

24 March – 1 April 2017



THINKING CINEMA ON TELEVISION: WESTDEUTSCHER RUNDFUNK (WDR), CA. 1975 SAT 25 -+ MON 27 MARCH 2017



Contemporary discussions tend to advocate the idea that the “video essay” was born from the felicitous encounter of platforms like YouTube, social media, cinephilia 2.0, inexpensive DIY editing software, and the accessibility of films as data. If a historical (proto-digital) perspective is taken into account, it either conjures up established essayistic masters like Jean-Luc Godard or Chris Marker, or tries to ennoble the genre as the legitimate successor of the found footage tradition in experimental cinema.

However, there are other, less glamorous sites where an investigation of cinema by its own

means was pursued with enthusiasm and inventiveness. One important center of activity was the film department of the Westdeutscher Rundfunk (WDR) in Cologne. Starting around 1970, commissioning editors like Wilfried Reichart, Werner Dütsch, Angelika Wittlich, Helmut Merker, and Georg Alexander produced and commissioned a variety of different productions that devised ways of combining images and sounds to address the aesthetics and history of cinema. Using their production budget to run the film department like a cinémathèque, they organised retrospectives and accompanied them with analytic and contextual programmes directed, among others, by Hartmut Bitomsky, Harun Farocki, Helmut Färber, Frieda Grafe, Martina Müller and Enno Patalas.

“Thinking Cinema on Television”, curated and presented by Volker Pantenburg, shows a small selection of three productions from 1975, broadcast in October, November and December of that year, combined with a programme by commissioning editor Werner Dütsch and two short films by Peter Nestler. Looking at the WDR productions allows us to glimpse at a network of individuals, alliances (like the close link between WDR and the journal FILMKRITIK) and intellectual labour.

Volker Pantenburg is professor for Film Studies at Freie Universität Berlin. He has published widely on essayistic film and video practices, experimental cinema, and contemporary moving image installations. Recent book publications include: *Farocki/Godard. Film as Theory* (Amsterdam: Amsterdam UP 2015); *Cinematographic Objects. Things and Operations* (Berlin: August 2015, Editor); and *Screen Dynamics. Mapping the Borders of Cinema* (Vienna: Austrian Film Museum 2012; Co-Editor). In 2015, he co-founded the “Harun Farocki Institut”, a non-profit organisation designed as a platform for researching Farocki’s visual and discursive practice and supporting new projects that engage with the past, present and the future of image cultures.

Introduced by Volker Pantenburg, and featuring Werner Dütsch in conversation

Filmemigration aus Nazi-Deutschland – Teil 1 (Film Emigration from Nazi Germany – Part 1), Günter Peter Straschek, Germany 1975, 16mm (transferred to digital), 60 mins, German with English subtitles

Günter Peter Straschek (1942–2009) belonged to first group of students of the Deutsche Film- und Fernsehakademie Berlin (dffb). He started studying film in 1966 together with Hartmut Bitomsky, Harun Farocki, Holger Meins, Helke Sander and others. His student film, EIN WESTERN FÜR DEN SDS, was confiscated by the director of the school, and the ensuing occupation of the director's office led to the relegation of Straschek and other students in 1968.

This is the first episode of a five-part series consisting of comprehensive interviews with people who had worked in the German film industry before they were forced into exile during the Nazi period. Apart from some radio features and articles, this 290-minute TV programme remains the only published trace of Günter Peter Straschek's lifelong work on the emigration of film personnel. He intended to publish a three-volume book, encompassing all available data about 3,000 emigrants originating from the centre and peripheries of film production. However, this book never materialised.

Fritz Lang, Werner Dütsch, Germany 1974/1990, 16mm (transferred to digital), 45 mins, German with English subtitles

Werner Dütsch was one of the most prolific commissioning editors at the WDR film department, producing work by Helmut Färber, Harun Farocki, Hartmut Bitomsky and many others. His FRITZ LANG is a reworked version of an earlier programme on the German director (DIE SCHWEREN TRÄUME DES FRITZ LANG, 1974). Like other commissioning editors at the WDR, Dütsch not only organised TV-retrospectives, and initiated and co-produced work by others, but he also worked as an author and director. FRITZ LANG is organised as a dialogue between two voices (Dütsch and Martina Müller), addressing the main themes and obsessions of the director. The film is full of concise observations: "There is a lot of killing in Lang's films; with energy, skill, and arrogance. Images of bodies, falling heavy and helplessly, follow. As if the dead, with their specific weight, wanted block the way of the living."

Born in 1939, Werner Dütsch was commissioning editor for fiction films, documentaries and programmes about cinema at the WDR (West German Broadcasting Station) in Cologne for over three decades, and for over two decades he taught at the Academy of Media Arts Cologne (KHM). He has also worked for the Documentary Film Week in Duisburg for many years. He is the author of Im Banne der roten Hexe – Childhood, Youth and the Magic of Cinema in Postwar Germany (2016) and co-author of Lola Montez – eine Filmgeschichte (2002).

