CAH Research Award
Application Form
Due Date: December 15, 2006 (CAH Research Office)

Grant Proposal Award

Faculty (please supply current vitas) Department (3 CAH Budget units required)

PL:

Other:

Proposed Grant Funding Source (include a copy of guidelines):

Applied Research and Contract Awards

Faculty (please supply current vitas) Participants (3 required*)

PL: ULA STÖCKL, SFDM
    CLAUDIA SCHAPIERUT, Philosophy Humanities

*Other (refer to guidelines): Basis Film, Germany

Proposed Funding Source (included a copy of guidelines, if applicable):

Chair's signatures / Date

Attach a copy of your funding source guidelines, a complete copy of your signed proposal, including final budget and expenditures to date, to this completed and signed form and hand-deliver to CAH Research by 5:00 PM, December 15, 2006.
Application for UCF-CAH Interdisciplinary Research Award

Category: Applied Research and Contract Awards

Co-PIs: Ula Stöckl (UCF-Film) and Claudia Schippert (UCF-Humanities)
Third party involved: Basis Film, Berlin, Germany.
(main contacts: Clara Burckner; Alexander Kraut)

Project Title: Incredibly Female: The Films of Ula Stöckl

Description: This project aims to produce a six-DVD-box-set of films by the award winning German filmmaker Ula Stöckl (Associate Professor of Film at UCF) in order to make accessible to a wider (non-German speaking) audience a selection of her most important films, and in particular to make available to American University libraries a representative selection of this important German filmmaker’s work. The end product (a 6-DVD Box Set containing subtitled versions of some of Stöckl’s most important films, including additional footage of contemporary filmed interviews contextualizing the films in critical cultural perspectives, further supplemental written material in liner-notes for each film/DVD, and a brochures contextualizing Stöckl’s work more broadly) will be subsequently marketed by Basis Film (an independent film distributor in Berlin, Germany) and potential U.S. partners; the end product will continue to be widely available, will generate income through sale of DVD box sets and, more importantly, will generate prestige for UCF. Most significantly, the DVD Box Set will lead to further education exhibition together with continuing grant applications.

Participants and Responsibilities:

1. Ula Stöckl - Filmmaker (UCF - FILM) access to existing film material, production of additional footage and interviews.

2. Claudia Schippert - Consultant (UCF- Humanities) production of additional footage and interviews, background research, translation of booklet, supervision of production of subtitles.

3. Basis Film - (independent film distributor in Berlin, Germany) in cooperation with Studio Kraut (Film Production) - Conversion of existing film material, editing, and production of DVDs, subsequent distribution of films.
Tasks involved that require funding

(1) Creating the DVD-version of existing films (See Budget items A-C)
The collection will make available to the general public six DVDs of films with original release dates ranging from 1969 to 1991. Only one of the six films currently exists in DVD format (albeit in PAL – it needs to be transferred to NTSC). All films will be transferred to DVD format (from older formats and at times single remaining original copies currently in storage at Basis Film and other distributors.)

(2) Production of Additional Material and Interviews (See Budget item D)
Each DVD will contain additional contextualizing material for which Claudia Schippert (Assistant Professor of Humanities, UCF) is conducting interviews with the filmmaker. Schippert and Stöckl are collaborating on the writing and production of filmed supplemental material for each of the DVDs. (Faculty time will not be compensated under this grant – grant money is sought for the blank tapes/film-material required and for rental of editing studio.)

(3) Production of text-file for Subtitles, production of Subtitles (See Budget items E+F)
Four of the six films will have to be subtitled (only two of the six films are currently subtitled in English, one of which will need to have the subtitles adjusted due to format transfer.) Schippert will oversee the production of subtitles for all films that do not yet have them. An experiences technician at Basis will produce the subtitles (Schippert’s time will not be compensated under this grant – grant money is sought for the hiring of a student to transcribe taped dictation by Schippert to produce the text file containing the subtitles. The production of subtitles in the professional studio in Germany is included in this grant application as it is part of the physical production of the DVDs)

