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WEST GERMANY: DAS NEUE KINO

March 16 - April 9, 1972

FLOW
Andrew C. McKay
5961 North 4th Street
Philadelphia, Pa. 19120

Saturday, April 8 (3:00, 5:30)

Two films from the Hamburg Cooperative: ADOLF WINKELMANN, KASSEL; and DIE UNTER-DRUCKUNG DER FRAU.

ADOLF WINKELMANN, KASSEL, 9.12.67 - 11:54 UHR (ADOLF WINKELMANN, KASSEL, December 9, 1967 at 11:54 a.m.), by Adolf Winkelmann. 1967. 8 minutes.

"My film, ADOLF WINKELMANN, KASSEL, 9.12.67 - 11:54 UHR, is an attempt to permit components to be reflected in the reproduction of an action - components that elucidate reactive tendencies in relation to the process of filming and the 'strangeness' of the process. The specific behavior of persons before the camera is familiar enough - a discussion of it would be trivial. It becomes clear, for example, in the pleasure the streetcar conductor gets out of being filmed.

These reactions combine in the presentation of my action (as, naturally, also in this action itself) with manners of behavior which originate in the situations that elude traditional films and show their politically relevant components. Objects and occurrences that do not accommodate themselves to a generally accepted concept (thus: the long-haired, oddly bespectacled Winkelmann, noticeably 'armed' with apparatus, in pre-Christmas Kassel), that are difficult to integrate into the familiar system of understanding, are gawked at, are ridiculed and even insulted.

The accoustical components of the film, the tone that seems almost sacred should make the estrangement, shown in the manner of behavior, and the 'curious' appear to be what they are in reality."

-- Adolf Winkelmann

Adolf Winkelmann was born in Hallenberg in 1946 and lives in Kassel. His films include 31 SPRUNGE (1967); ES SPRICHT RUTH SCHMIDT (1968); VERTRAUENDE LIEBE - GLUHENDER HASS (1969); and WORIN UNSERE STARKE BESTEHT (1971).

DIE UNTERDRUCKUNG DER FRAU IST VOR ALLEM AM VERHALTEN DER FRAUEN SELBER ZU ERKENNEN! (THE SUPPRESSION OF WOMEN IS RECOGNIZABLE ABOVE ALL BY THE BEHAVIOR OF THE WOMEN THEMSELVES), by Hellmuth Costard. With Christoph Hammerling. 1969. English titles. 64 minutes.

"A film that can render a professional critic helpless - therefore, an important film. Fortunately, it has 'nothing to say' about its programmatic title: THE SUPPRESSION OF WOMEN IS RECOGNIZABLE ABOVE ALL BY THE BEHAVIOR OF THE WOMEN THEMSELVES. In the

program notes Hellmuth Costard wrote that one can see 'what happens all day long at home while the husband is at work.' How could he possibly disappoint his well-disposed audience in its expectations, and me in my apprehensions. During the entire sixty-two minutes of the film, nothing can be seen except... 'a man'? 'a boy?' (that would be simply ridiculous); no, one sees the actor Christoph Hammerling, who plays the part of the woman and, at the same time, is permitted to bring so much of himself into the film that he makes one forget what someone at some time may have had in mind with this film; one sees him walking through a beautifully lighted and consciously untidy apartment and doing things that he or Hellmuth Costard may have imagined a woman doing when she is alone in the apartment (if for no other reason, the film is actually exciting because it is never entirely clear whether they have this notion or whether they attribute these notions to their audience in order to make fun of them); one sees that the actor has probably never felt himself to be so free and emancipated as in the role of the suppressed woman which he manages with the greatest of ease and at the same time rather frivolously before the camera, so expertly that one can only lean back and be amazed!"

-- from a review by Gerhard Theuring in Filmkritik (translated from the German)

Hellmuth Costard was born near Leipzig in 1940 and now lives in Hamburg where he was a student of psychology. Before DIE UNTERDRUCKUNG, he made a number of short films beginning in 1967. He has made two other feature films, UND NIEMAND IN HOLLYWOOD, DER VERSTEHT, DAS SCHON ZU VIELE GEHIRNE UMGEDREHT WURDEN (1970), and FUSSBALL WIE NOCH NIE (1970).