Session 2 | Monday 27 March 2017 | 6:30–8:00 | Goethe-Institut

Introduced by Volker Pantenburg

Aufsätze (Essays), Peter Nestler, Germany 1963, 35mm (transferred to DCP), 10 mins, German with English subtitles

Von Griechenland (From Greece), Peter Nestler, Germany 1965, 16mm (transferred to DCP), 28 mins, German with English subtitles

Telekritik: Über zwei Filme von Peter Nestler (“Telekritik”: About two films by Peter Nestler), Rainer Gansera, Germany 1975, 16mm (transferred to digital), 29 mins, German with English subtitles

“Telekritik” (commissioning editor: Angelika Wittlich) was a series of programmes that aimed at formulating a critique of TV within TV itself. It started in 1973 with Farocki’s *THE TROUBLE WITH IMAGES*, a fierce and polemic dissection of the TV feature format. Like other TELEKRITIK episodes (Bitomsky on Humphrey Jennings, Farocki on Basil Wright), Rainer Gansera’s presentation of two short films by Peter Nestler introduces the work of a documentary filmmaker as an antidote against the sloppy and thoughtless way text and image are treated in conventional TV journalism. Thoughts and words in process: Gansera sits at a desk browsing through journals, describing scenes from *AUFSÄTZE* and *VON GRIECHENLAND*, emphasising moments of attention and labor with stills from the films.

The screening of Rainer Gansera’s film will be preceded by two short films by Peter Nestler: *AUFSÄTZE* (1963) and *VON GRIECHENLAND* (1965). *AUFSÄTZE*, shot originally in 35mm and made in collaboration with Kurt Ulrich and Marianne Beutler, is a short film showing us the daily routine of a primary school in the snowy Swiss Oberland Headlands, as told by the words and drawings of the children. In *VON GRIECHENLAND*, conceived in collaboration with Reinald Schnell, images of Greece during the summer crisis of 1965 are accompanied by a voiceover reflecting about the anti-fascist struggle and the history of Greek resistance in the 1940s, as a stark warning against the re-emergence of fascism. The reading of a letter by Konstantina Petru, the mother of Georgius Petru, a fighter from the Democratic Army of Greece who was executed during the Greek Civil War, forms the centrepiece of the film.

Session 3 | Monday 27 March 2017 | 8:30–10:00 | Goethe-Institut

Introduced by Volker Pantenburg

Erzählen (About Narration), Harun Farocki and Ingemo Engström, Germany 1975, 16mm (transferred to digital), 58 mins, German with English subtitles

“Essay, a term from written literature: unity of science and art; unity of social and individual knowledge,” Harun Farocki wrote in a first draft of the project, *ERZÄHLEN. (About Narration)* follows two people (played by Engström and Farocki) investigating their respective subjects: One is tracing the involvement of the German heavy industry in the rise of Nazi-Germany, the other is interested in the fate of Larissa Reissner, a young Soviet writer and revolutionary. Both of them struggle with the question of how to organize their research and find a narrative structure. Their paths cross, and the film turns into an essayistic interrogation of structuralist narratology. In the context of this programme, *ERZÄHLEN*, produced by Annelen Kranefuss and Christhart Burgmann for the WDR department “Literatur und Sprache”, shows that it was not only the film department, that allowed for experimental and playful forms to blossom. “It should be possible to include anything as in the Nature Theater of Oklahoma” (Ingemo Engström).

Additional Texts & Selected Filmography

The following conversations and selective filmography of films made for the WDR about cinema were originally published in the booklet "Kunst der Vermittlung. Aus den Archiven des Filmvermittelnden Films" issued at the occasion of film screenings at the Filmmuseum Wien in 2008.

For more information about the "Kunst der Vermittlung" Project, please visit:
www.kunst-der-vermittlung.de

1. NOT ONLY SHOWING FILMS

Excerpt from a conversation with Wilfried Reichart

Wilfried Reichart was a member of the WDR Film Department for over thirty years and its director between 1980 and 2004.

26 March 2008 Michael Baute and Stefan Pethke met with Reichart in a side-walk café in the shadow of the Four-Pane-Building, as the large new building of the WDR is called, and which dominates the skyline of the Cologne city even more than the Cathedral.

A difference between the films commissioned by the WDR and the series Cinéastes de Notre Temps, is that for the latter filmmakers were systematically hired, while at the WDR it was common to hire people who weren't filmmakers to think about filmmaking. Were you trying to protect yourself from the dangers of hermeticism?

When I made a film, I didn't feel like a filmmaker. I was still a journalist, a commissioner - I was aware of that. Maybe because of that we also thought that filmmakers shouldn't make films about films, others could make them, too. And when filmmakers do it, they do it differently - Godard, for example, who in every film also makes a film about filmmaking. That is always also a simultaneous reflection, and in his work it grew continuously more extreme. I think that now this is all he is interested in. His HISTOIRE(S) DU CINÉMA is a great work, the only philosophy of cinema. There is nothing like it. Godard is the only film philosopher, with this thing. It is as difficult to watch as it is to read Heidegger. And obviously this is not the medial position of television, which is always pedagogic and is always trying to explain something: Now look more closely at that, at what's there! Wonderful things were made in that way: one of the best broadcasts was the one Enno Patalas made in 1971 about Lubitsch. There is really someone who is able to explain the cinema of a filmmaker. And who is Enno Patalas? Also a journalist. And a film historian. On the other hand, people who are filmmakers, like Hartmut Bitomsky and Harun Farocki, have also made broadcasts.