(4) Production of booklet/liner notes (See Budget Item G)
Translation of existing “Werkschau” into English by Schippert. (Schippert’s time will not be compensated under this grant – grant money is sought for the hiring of a student to transcribe tapes dictation by Schippert to produce the text file containing the subtitles.)
Supplemental Information Included:

1. Budget
Based on email with information about estimate (in German – translation is attached)

<http://www.emitto.net/visualculturegender>

Abstract: Renewed attention to the cinematic work of German feminist filmmaker Ula Stöckl affords us insight into more than four decades of German Cinema. Stöckl’s work highlights gender in New German Cinema (both in terms of its production and its reception). Discussing prominent themes in her work at the intersections with German history, politics, and culture, I review Stöckl’s work, with particular emphasis on two specific films (Sleep of Reason and That Old Song), through the lens of contemporary discussions about memory and inter-generational feminist identity.
Budget

A. Transfer of existing films into NTSC
   \[6 \times 300 = €1,800 = US$ 2,376.\]

B. Blank DVDs plus set up to print (6x500 copies plus set up)
   \[6 \times 4140 = €4,140 = US$ 5,464.\]

C. Production of DVD, including add. Material
   \[6 \times 900 = €5,400 = US$ 7,128.\]

D. Filming of additional material and interviews
   - Blank mini-DV tapes
   - Editing time
   \[US$ 200, US$ 400.\]

E. Subtitles (five of six films require subtitles):
   - Hiring of student assistant to produce text file of subtitles
     (i.e. transcribing dictation by Schippert) in Orlando
     \[5 \times 8 \times €6 = US$ 240.\]

F. Production of Subtitles in Germany
   \[5 \times €300 = €1,500 = US$ 1,980.\]

G. Booklet - Translation of text from German to English
   - Hiring of student assistant to transcribe dictation by Schippert
     \[16 \times €6 = US$ 96.\]
   \[US$ 17,884.\]

CAH—Applied Research and Contract Awards Application – Stöckl and Schippert - 4
Translation of Information provided by
Alexander Kraut in Cooperation with Clara Burckner

Requirements and Budget for Production of 6 DVDs in NTSC with English Booklet:
(Please note that all costs are quoted in EURO (ON 12/14/2006 € 1.00 = US $ 1.32)

We will need:
All texts for the booklet, all subtitles in MS Word, all films in Beta or DigiBeta,
additional footage/making-of material on MiniDV, and Ula on site in Berlin to receive complete project.

1. Do films exist on BetaSP or DigiBeta? Otherwise we could go with a cost-effective producer in Neustrelitz (part of Berlin) - per Film the transforming depending on efforts will be a maximum of € 300.-

2. Production of DVDs, menus, editing of ‘making-of material’ can all be done in house - which would run at approximately €1,500.- including transfer and including booklet - but roughly €900.- per film seems realistic.

3. Subtitles - if I get the subtitles as a text file, then Isi (co-worker) who has experience with subtitles and is fluent in English will need approximately 1½ days per film; that would mean €300.- per film thus resulting in a total of €1,800.-

4. Production of printed material will total a maximum of €1,200.- including scanning, editing, proofing, layout etc.

5. Printing of printed material – best offer I have received thus far is (for 5000 copies of 60 pages €1,432 or in A6 €1,162.-)

6. Production of DVD (six DVDs – 500 copies each) – has to be done by a professional press. I could do a smaller german edition. Costs for the printed DVD is 78 cents per piece plus costs for glassmastering per piece is €300.- which results in a total of €4,140.- for only the DVDs without packaging or booklets.

7. Then we’ll need the covers/packaging and transport to FL. Once it all is put into covers, shrink wrapped etc it is two large shipping palettes; if it were only the DVDs and booklets you can transport it in one moving box. You should do the production in the U.S.

