

The Museum of Modern Art

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NEW FILMS FROM WEST GERMANY AT MoMA BEGINNING JANUARY 8

Eleven new films from the Federal Republic of Germany will be presented at the Museum of Modern Art in a series running from January 8 through 22, 1981. The films, which will be seen in New York for the first time, were selected by Adrienne Mancina, Curator of Film, and Larry Kardish, Associate Curator of Film, in association with Goethe House New York.

The series continues the investigation of new work which characterized the "Recent Films From West Germany" program shown at MoMA in November, 1979, also a collaboration with Goethe House. The filmmakers, most of whom are little-known in the United States, represent a wide diversity of style and interest, as well as a noteworthy similarity in themes and concerns, such as the roles of women and youth in society and the perception of Germany's recent past.

The filmmakers whose new work will be screened include: JUTTA BRÜCKNER, EBBO DEMANT, UWE FRIESSNER, HEIDI GENÉE, NORBERT KÜCK-ELMANN, ELFI MIKESCH, ULRIKE OTTINGER, CHRISTIAN RISCHERT, WERNER SCHROETER, and the co-directorial teams of USCH BARTHELMESS-WELLER AND WERNER MEYER and KLAUS G. VOLKENBORN, KARL SIEBIG AND JOHANN FEINDT.

NEW FILMS FROM WEST GERMANY begins on January 8 with Christian Rischert's LENA RAIS, which imparts a comic edge to its portrait of a working-class woman in pursuit of independence and self-support. $1 + 1 = 3$, by Heidi Genée, takes a similarly wry look at the fortunes of a young actress who decides to have her baby out of wedlock, despite the proposals coming in from potential fathers.

Quite a different problem besets the protagonist of Ulrike Ottinger's TICKET OF NO RETURN. Its original English title, POR-

TRAIT OF A WOMAN DRINKER, is starkly descriptive: a beautiful and intelligent woman sets out to drink herself to death. The director's feminist perceptions address the issue with striking originality and dark humor.

An extraordinary woman of another era and station is the subject of Elfi Mikesch's EXECUTION - A STUDY OF MARY, in which the story of Mary Stuart meets Mikesch's avant-garde stylistic concerns, with fascinating results.

Contemporary youth, as depicted in three of the series' films, is afflicted with a strong sense of alienation as well as with the more external pitfalls of circumstance. Using a largely non-professional cast, director Norbert Kückelmann's THE LAST YEARS OF CHILDHOOD examines an impersonal bureaucracy's inability to cope with a young teenager's emotional distress; the boy, his mother, and an unconventional therapist are all rendered powerless in the face of institutionalized 'care'. Equally powerless to shake off his Berlin slum background, a street youth who hustles to get by dreams of the title's illusion in THE END OF THE RAINBOW, the first feature film directed by Uwe Friessner.

Werner Schroeter's PALERMO OR WOLFSBURG confronts the industrial North's effect upon a young Italian guest worker who leaves Palermo to find work in the Volkswagen factory at Wolfsburg. The hostility, humiliation and cultural aridity he finds are described in a surreal style characteristic of Schroeter's work.

In Usch Barthelmeß-Weller and Werner Meyer's THE CHILDREN FROM NO. 67, the emergence of Nazism in the 30's is seen through the perceptions of a gang of kids who live in a large Berlin tenement, No. 67. Their courtyard adventures are colored with their observations on the changing adult world around them; the clash of Left, Right, Jew and Nazi infiltrates and eventually dissipates their private society.

The Nazi era is also examined in the series' two documentary films, Ebbo Demant's AUSCHWITZ STREET and IRRECONCILABLE MEMORIES, by Klaus G. Volkenborn, Karl Siebig and Johann Feindt. Speaking about AUSCHWITZ STREET, director Demant said: "Auschwitz can only be expressed through itself, through the testimonies of the victims and the reports of the culprits." In interviews with Nazis

serving life terms for their war crimes and with survivors of the camp, the documentary attains a powerful level of honesty and emotion.

Also using an interview format, IRRECONCILABLE MEMORIES juxtaposes its subjects' reminiscences without commentary, allowing the interviews to contrast sharply and speak for themselves. Two men in their seventies who fought on opposing sides of the Spanish Civil War offer their memories: the Republican was a construction worker who fled Germany because he was a Communist union member. The other, now a retired air force general, was a member of the Condor Legion that supported Franco. Their post-war careers stand in equally ironic contrast.

The post-war "economic miracle" period is the time-frame for Jutta Brückner's HUNGER YEARS. Through her relationship with her parents, a young girl experiences the society's rebirth of materialistic zeal, and the desire to ignore the scars of wartime and forget the past. The film is both the intimate portrait of a family and the scrutiny of an era.