The combination is remarkable: on one side we have the journalistic aspect, driven by actuality; on the other side the things more strongly related to film history. It strikes us that this whole audiovisual approach signals a new way of thinking about film, both in the short and longer formats.

It is a new way of thinking and it emerges from a moral positioning towards cinema. For example we never cut within a shot. This means that we made sure that we would not fiddle with a scene. Today nobody cares about that anymore. Today people take the images and just throw them together as they wish. This would have been considered a sin back then. It was an important premise for us to treat the material with utmost respect. And this is hard to do when we are making a film made from excerpts: how do we integrate the excerpt? How long should it be? Where should we cut? These were some of the questions we were asking ourselves. We always felt a responsibility towards the work we were using.

How was the shooting?

Back then we still shot on film, with a cameraman, a sound man and an assistant. We would set up the correct lighting, etc, and it was always a hell of a job. In that situation I was both the commissioner and the author. To be both commissioner and the author was actually not allowed. So we would have to bring a colleague as a substitute commissioner. Later I started producing things in a different way, together with a friend who had worked a lot for 3Sat and who started early to do the shoots by himself and to edit them on his computer. His name is Theo Roos. We made several films together, one about the Venice Film Festival. I quite liked that production, because there were only the two of us: we went all over the place, spoke to people and did interviews right away. Things didn't take much time to prepare, we always had the camera with us. Then in the evening we would look at everything on the computer and begin editing, so we were done quickly. This is a great way to produce! We would have liked to continue with that. And this is how things should be produced today. Today much is a lot easier with these small digital cameras.

(Translation: rmc; revised by Aileen Rambow)

2. WHAT WE WANTED TO DO, WE DID DO

Excerpt from a conversation with Georg Alexander

Georg Alexander led the film department of the WDR in Cologne from 1969-1980, was in Los Angeles for the WDR and the DEGETO from 1980 to 1990, and was head of the feature film department of the ZDF in Mainz from 1990 to 2006.

How and when did the decision emerge not only to show films, but to be involved in producing something about film? Was that clear from the beginning?

The so-called "film education broadcasts" were always part of the mission of the Third Programmes, depending on the availability of funding and authors. The specific shape that the individual broadcasts then took on was determined by the editors and authors, who brought their own interests into the development. That was part of the concept of the educational remit. It started with the idealist concepts of the beginnings and was then actually perpetuated. Precursors of the trend existed in the late 1960s and early 1970s. Enno Patalas, for example, made a broadcast about Josef von Sternberg, more specifically about THE SAGA OF ANATAHAN, 1953 (*Der Teppich von Mirzapur - The Carpet from Mirzapur -*, 1971). The broadcasts we made in that time were essentially centred on people, countries or situations. In this respect something like this work by Enno Patalas was the exception. But especially Werner Dütsch had taken course in this analytic direction very early, and then later made this kind of broadcasts himself or commissioned them. Authors of these broadcasts were, for example, Hartmut Bitomsky, Rainer Gansera, Helmut Färber, Harun Farocki, Enno Patalas, Frieda Grafe. Apart from Werner Dütsch as initiator, Roland Johannes and Helmut Merker also made many broadcasts of this type. Wilfried Reichart, my successor, made interesting films above all about French cinema, specifically about Jacques Rivette and Agnès Varda. In addition, we also sustained ourselves directly from France: As long as the ORTF still existed, they had this trailblazing series "Cinéastes de notre temps." Those were partly very interesting things. I still remember, how I wandered through the hallways there and wanted to watch their Murnau broadcast. Nobody knew anything about Murnau. Until finally someone said "Mürnoh, mais oui!"

As head of the film department, very rarely I "indulged" myself and did some work that interested me by way of its subject matter. About Jean-Luc Godard, about John Cassavetes, about Nagisa Oshima, rather remote, but certainly not main-streamy things. Our actual main author was Hans-

Christoph Blumenberg. His film broadcasts, for example the series about the history of Hollywood, I have not seen again since those days, but if it was as good as the film reviews he used to write for the (weekly newspaper) *Die Zeit* then it was excellent. He was, so to speak, our reliable trump card. With our means, we equipped him well, and he really made amazing stuff with it. Today there is still Reinhard Wulf at 3Sat, who is working in that direction.

What we wanted to do, we did do. Later, one could not do that so easily. All of a sudden, viewer ratings played a much more important role. From the 1990s, your programme placement suddenly became more important. Ambitious feature films, which were still allowed to start at 22.00 in 1990, were pushed back later and later, they started at 23.00, at 23.30, at 00.10, at 1.05, at a time, when only video-recorders are still awake. I once made friends at a conference with the suggestion for an announcement: "Good evening, ladies and gentlemen, in our series 'you sleep, we broadcast' we are showing today ..."

Over the course of time there was more money for films, but there had to be, as the licenses got more expensive. But within the broadcasting company, you then had to contend with arguments, unfortunately justified, such as this: "Herr Alexander, now you want this film for the Christmas programme. We understand it's supposed to be a hit and is correspondingly expensive. For x amount of money you get the rights for the premiere showing. But DREAM SHIP only costs half of that, and we have the re-run rights until the end of time, and the viewer numbers are just as high." What do you say to that? You say: Yes, but it is a great film.