8. Basis needs to get a fee for all of this as well. How are we going to handle that?

Best regards,
Alexander Kraut
> An Ula Stockl, in Absprache mit Clara
>
> Ula Stöckl DVD Produktion: 6 DVDs in ntsc mit UT und englischem Booklet
>
> 1. liegen alle Filme auf Beta Sp oder DigiBeta vor?
ansonsten bleibe als preiswerte Variante noch Abfilme in Neustrelitz
>(ich habe da gerade ziemlich gute Ergebnisse damit gemacht) - Die Überspielung und Konvertierung pro Film sollte je nach Aufwand bei max 300,- Euro liegen.
>
> pro DVD inkl Überspielung kalkuliert, da war aber auch das Booklet mit drin, insofern sind 900,- pro Film realistisch.
>
> 3. Untertitel, wenn ich die Untertitel als Textdatei bekomme, dann braucht Isi, die ja schon einige UTs gemacht hat und vor allem perfekt englisch spricht, ca 1,5 Tage pro Film, ich denke mal 300,-
> Euro pro Film - das wären insgesamt 1.800,-
>
> 4. Produktion der Drucksachen, kann ich ebenfalls übernehmen wenn es ein Buch mit 48 oder 96 Seiten max: 1.200,- Euro
> inkl Scan, Satz, Korrektur, Layout, ...
>
>(Vorab - 60 seiter 5.000 Stück 1.432,- Euro, oder im A6 Format 1.162,-)
>
> 6. Herstellung der DVD, Auflagenproduktion 6x 500 Stück
> Das muss auf jeden Fall ein Presswerk machen.
> Für die kleinere deutsche Auflage, könnte ich einspringen.
> Kosten für die DVD mit Aufdruck 0,78 cent pro Stück.
> Kosten für das Glasmastering pro Stück 300,-
> d.h. insgesamt 4.140,- nur die DVDs ohne Verpackung, Booklets
>
> 7. dann kommen die Verpackung, Hüllen und der Transport nach
>Florida.
>Wenn dass alles in Hüllen verpackt und verschweisst ist, sind das
>zwei Europaletten voll, wenn es nur die DVDs auf der Spindel und die
>Booklet sind, dann reicht auch eine Umzugskiste.
>Man sollte das Pressen in Amerika machen!
>
>8. Dann muss ja Basis auf jeden Fall noch was bekommen ... wie
>machen wir das?
>
>Liebe Grüsse, Alexander
>
P.S.: ich packe das jetzt alles nochmal auf eine Excel Liste ...
>
>---
>Studio Kraut
>Neue Promenade 7
>10178 Berlin
>
>Tel: 030 - 793 17 07
>Fax: 793 17 63
>
>Email: alexander@kraut.de
>Internet: www.kraut.de
>ISDN (Leonardo): 793 2420
Survival and Rebellion: 
Recovering Ula Stöckl's Feminist Film Strategies
CLAUDIA SCHIFFERT

ABSTRACT

Renewed attention to German feminist filmmaker Ula Stöckl, and her ongoing cinematic creativity, affords us insight into more than four decades of German Cinema. Moreover, such an analysis can assist us in recovering significant insights regarding gender in New German Cinema (both in terms of its production and its reception), and in establishing connections of feminist film's relevance in and across generations and national contexts. The current lack of consideration of Stöckl's work is characteristic of difficulties in studying women's film and is unfortunate, because Stöckl's work is consistently cutting edge and of remarkable cinematic quality; her work was characteristic for New German Cinema while also participating in the creation of German feminist film. Discussing prominent themes in her work at the intersections with German history, politics, and culture, I review Stöckl's work, with particular emphasis on two specific films, through the lens of contemporary discussions about memory and inter-generational feminist identity.

I. Found: Forgotten Feminist Filmmaker

In a review essay on two recent biographies on well known German filmmaker Margarete von Trotta, Margret Eifler (2003) suggests that even the most famous German women filmmakers find little to no mention in standard works on German cinematic history or similar academic collections. The under-representation of women filmmakers (in the German context and elsewhere) occurs in academia and in the film industry itself.

“From our mothers we could learn how to survive; but we could not learn from them how to rebel,” says German feminist filmmaker Ula Stöckl (personal communication, February 22, 2006). Producing feminist films for more than four decades, Stöckl portrays multi-generational women's life stories that critically engage issues of identity. Survival and rebellion are poignant terms naming important themes within Stöckl's cinematic work—and they are characteristic of Stöckl's life-work vis-à-vis historical developments in German cinema. Survival and rebellion also invoke ever changing feminist strategies that seek to negotiate resistance to, and imbrications in, normative relations of power in society.