Please see the accompanying sheet for the complete schedule of NEW FILMS FROM WEST GERMANY. The Department of Film would like to thank Mrs. Ingrid Scheib-Rothbart, Program Coordinator For Film of Goethe House, and Tim Grady, Representative of the German Film Export Union, for their assistance and participation. The Museum's Film Program is made possible in part by public funds from the New York State Council on the Arts and by the National Endowment for the Arts.

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The full schedule of public showings of NEW FILMS FROM WEST GERMANY is enclosed. For additional information, please contact Alicia Springer, Film Press Representative, (212) 956-7289, at the Museum of Modern Art.
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The Museum of Modern Art Department of Film

NEW FILMS FROM WEST GERMANY-Jan. 8-22, 1981

In cooperation with Goethe House New York

- Thurs 1/8 2:30 LENA RAIS. 1979. Christian Rischert. 116 mins.
- 6:00 1 + 1 = 3. 1979. Heidi Genee. 85 mins.
- 8:00 2 Documentaries: LAGERSTRASSE AUSCHWITZ (AUSCHWITZ STREET). 1979. Ebbo Demant. About the Nazi death camp; interviews with survivors and killers. 60 mins. plus UNVERSÖHNLICHE ERRINE-RUNGEN. (IRRECONCILABLE MEMORIES). 1980. Klaus G. Volkenborn, Karl Siebig, Johann Feindt. Two veterans from opposing sides of the Spanish Civil War are interviewed. 92 mins.

- Fri 1/9 2:30 1 + 1 = 3 see Jan. 8 6:00
- 6:00 LENA RAIS see Jan. 8 2:30

- Sat 1/10 2:30 HUNGERJAHRE (HUNGER YEARS). 1980. Jutta Brückner. 114 mins.
- 5:00 IRRECONCIABLE MEMORIES see Jan. 8 8:30 (single film)

- Sun 1/11 2:30 DAS ENDE DES REGENBOGENS (THE END OF THE RAINBOW). Uwe Friessner. 107 mins.

- Mon 1/12 2:30 DIE KINDER AUS NO. 67 (THE CHILDREN FROM NO. 67). 1980. Usch Barthelmess-Weller & Werner Meyer. 103 mins.

- Thurs 1/15 2:30 HUNGER YEARS see Jan. 10 2:30
- 6:00 AT THE END OF THE RAINBOW see Jan. 11 2:30
- 8:30 BILDNIS EINER TRINKERIN (TICKET OF NO RETURN). 1979. Ulrike Ottinger. With Magdalena Montezuma. 108 mins.

- Fri 1/16 2:30 EXECUTION-A STUDY OF MARY. 1979. Elfi Mikesch. 28 mins. followed by TICKET OF NO RETURN see Jan. 15 8:30
- 6:00 DIE LETZTEN JAHREN DER KINDHEIT (THE LAST YEARS OF CHILDHOOD). 1979. Norbert Kückelman. 104 mins. followed by EXECUTION-A STUDY OF MARY see above 2:30

- Sat 1/17 2:30 THE CHILDREN FROM NO. 67 see Jan. 12 2:30
- 5:00 PALERMO ODER WOLFSBURG (PALERMO OR WOLFSBURG). 1980. Werner Schroeter. 180 mins.

- Sun 1/18 2:30 THE LAST YEARS OF CHILDHOOD see Jan. 16 6:00

- Tue 1/20 Noon AUSCHWITZ STREET see Jan. 8 8:00

- Thurs 1/22 2:30 PALERMO OR WOLFSBURG see Jan. 17 5:00

AT THE END OF THE RAINBOW Jan. 11 (2:30)/Jan. 15 (6:00)
 AUSCHWITZ STREET Jan. 8 (8:00)/Jan. 20 (Noon)
 THE CHILDREN FROM NO. 67 Jan. 12 (2:30)/Jan. 17 (2:30)
 EXECUTION-A STUDY OF MARY (short) Jan. 16 (2:30 & 6:00)
 HUNGER YEARS Jan. 10 (2:30)/Jan. 15 (2:30)
 THE LAST YEARS OF CHILDHOOD Jan. 16 (6:00)/Jan. 18 (2:30)
 LENA RAIS Jan. 8 (2:30)/Jan. 9 (6:00)
 1 + 1 = 3 Jan. 8 (6:00)/Jan. 9 (2:30)
 PALERMO OR WOLFSBURG Jan. 17 (5:00)/Jan. 22 (2:30)
 TICKET OF NO RETURN Jan. 15 (8:30)/Jan. 16 (2:30)
 IRRECONCILABLE MEMORIES Jan. 8 (8:00)/Jan. 10 (5:00)

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Program is subject
to change without notice.

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