This means that the "educational remit" kept receding into the background?

"Educational remit?" Seriously: The broadcasters and also the attitude of individual people – me included – grew on the one hand more professional and on the other hand more commercial over time. I don't know how many viewers we had at WDR3 – I guess they fit into the palm of your hand.

(Translated by Aileen Rambow)

3. SMALL SELECTION OF FILMS ON CINEMA PRODUCED BY THE WDR BETWEEN 1964-2007

FILM IM WANDEL – EINE BESTANDSAUFNAHME. Krisen gibt es überall (Film Mutations - An Inventory. There are crises everywhere), GER 1964, Direction, Script: Wilfried Berghahn, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Franz Wördemann, 16mm, b/w, sound, 45 min

KLUGE, LENI UND DER LÖWE. Filme und Bücher von Alexander Kluge (Kluge, Leni and the Lion. Films and Books by Alexander Kluge), GER 1968, Direction, Script: Alf Brustellin, Production: Westdeutscher Rundfunk (WDR), Cologne, b/w, sound, 40 min

CE N'EST QU'UN DEBUT – CONTINUONS LE COMBAT. Das ist nur der Anfang – Generalstände des Films (This is Only the Beginning - The Fight Goes On), GER 1969, Direction, Script: Claudia Ale-
mann, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinold E. Thiel, sound, 45 min

KENNETH ANGER. Film als magisches Ritual – Versuch eines Porträts (Kenneth Anger. Film as Magical Ritual - An Attempt at a Portrait), GER 1970, Direction, Script: Reinold E. Thiel, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinold E. Thiel, sound, 54 min

ERNST LUBITSCH. Lektion in Kino (Ernst Lubitsch. A Lesson in Film), GER 1971, Direction, Script: Enno Patalas, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, b/w, Sound, 45 min

SYNCHRONISATION. Verfahrensweise und Probleme beim Synchronisieren (Synchronisation. Procedure and Problems with Synchronisation), GER 1971, Direction, Script: Hans Peter Kochenrath, Production: Norddeutscher Rundfunk (NDR), Westdeutscher Rundfunk (WDR), Cologne, Editorial: Hans Brecht, Werner Dütsch, b/w, sound, 45 min

SCHWANKENDE GRÄSER. Bemerkungen zu Yasujiro Ozu (Floating Weeds. Comments on Yasujiro Ozu), GER 1972, Direction: Martin Ripkens, Hans Stempel, Script: Martin Ripkens, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Solveigh Bores, b/w, sound, 44 min

MONSTER CHARLIE. Anmerkungen zu Chaplins frühen Filmen (Monster Charlie. Notes on Chaplin's Early Films), GER 1973, Direction, Script: Werner Dütsch, Production: Westdeutscher Rundfunk (WDR), Cologne, b/w, sound, 43 min

DIE ARBEIT MIT BILDERN. Eine Telekritik von Harun Farocki (The Struggle with Images. A Critique of Television), GER 1974, Direction, Script: Harun Farocki, Production: Westdeutscher Rundfunk (WDR), Cologne, Commissioner: Angelika Wittlich, Edition: Marion Zausch, 16mm, color & b/w, sound, 44 min

DIE SCHWEREN TRÄUME DES FRITZ LANG (The Bad Dreams of Fritz Lang), GER 1974, Direction, Script: Werner Dütsch, Production: Westdeutscher Rundfunk (WDR), Cologne, Editing: Sybille Ewel, Elke Hering, b/w, sound, 45 min

Telekritik: FÜNF BEMERKUNGEN ZUM DOKUMENTARFILM (Telekritik: Five Comments about Documentary Films), GER 1974, Direction: Gisela Tuchtenhagen, Klaus Wildenhahn, Production: Westdeutscher Rundfunk (WDR), Cologne, Editor: Angelika Wittlich, b/w, sound, 60 min

KINO/KRITIK. Über die Wörter, den Sinn und das Geld von Filmen (KINO/KRITIK: About Words, Meaning and the Money of Films), GER 1974, Direction, Script: Hartmut Bitomsky, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Georg Alexander, 16mm, color, sound, 44 min

Telekritik: ÜBER »SONG OF CEYLON« VON BASIL WRIGHT (Telekritik: About "Song of Ceylon" by Basil Wright), GER 1975, Direction, Script, Narrator: Harun Farocki, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Angelika Wittlich, Editing: Marianne Müller-Kratsch, 16mm, color & b/w, sound, 25 min

Das goldene Zeitalter der Kinematographie: TEIL 1-3 (The Golden Age of the Cinematograph: Parts 1-3), GER 1976, Direction: Hartmut Bitomsky, Werner Dütsch, Script: Hartmut Bitomsky, Camera: Axel Block, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Winfried Hintzen, Sigrid Holland, Gisela Notholt, Ingrid Purz, MAZ-2-Zoll, color & b/w, sound, 135 min

BAUKUNST UND FILM. Etwas über die Geschichte des Gebrauchs von Bildern (Architecture and Film. Something about the History of the Use of Images), GER 1976, Direction, Script: Helmut Färber, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Gerda Marie Dobrowolny, Marit Sonderhoff, Narrator: Edda Köchl, color & b/w, sound, 43 min

