references to the artist's own biography in a crisp portrait of childhood in the 1960s.

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DECEMBER 19  
Lewis Klahr (New York)

*The Pharaoh's Belt* (1994) -- Lewis Klahr's first film in 16mm -- represents the culmination of seventeen years of filmmaking. Set to the music of A. Leroy and Last Forever, this lesson in modern hieroglyphics masterfully creates collages of images culled from consumer culture. The images construct a landscape for a childhood quest for identity that is neither a nightmare nor the promised land. *Altair* (1994) and *Downs are Feminine* (1994) are the possible beginning of a series of "musicals" that move chronologically from post-World War II into the near future. The premiere of *The Speed of Turquoise*, a contemporary psychedelic story, marks the most clearly drawn narrative from this master of the multifaceted collage.

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 and Video. 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 Christine Dietlin, Film Press Representative, Department of Public Information, 212/708-9752.