

The Museum of Modern Art

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Contact: Graham Leggat
212/708-9752

NINETEENTH ANNUAL SURVEY OF GERMAN FILMS FEATURES ELEVEN NEW YORK PREMIERES

**Thirteen-Film Program Showcases *14 Days to Life* (1997),
Recently Acquired by Touchstone Pictures for an American Remake**

Recent Films from Germany
November 1–16, 1997
The Roy and Niuta Titus Theater 1

Since the late 1970s, The Museum of Modern Art has presented an annual survey of German cinema. This nineteenth edition, which runs November 1–16, 1997, will present thirteen new feature films—eleven of which are New York premieres—showcasing some of Germany's most interesting and provocative filmmakers.

Highlights of *Recent Films from Germany* include Andreas Kleinert's *In Namen der Unschuld (In the Name of Innocence)* (1997), starring Barbara Sukowa (the lead actress in a number of Rainer Werner Fassbinder's films), which follows a mother as she avenges her daughter's death; and Roland Suso Richter's *14 Tage Lebenslänglich (14 Days to Life)* (1997), recently acquired by Touchstone Pictures for an American remake, in which a hotshot young lawyer goes to jail instead of paying a parking ticket, as a publicity stunt, and ends up serving time as the victim of an elaborate frame-up.

Other works in this year's program reveal ways in which the Holocaust and the effects of wartime displacement remain central to German filmmakers. Dimitri Astrachan's *Von Hölle zu Hölle (From Hell to Hell)* (1996) describes events leading to the pogrom carried out in July 1946 in Kielce, Poland, against survivors of concentration camps, while Oliver Storz's *Drei Tage im April (Three Days in April)* (1996), also a

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fiction film based on actual incidents, addresses the complicity of ordinary citizens.

Veteran filmmakers Ulrike Ottinger and Helma Sanders-Brahms take up similar issues in *Exil Shanghai (Exile Shanghai)* (1996) and *Mein Herz—Niemandem! (My Heart Is Mine Alone!)* (1997), respectively. Ottinger interviews Jews of various nationalities who lived in Shanghai during World War II; Sanders-Brahms speculates on the doomed love affair between two poets, a Jewess and a man who became a Nazi. And in *Maria* (1996), directed by Einar Heimisson and Michael Röhrig, a young woman in a destitute postwar Germany agrees to an arranged marriage in Iceland.

Debut directorial performances in *Recent Films from Germany* include Caroline Link's *Jenseits der Stille (Beyond Silence)* (1996), about a musically gifted child and her deaf parents; Ulrike Pfeiffer's *Rokoko (Rococo)* (1997), in which youths prepare a theater piece on a summer day in 1753; Walburg von Waldenfels's *Gesches Gift (Gesche's Poison)* (1997), a portrait, derived from Bremen court records, of a domestic murderess; and Martin Hansen's *Hotel Morgana* (1997), in which the nightmares of unwary guests assume physical shape.

Tom Tykwer—whose first feature, *Der Tödliche Maria (Deadly Maria)* (1994), played in the 1995 *New Directors/New Films* program—returns with *Winterschläfer (Winter Sleepers)* (1997), a melodrama about five people snowbound in a mountain village. Also returning is Peter Sehr, whose *Obsession* (1997) details a young man's quest to unravel a family mystery.

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Recent Films from Germany is organized by Laurence Kardish, Curator, Department of Film and Video, and is presented in association with the Export-Union des Deutschen Films, Munich, and Goethe-Institut, New York.

For more information, stills, or to view screening cassettes, please call Graham Leggat at 212/708-9752. For more information on other Museum programs, please visit our Web site at www.moma.org.