JOHN FORD UND DIE MITTEL DES KINOS (John Ford and the Tools of Cinema), GER 1976, Direction, Script: Roald Koller, Production: Bayerischer Rundfunk (BR), Westdeutscher Rundfunk (WDR), Cologne, Editorial: Georg Alexander, Editing: Illo Endrulat, colour & b/w, sound, 43 min

INTHRONISATON UND STURZ. Zu Motiven in den Filmen von Robert Bresson (Enthronement and Fall. About motives in the films of Robert Bresson), GER 1977, Direction, Script: Manfred Blank, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Monika Stockmann, color & b/w, sound, 43 min

ROBERTO ROSSELLINI, GER 1978, Direction, Script: Rainer Gansera, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, colour & b/w, sound, 58 min

Kulturrevue: 1 - 4, DE 1979, Direction, Script, Editing: Hartmut Bitomsky, Camera: Carlos Bustamante, Collaboration: Brigitte Baier, Werner Dütsch, Martina Müller, Production: Big Sky Film (Berlin), Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Sound: Martina Müller, color & b/w, sound, 4 Segments, 44 min

Kino '80: HASKELL WEXLER – CAMERAMANN (Kino '80 - Haskell Wexler - Cameraman), GER 1980, Direction, script: Carlos Bustamante, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, colour, sound, 43 min

EIN FILM MIT STERLING HAYDEN. Vor Anker, Land unter (A Film with Sterling Hayden. Safely Anchored, Submerged), GER 1982, Direction: Wolf-Eckart Bühler, Script: Manfred Blank, Wolf-Eckart Bühler, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, color, sound, 44 min

Kino '83: ESSAYS ON »L'ARGENT« BY ROBERT BRESSON, GER 1983, Script: Hartmut Bitomsky, Manfred Blank, Jürgen Ebert, Harun Farocki, Gaby Körner, Barbara Schlungbaum, Melanie Walz, Camera: Leo Borchard, Carlos Bustamante, Production: Harun Farocki FilmProduction, Westdeutscher Rundfunk (WDR), Cologne, Editorial: Helmut Merker, Editing: Manfred Blank, Sound: Manfred Blank, Egon Bunne, Susanne Röckel, 16mm, color, sound, 30 min

ETWAS ÜBER »A CORNER IN WHEAT«. Filme, die D. W. Griffith für die American Biograph Company gemacht hat (Something about "A Corner in Wheat". Films made by D. W. Griffith for the

American Biograph Company), GER 1983, Direction, Script: Helmut Färber, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, b/w, sound, 26 min

DAS DOPPELTE GESICHT. Peter Lorre (The Double Face of Peter Lorre), GER 1984, Direction: Harun Farocki, Felix Hofmann, Script: Harun Farocki, Felix Hofmann, Interview: Stephen D. Youngkin, Camera: Wolf-Dieter Fallert, Ingo Kratisch, Ronny Tanner, Production: Harun Farocki FilmProduction, Transtel, Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, sound: Klaus Klingler, Gerhard Metz, 16mm, color & b/w, sound, 59 min

HUMOR UND SCHWERFÄLLIGKEIT. Karl Valentin und Fritz Lang. Dr. Mabuse und Herr Wrdlbrmpfd (Humor and Awkwardness. Karl Valentin and Fritz Lang. Dr. Mabuse and Herr Wrdlbrmpfd), GER 1984, Direction, Script: Rainer Gansera, Production: Transtel, Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Rosmarie Dan, Horst Imlau, Ingrid Purz, color & b/w, sound, 44 min

Kino '84: ZWEI SCHAUSPIELER (Kino '84: Two Actors), GER 1984, Direction, Script: Michael Klier, Production: Westdeutscher Rundfunk (WDR), Cologne, color, sound, 33 min

ANDRÉ BAZIN 1918 - 1958, GER 1985, Direction, Script: Rainer Gansera, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, color, sound, 75 min

Kino '86: DAS SCHÖNE SIEHT MAN SO SCHLECHT. Bilder, Sprache bei Peter Handke (Kino '86: Beauty is Hard to See. Images and Language in Peter Handke), GER 1986, Direction: Norbert Jochum, Script: Norbert Jochum, Ursula März, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Helmut Merker, color, sound, 67 min

KAFFEE, DER SCHWEBT. Tonino Guerra (Suspended Coffee. Tonino Guerra), GER 1986, Direction, Script: Herbert Fell, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, color, Sound, 45 min

Kino '87: »AS SIMPLE AS THAT«. Joseph H. Lewis in Hollywood, GER 1987, Direction: Christian Bauer, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Roland Johannes, color, Sound, 59 min

ROBERT BRESSON ZUM 80. GEBURTSTAG (Robert Bresson at 80. Anniversary), GER 1987, Direction, Script: Helmut Färber, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial:

Werner Dütsch, Editing: Norbert Kornwald, color & b/w, Sound, 12 min

DAS KINO UND DER TOD (Cinema and Death), GER 1988, Direction, Script: Hartmut Bitomsky, Camera: Carlos Bustamante, Production: Big Sky Film (Berlin), Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, video, color, Sound, 46 min