In this essay, I reclaim Ula Stöckl's work as an important and provocative source for ongoing critical reflection. Too long ignored in scholarship on gender and visual culture, specifically in discussions of German feminist film, Stöckl's films continue to pose significant questions to their audience, relevant far beyond the initial German national context of their production.

The essay opens with an assessment of the elision of Stöckl's work in recent scholarly literature on women's film and then briefly outlines Stöckl's work as characteristic of the innovative momentum historically defined as "New German Cinema." Suggesting that the appeal and critical potential of Stöckl's work exceeds the decades of the 1970s and '80s, the essay turns to exploring several important themes with particular attention to two significant films from Stöckl's extensive work. Far from an exhaustive treatment of Ula Stöckl's cinematic oeuvre, this essay begins to suggest some of the benefits of considering Stöckl's films with contemporary theoretical and critical questions in mind.
Recovering Ula Stockl's Feminist Film Strategies

have not been converted to DVD or other more easily accessible formats. “Academic assessment and pedagogical display of women’s independent cinema are often hindered by the difficulty in obtaining prints and video reproductions and the lack of official film archives for Women’s Cinema” (Eifler, 2003, p. 444).

Thirdly, a great deal of the academic discussion of German film is occurring in contexts outside of the German speaking countries (The German Quarterly being a case in point). The lack of subtitled versions of Stöckl’s films presents further barriers to a broader exposure and awareness of Stöckl’s work in academic circles and in pedagogical contexts, especially in the United States.

Finally, Eifler’s review and much of contemporary academic discussion of work like that by Stöckl occurs in German departments and affiliated journals—and not in film schools, where the absence of study of innovative cinematic techniques of someone like Stockl presents an unfortunate gap.

Considering the importance of Stockl’s films, wider exposure and greater critical attention to her body of work seems warranted. Ula Stockl’s work is cutting edge feminist film; from having made the “first feminist film” to the national award winning Sleep of Reason (1983) to the more recent The Old Song (1991), filmed immediately after the reunification of Germany in the East German city of Dresden. Critically engaging multi-layered women’s memory that collided in the new/old encounter of generations of women with/in German history, Stöckl creatively experiments with cinematic and narrative techniques in order to tell stories of and about women’s lives—and to tell these stories differently. Her unapologetic and critical approach has earned her the status of being one of the great German women filmmakers.1

The lack of consideration of Stöckl’s work in all but the most fleeting side notes in most academic sources on New German Cinema is unfortunate because Stöckl’s work has been consistently innovative and of remarkable cinematic quality; her work is characteristic for the development of New German Cinema while also participating in the creation of and development of German feminist film. At the same time, the neglect of Stöckl’s work can signal some of the characteristic difficulties involved in studying New German Cinema by women in the current scholarly literature (Linville, 1998).

Renewed attention to Ula Stöckl’s films and her ongoing cinematic creativity affords us a unique view into more than four decades of German Cinema and can assist us in recovering insights regarding the relevance of gender in New German Cinema (both in terms of its production and its reception) and in establishing scholarly connections about feminist film in and across generations and national contexts. Furthermore, in Stöckl’s work we can trace important connections of feminist themes at the intersections with German history, politics, and culture. In the remainder of this essay, I will demonstrate this critical potential by briefly discussing some prominent themes in Stöckl’s work. I argue for the value of re-viewing Ula Stöckl’s films while re-considering them through the lens of contemporary discussions about memory and inter-generational identity issues among women. To support my claims, I provide a brief analysis of two of Stöckl’s films: Sleep of Reason and The Old Song.

II. The Old Film is Dead. We Believe in the New

New German Cinema began when a group of young independent filmmakers met in February 1962 at the Oberhausen Short Film Festival and stated, in what would become known as the Oberhausen Manifesto: “The old film is dead. We believe in the new” (Knight, 2004, p. 13). As a generational rebellion against “Papa’s kino” (Papa’s cinema) and the overwhelming influence of American Hollywood genre film, and as protest against the lack of funding for indigenous feature film productions, the young German filmmakers began to create distinctly German film by drawing on experimental film techniques and highly impressionistic and episodic narratives dealing with their own contemporary issues. Convinced that meaningful films could be produced with less money than was customary in Hollywood, they also adjusted their cinematic form to the radically smaller budgets of their film productions.

