

The Museum of Modern Art

For Immediate Release
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RECENT FILMS FROM GERMANY

December 15, 1995 - January 7, 1996

The seventeenth annual survey of new cinema from the Federal Republic of Germany opens at The Museum of Modern Art on December 15, 1995. **RECENT FILMS FROM GERMANY** represents a new generation of filmmakers who address issues ranging from Germany's turbulent political and social history to contemporary personal relationships. Continuing through January 7, 1996, the series of seventeen films includes debut features, works by veteran filmmakers, and documentaries.

A highlight of the exhibition is *Orson Welles: The One-Man Band* (1995), which consists almost entirely of material that has never been seen before. The film includes Welles-directed scenes from nearly all of his legendary uncompleted films, clips from never-seen television appearances, promotional reels of projected film projects, and home footage of the filmmaker himself.

Among the debut features presented in **RECENT FILMS FROM GERMANY** are Eva Maria Bahlrüh's rueful melodrama *Mein lieber Mann* (*My Dear Husband*, 1995), about a woman inadvertently left behind at a gas station by her distracted husband and daughter; Maris Pfeiffer's *Küss Mich!* (*Kiss Me!*, 1995), which describes a kleptomaniac's romance with the man she robs; Thomas Stiller's *Die Brennende Schnecke* (*The Burning Snail*, 1995), which deals with a schoolboy's murderous feelings toward the man in his mother's life; and Hans-Christian Schmid's *Himmel und Hölle* (*Heaven and Hell*, 1994), which charts a young girl's growing obsession with religion.

Also featured are works by veteran filmmakers, including Rainer Kaufmann's *Stadtgespräch* (*Talk of the Town*, 1995), an urban comedy about a radio show hostess determined to find companionship, and Andreas Kleinert's *Neben der Zeit* (*Outside Time*, 1995), a psychological drama set in former East Germany.

Several films focusing on the lives of artists are shown, including *Niki de Saint Phalle: Who is the Monster -- You or Me?* (1995), a documentary in which the French-American experimental filmmaker talks about her life and collaboration with artist Jean Tinguely; *Bruckners Entscheidung* (*Bruckner's Choice*, 1995), a portrayal of Austrian composer Anton Bruckner's recuperation after a nervous breakdown; and *Schlafes Bruder* (*Brother of Sleep*, 1995), Germany's entry for an Academy Award, which recounts the story of the musician Johannes Elias Alder, who brought an end to his twenty-two year life after deciding not to sleep anymore.

Additional highlights include *Ludwig 1818* (1995), which chronicles the true story of the trip to Switzerland taken by King Ludwig II of Bavaria and a reluctant court actor to produce "William Tell" in its original setting; *Das Auge des Dritten Reiches* (*The Eye of the Third Reich -- Walter Frentz*, 1994) about Hitler's personal cameraman; and *Der Totmacher* (*The Deathmaker*, 1995) which documents the 1924 confession of a serial killer.

RECENT FILMS FROM GERMANY was organized by Laurence Kardish and is presented in association with the Export-Union des Deutschen Films in Munich. The program is made possible with the support of the participating filmmakers, producers, and German distributors. The Museum's film and video programs are made possible by grants from the New York State Council on the Arts.

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For further information or film stills, contact Samantha Graham, Film Press Representative, Department of Public Information 212/708-9750. No. 56