DREI MINUTEN IN EINEM FILM VON OZU (Three Minutes in a Film by Ozu), GER 1988, Direction, Script: Helmut Färber, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Gisela Müller, color & b/w, Sound, 15 min

Film Aktuell: ENGELSGESICHT. Die schwarze Serie und Otto Preminger (Film Aktuell: Angel Face. The Dark Series and Otto Preminger), GER 1988, Direction, Script: Norbert Grob, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Wilfried Reichart, Editing: Gisela Notholt, Cornelia Schleheck, color & b/w, sound, 18 min

KINOSTADT PARIS (Cine City Paris), GER 1988, Direction: Manfred Blank, Harun Farocki, Script: Manfred Blank, Harun Farocki, Interviews: Manfred Blank, Camera: Helmut Handschel, Kommentar: Manfred Blank, Harun Farocki, Production: Westdeutscher Rundfunk (WDR), Cologne, Recherche: Ursula Langmann, Editorial: Werner Dütsch, Editing: Edith Perlaky, Sound: Thomas Schwadorf, video, color, sound, 60 min

DR. CORDELIER UND PROFESSOR ALEXIS. 2 x Jean Renoir, GER 1989, Direction, Script: Helmut Färber, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Cornelia Schleheck, color & b/w, sound, 19 min

FRITZ LANG, GER 1990, Direction, Script: Werner Dütsch, Production: Westdeutscher Rundfunk (WDR), Cologne, Sprecher: Werner Dütsch, Martina Müller, color & b/w, sound, 45 min

MAX OPHÜLS. Den schönen guten Waren (Max Ophüls. To beautiful, good wares), GER 1990, Direction, Script: Martina Müller, Script: Martina Müller, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Roland Johannes, color & b/w, sound, 90 min

DAS KINO UND DER WIND UND DIE PHOTOGRAPHIE. Sieben Kapitel über dokumentarische Filme (The Cinema and the Wind and the Photography. Seven Chapters about Documentary Film), GER 1991, Direction, Script: Hartmut Bitomsky, Camera: Arthur Ahrweiler, Mitarbeit: Christian Petzold, Ronny Tanner, Production: Big

Sky Film (Berlin), Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Ann-Malen Witt, video, color & b/w, sound, 56 min

GIBT ES ZU VIELE BILDER?. Was mir gesagt wurde bei der Europäischen Sommer-Akademie '90 Berlin Film und Medien 21. Juli – 18. August. Ein kleines Notizheft (Are There Too Many Images? What was told to me at the European Summer Academy '90 Berlin Film and Media 21. July - 18 August. A small notebook), GER 1991, Direction, Script: Manfred Blank, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, color, sound, 30 min

KINO FLÄCHEN BUNKER (Cinema Surfaces Bunker), GER 1991, Direction, Script: Hartmut Bitomsky, Camera: Arthur Ahrweiler, Mitarbeit: Christian Petzold, Ronny Tanner, Production: Big Sky Film (Berlin), Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Ann-Malen Witt, Sound: Gerhard Metz, video, color & b/w, sound, 52 min

DIE UFA, GER 1992, Direction, Script: Hartmut Bitomsky, Script: Hartmut Bitomsky, Camera: Simon Kleebauer, Production: Big Sky Film (Berlin), La S.E.P.T., Westdeutscher Rundfunk (WDR), Cologne, Recherche: Ingrid Oppermann, Editorial: Claire Doutriaux, Werner Dütsch, Editing: Ingo Ehrlich, Sound: Gerhard Metz, color & b/w, sound, 85 min

FILMSound / SoundFILM, GER 1992, Direction, Script: Michael Esser, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, color & b/w, sound

JACQUES DOILLON. Ich bin ein kleiner Klassiker, GER 1992, Direction, Script: Herbert Fell, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, color, sound, 45 min

STALIN. Eine Mosfilm-Production (Stalin. A Mosfilm Production), GER 1992, Direction: Oskana Bulgakowa, Enno Patalas, Script: Oskana Bulgakowa, Frieda Grafe, Enno Patalas, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, color & b/w, sound, 89 min

Kinomagazin: STROM DER ERINNERUNGEN. Der englische Filmemacher Terence Davies (Kinomagazin: The Tide of Recollection. The English Filmmaker Terence Davies), GER 1992, Direction, Script: Peter Kremiski, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, color, sound, 30 min

VORSPANN. Zum Werk von Saul Bass (Opening Credits. About the work of Saul Bass), GER 1992, Direction: Gerhard Midding, Script: Lars-Olav Beier, Gerhard Midding, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Helmut Merker, color, sound, 31 min

Kinomagazin: KRIEGSSPIELE, KAMPFHUNDE, KOPFSTÖSSE. Der Filmemacher Romuald Carmakar (Kinomagazin: War Games, Combat Dogs, Head-butts. The Filmmaker Romuald Carmakar), GER 1993, Direction, Script: Peter Kremiski, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, color, sound, 31 min

BILDER, DIE MAN HÖREN KANN. Der Filmkomponist David Raskin (Images we can listen to. The Film composer David Raskin), GER 1994, Direction, Script: Gerhard Midding, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Roland Johannes, color, sound, 60 min 53 sec

Kinomagazin: CARL THEODOR DREYER UND »GERTRUD« (Kinomagazin: Carl Theodor Dreyer and Gertrud), GER 1994, Direction, Script: Christiane Habich, Reinhard Wulf, Camera: E. Hermann Schulz, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, Editing: Monika Hössler, color & b/w, sound, 28 min.