Some governmental support and a film subsidiary system were slowly established in support of at least some of the new film genre. Feature length films were produced that centralized issues of concern to the young German post-war generation. Protesting against the hierarchical
festsivals, Stöckl continued to break new ground in terms of cinematic style and content. Uncompromising in her insistence on artistic integrity, she embodied the principles that were shared by Kluge and Reitz. The two men were to use the phrase as title for a co-produced later film: *In Gefahr und grösster Not bringt der Mittelweg den Tod* (1976) (roughly translates “in extremity and great danger the middle path (compromise) brings death”). Stöckl had already translated the principle into a daringly experimental project. As Franklin notes, “[t]he world of the New German Cinema is no laughing matter. These films, however, compensate for their lack of humor with an intense sense of social justice” (Franklin, 1983, p. 39).

Stöckl’s films embody this sense of social justice. Insisting on the radical potential of telling women’s stories in their complexity and including tensions and conflicted sides, Stöckl’s films from the beginning attempted to show women’s complicated psychological, sexual, social, and political lives. *Frauenfilm* (women’s film) can be seen, according to Elsaesser (1989), as “in some sense the culmination of developments inherent in the New German Cinema from its beginning” (quoted in Corrigan, 1994, p. 113). And indeed, Stöckl’s cinematic work participated in new German Cinema from the beginning. When literature on German feminist film mentions Ula Stöckl’s films, it treats her films as precursors, as examples of work by one of the very few women who began the task of telling women’s stories differently in German film. For example, in a chapter discussing Helke Sanders’ *Redupers* as perhaps the most internationally acclaimed feminist film of the New German Cinema, Tim Corrigan (1994) writes:

[Sanders’s] position within women’s cinema in Germany was hardly unprepared. Before 1970 Ula Stöckl, May Spils, Dore O., and Erika Runge were all active filmmakers, even if only two (Stöckl and Spils) had made feature films. Produced out of a countercultural atmosphere attending more and more to gender-specific issues such as abortion and women within a social workplace, the early feminist films are often concerned with a kind of political consciousness raising reflected primarily in subject matter that foregrounds particular social and identity crises for women. In the 1970s and early 1980s the West German women’s film movement attended increasingly, however, to a critique of the patriarchal structure of modernism and the avant-garde and applied those to the representational strategies of narrative feature films, in an attempt to engage mainstream cinema in a more productive fashion. (p. 111)

Some have dated the ‘end’ of New German Cinema with the making of the film *Deutschland in Herbst* (Germany in Autumn, 1978), others date it with the meeting of German filmmakers in Hamburg in September, 1979 (Franklin, 1983). On the occasion of the Hamburg film festival, German filmmakers declared, “Our strength is diversity.” This proclaimed that the focus of German filmmakers’ activities was no longer protest against the establishment or the creation of German film as an independent artform uninterested in its entertainment value (as Oberhausen had done) but instead a united professionalism that focused on the consuming audience. Much more self assured and confident, the Hamburg Declaration lacked the revolutionary urge that had propelled New German Film in its initial phase. The characteristics of German Film did not change drastically and many of the influential filmmakers continue(d) to produce films, but the critical impulse had to be negotiated with complex pressures of funding, a less politically interested public, and the increasing need to appeal to an audience raised on television. Unfortunately, many of the films that gained positive acclaim and were praised consistently at film festivals were unable to ‘make it’ in the commercial movie theatres or in mass media contexts. Filmmakers like Ula Stöckl—unwilling to compromise artistic integrity in order to secure funding—have difficulty finding commercial exposure for their films. And yet, rather than disappear into the safety of academia (as Eißler would have it) or focus on a shift into exclusively TV productions, Ula Stöckl continues to make movies and indeed remains an active producer and director.

