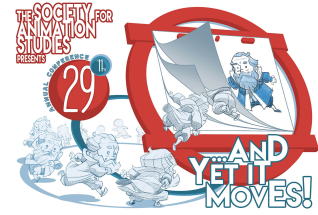


Panel D3

Sala delle Colonne 2

Animation and Movement: Exchange between Media



Franziska Bruckner

Oberhausen Revisited: Animated and Hybrid Tendencies in the “New German Cinema”

On 28 February 1962, 26 young filmmakers read a proclamation at the eighth West German short film festival in Oberhausen, aiming for “an intellectual transformation” (Kluge 2012/1962: 21) of contemporary film production. With the slogan “Papas Kino is tot” they criticized the established German film industry of that time, where young filmmakers did not have a chance to participate properly. Further demands of the “Oberhausen Manifesto” were to enable film “to deal with social documentation, with political questions, with educational questions and with cinematic new developments” (ibid.). The result was not only a change regarding state subsidized film funding, but also a film movement called “Junger Deutsche Film” (New German Cinema), which some compare to the French “Nouvelle Vague”.

Within the German-speaking discourse the “Oberhausen Manifesto” is a widely-discussed topic of film history. Despite the advanced state of the scholarly discussion, however, it has always focused mainly on live-action feature films. Therefore, the paper shifts the focus to animated and hybrid aspects of the short films of the New German Cinema. Based on the current state of research by German film and animation studies, this talk not only provides a general overview over animation strategies, but also highlights mostly unknown works by proclamation signatories Wolfgang Ulrich, Boris von Borresholm, Ferdinand Khittl, and Edgar Reitz

Biography

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Franziska Bruckner works as lecturer for animation theory at the University of Vienna, at the Eberhard Karls University Tübingen and the University of Applied Sciences Upper Austria. Her main research and publications focus on animation, experimental film, and the relations between fine arts and film. She is co-coordinator of the AG Animation as part of the Gesellschaft für Medienwissenschaft (GfM), board member of ASIFA Austria, and curator of animated short film programs in Austria and abroad. She has published several books and articles on animation, including the monograph *Malerei in Bewegung: Studio für experimentellen Animationsfilm an der Universität für angewandte Kunst Wien* and most recently together with Erwin Feyersinger, Markus Kuhn, and Maike Sarah Reinerth *In Bewegung setzen ... Beiträge zur deutschsprachigen Animationsforschung*, a collection of German articles on animation.