MEISTER DER SZENE. Zu vier Filmen von Josef von Sternberg (Master of the Scene. About four films of Josef von Sternberg), GER 1994, Direction: Enno Patalas, Script: Frieda Grafe, Production: Bayerischer Rundfunk (BR), Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Gisela Müller, Narrator: Angela Schanelec, color & b/w, sound, 43 min 12 sec

RICHARD LEACOCK. Keep Shooting, GER 1994, Direction, Script: Felix Hofmann, Heinz Trenczak, Production: Vis-a-vis FilmProduction (Cologne), Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, color, sound, 42 min

CINÉMATOGRAPHE LUMIÈRE – CINEMA 100 YEARS AGO (7 EPISODES), GER 1995, Direction, Script: Martina Müller, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Britta Lukas, Angela Oechler, color & b/w, sound, ca. 70 min

ANMERKUNGEN ZU OKTOBER (Notes on October), GER 1995, Direction, Script: Helmut Färber, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Eva Elsner, color & b/w, sound, 10 min

ARBEITER VERLASSEN DIE FABRIK (Workers Leaving the Factory), GER 1995, Direction, Script: Harun Farocki, Production: Drift (New York), Harun Farocki FilmProduction, Lapsus (Paris), ORF (Wien), Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Assistant Direction: Jörg Becker, Editing: Max Reimann, video, color & b/w, sound, 36 min

Kinomagazin: EINE DEUTSCHE GESCHICHTE. Rainer Werner Fassbinder und sein Film »Die Ehe der Maria Braun« (Kinomagazin: A German History. Rainer Werner Fassbinder and his Film "The Marriage of Maria Braun"), GER 1995, Direction, Script: Peter Kremiski, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, color, sound, 29 min

PETER NESTLER. Ein Gefühl von Wahrheit (Peter Nestler. A Feeling of Truth), GER 1995, Direction: Christoph Hübner, Production: 3sat, Westdeutscher Rundfunk (WDR), Cologne, color, Sound, 60 min

PLAYBACK, NL 1995, Direction, Script: Hartmut Bitomsky, Camera: Nicole Batteké, Annette Hamilsound, Production: Big Sky Film (Berlin), Netherlands Filmmuseum, Frank Roumen, Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Hartmut Bitomsky, Merlijn Passier, video, color & b/w, sound, 80 min

Kinomagazin: TRANSANTLANTISCHE BEGEGNUNGEN. Coursodon / Tavernier und das amerikanische Kino (Transatlantic Encounters. Coursodon / Tavernier and the American Cinema), GER 1995, Direction, Script: Gerhard Midding, Mitarbeit: Brigitte Schumacher, Reinhard Wulf, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, color, sound, 28 min

Kinomagazin: ARBEITEN MIT MAURICE PIALAT (Kinomagazin: Working with Maurice Pialat), GER 1996, Direction, Script: Martina Müller, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, color, sound, 35 min

ROBERT PARRISH. Aufgewachsen in Hollywood (Robert Parrish. Growing up in Hollywood), GER 1996, Direction, Script: Gerhard Midding, Production: Westdeutscher Rundfunk (WDR), Cologne, color & b/w, sound, 61 min

ANDRÉ TÉCHINÉ. Jeder Charakter hat seine eigene Welt (André Téchiné. Each Character has its own World), GER 1997, Direction, Script: Norbert Grob, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Helmut Merker, color, sound, 25 min

Kinomagazin: DAS ZITTERN DES LEBENS. Das Kino des André Téchiné (Kinomagazin: The Vibration of Life, The Cinema of André Téchiné), GER 1997, Direction, Script: Gerhard Midding, Camera: Raymond Grosjean, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, Editing: Norbert Kornwald, color, sound, 36 min

DER AUSDRUCK DER HÄNDE (The Expression of Hands), GER 1997, Direction: Harun Farocki, Script: Jörg Becker, Harun Farocki, Camera: Ingo Kratisch, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Werner Dütsch, Editing: Max Reimann, Video, color & b/w, sound, 30 min

CHICAGO CHICAGO. Einführung zu »Weltstadt in Flegeljahren« (CHICAGO CHICAGO. Introduction to "Weltstadt in Flegejahren"), GER 1998, Direction, Script: Wilfried Reichart, Hans-Ulrich Werner, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Wilfried Reichart, video, color & b/w, sound, 25 min

Kinomagazin: DER BEHARRLICHE BLICK. Die Camerafrau Caroline Champetier (Kinomagazin: The Persistent Gaze. The Camerawoman Caroline Champetier), GER 1998, Direction, Script: Gerhard Midding, Script: Gerhard Midding, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, color, sound, 37 min

PEDRO ALMODÓVAR, GER 1999, Direction, Script: Anke Leweke, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Helmut Merker, color, sound, 21 min

Kinomagazin: WILLIAM KENTRIDGE. Drawing the Passing - Zeichnen für den Augenblick, GER 1999, Direction, Script: Maria Anna Tappeiner, Reinhard Wulf, Camera: Nic Hofmeyr, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Imke Wallefeld, Editing: Sybille von der Laage, color, sound, 50 min

DAS KINO VON NULL AUF 2000. 2000 Jahre Geschichte(n) im Kino, Script: Rainer Gansera, Norbert Grob, Anke Leweke, Katja Nicodemus, Josef Schnelle, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Helmut Merker, color & b/w, sound, 89 min

Kinomagazin: GESCHICHTEN VON LIEBE UND ZUFALL. Tom Tykwer und seine Filme (Kinomagazin: Stories from Love and Chance. Tom Tykwer and his films.), GER 2000, Direction, Script: Peter Kremski, Reinhard Wulf, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, color, sound, 44 min

BOYFIGHT – GIRLFIGHT. Ein kurzer Blick in die lange Boxerfilmgeschichte (BOYFIGHT - GIRLFIGHT - A short look at the long history of Boxing Films), GER 2001, Direction, Script: Rainer Gansera, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Helmut Merker, color & b/w, sound, 26 min

EDWARD YANG. »Yiyi« – Ich sehe was, was du nicht siehst (Edward Yang: YiYi I see what you can't see), GER 2001, Direction, Script: Katja Nicodemus, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Helmut Merker, color, sound, 29 min

Kinomagazin: OBSESSIONEN. Der amerikanische Filmemacher Errol Morris (Kinomagazin: Obsessions. The American Filmmaker Errol Morris), GER 2001, Direction, Script: Peter Kremski, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, color, sound, 30 min

Kinomagazin: FRANÇOIS OZON UND DIE LIEBE ZU DEN SCHAUSPIELERINNEN (Kinomagazin: François Ozon and the Love of Actresses), GER 2002, Direction, Script: Brigitte Schumacher, Camera: Raymond Grosjean, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, Editing: Frank Schmidt, color, sound, 28 min

GESTEN UND GESICHTER (Gestures and Faces), GER 2002, Direction, Script: Michael Klier, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Helmut Merker, color & b/w, sound, 19 min

Kinomagazin: LIEBE UND ANDERE GRAUSAMKEITEN. Der japanische Filmemacher Nagisa Oshima (Kinomagazin: Love and Other Atrocities. The Japanese Filmmaker Nagisa Oshima), GER 2003, Direction, Script: Peter Kremski, Revision: Brigitte Schumacher, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, Editing: Gabi Bauten, Monika Hössler, color, sound, 28 min

BB ZUM 70. GEBURTSTAG. Zwei, drei Dinge über Brigitte Bardot (BB on her 70th Birthday. Two, Three Things About Brigitte Bardot), GER 2004, Direction, Scripts: Angelika Wittlich, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Helmut Merker, color & b/w, sound, 26 min

Kinomagazin: DAS MONSTER IN UNS. Stuart Gordon und Brian Yuzna über den Horrorfilm (Kinomagazin: The Monster in Us. Stuart Gordon and Brian Yuzna about Horror Film), GER 2005, Direction, Script: Gerhard Schick, Reinhard Wulf, Camera: Ralf Biehler, Production: Westdeutscher

Rundfunk (WDR), Cologne, Editorial: Roland Johannes, Reinhard Wulf, Editing: Eva Elsner, Olaf Strecker, Video, color, sound, 59 min

Kinomagazin: DINGE DES LEBENS, EINFACHE GESCHICHTEN. Der Filmmacher Claude Sautet (Kinomagazin: Things of Life, Simple Stories. The Filmmaker Claude Sautet), GER 2005, Direction: Brigitte Schumacher, Reinhard Wulf, Camera: Raymond Grosjean, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, Editing: Monika Hössler, color, sound, 28 min 37 sec

HISTORY OF VIOLENCE. Gewalt und Düsternis im Film Noir (History of Violence. Violence and Darkness in Film Noir), GER 2005, Direction, Script: Norbert Grob, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Helmut Merker, color & b/w, sound, 23 min

Kinomagazin: NEUE DEUTSCHE WELLE. Die Filmmacher Christoph Hochhäusler und Benjamin Heisenberg (Kinomagazin: New German Wave. The Filmmakers Christoph Hochhäusler and Benjamin Heisenberg), GER 2006, Direction, Script: Sven von Reden, Camera: Martin Langner, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Reinhard Wulf, Editing: Michael Farquharson, Video, color, sound, 33 min

JOHN WAYNE & ANDERE KINO-HELDEN (John Wayne and other Film Heroes), GER 2007, Direction, Script: Katharina Maes, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Helmut Merker, color & b/w, sound, 27 min

LICHTMALER – SCHATTENSPIELER. Der Kameramann John Alton (Painter of Light - Shadow Player. John Alton, Cameraman), GER 2007, Direction, Script: Robert Müller, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Roland Johannes, colour & b/w, sound, 44 min

UNHAPPY END. Abschied, ein Motiv der Filmgeschichte (Unhappy End - Farewell, a motive in Film History), GER 2007, Direction, Script: Anke Leweke, Production: Westdeutscher Rundfunk (WDR), Cologne, Editorial: Helmut Merker, color & b/w, sound, 28 min

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