Some of the themes that continue to make Stöckl’s work interesting to German and international audiences within and beyond feminist contexts (as evident in the reception of her work in various international film festivals and the granting of national and international awards) may
choices are Dea's problem, not her own, as she, Georgia, has no problem with taking the pill, with her promiscuous sex life, or with the choice to model for the pharmaceutical company run by Erdman, Dea's arch enemy. Faced with her daughter's accusations, Dea goes where so many mothers go (and to precisely the place that she despises in her own mother): the guilt-inducing invocation of (self-)sacrifice. Lamenting that she doesn't know what else to do beyond "talking until you are blue in the face" and "giving [her daughter] the last shirt off my back," Dea is faced with her daughter's rebellious response, "You can keep your last shirt." Georgia doesn't want Dea's shirt and she doesn't want her mother's life. Georgia wants her own experiences. She wants a life with some degree of freedom and she wants her mother "to get out of [her] head." Although eventually Dea lets her daughters make copies of the house key, she cannot quite let go of her deep need to control others, even as she is invested in feminism and women's liberation.

During the decades when Germans began to confront the Nazi past of (often their parents') German involvement in the Second World War, relating to authority and an individual's place within social and political institutions was a frequent backdrop to cinematic representations. In this regard, as well, Stöckl manages to position her characters uncomfortably between and in perpetual tension with contemporary concerns even as she draws on ancient Greek mythology to model some of her characters' psychological patterns.

In Sleep of Reason, Dea (whose character is fashioned after the Greek Medea) takes on the (male) pharmaceutical establishment and forcefully speaks her mind. Initially attracted to her headstrong character, the man she loves and married, Reinhard (the Jason of Euripides' play) disagrees with Dea on many issues. Unhappy with Dea's constant criticism of him, Reinhard becomes sexually intimate with Johanna, who is, in Stöckl's film, Dea's close colleague and feminist co-worker. Johanna is also the daughter of Dea's arch enemy, the owner of a pharmaceutical company, Erdman. Reinhard works for Erdman, which is another source of ongoing tension and disagreement between Dea and her husband. Erdman's company produces the pill Dea rallies against. Institutional imbrications rich with ideological investments are woven into each person's life and work and their hopes for the future.

Women's solidarity and feminist goals of shared strength shatter when, in a rather gentle scene, Johanna reveals to Dea, while standing physically close to her, that Reinhard loves her and no longer loves Dea. She completes her confession/revelation with the sentence "I have to look out for my own happiness" (see Figure 2).
symbolic imagery. (See Figure 5.)

Previous scenes of turmoil were filmed with the actors positioned in gateways and leaning against door posts; in the end we see Dea comfortably seated in her lounge, drinking the coffee her mother brings and shares with her while reflecting on a "cure-all" and survival of traumatic events. "One has to do things oneself" and "Everything is within me" are the final words spoken in the film. (See Figure 6.)

Having severed her relationship to her cheating husband, erotic rival and complaining children, Dea regains a sense of calm and a (complicated) peace, even while we are left to wonder how this catharsis translates into the future of her lived relationships.

In an interview about Sleep of Reason, Stockl states that she found it important to show that women are capable of rage, revenge, and hatred in ways that are not usually acknowledged.

I believe that women's fantasies of survival, or revenge fantasies, are no different than men's. But we are raised to learn: I am nice. I am gentle. I am really not capable of aggression, and I can really only sit there and cry when I am upset by something. ...

If as a woman you want anything in this life, you have to fight like a man; if you do it by the same means is an individual decision. ... What is radical about Dea is that she maybe understood something: if it has to be that I am getting separated, then this separation has to be final. And in life only death is final. Everything else can somehow become subject to making up. For me film is the only medium, besides literature, where you can be radical without retribution, because everyone has enough movie experience to know: this death that I am witnessing is a fictional one and not real. ... By dreaming it, Dea really kills her husband, her children and her rival. We must have the courage to really imagine what we want. (Richter & Künzel, 1998, pp. 62-63)

Her films' characters often engage in fantasies of revenge or represent reality through dreams, pointing to the importance Stockl attributes to such psychic and cathartic processes of projection for women's healthy identities and lives. Maybe similar to the ancient Greeks, Stockl values strong and passionate emotions as sign of depth of character. And yet, her female characters are never predictable and are always multi-dimensional. Their complexity calls upon the viewer for introspection and reflection. Stöckl's characters neither offer nor do they promise any easy answers to questions of women's nature, psychic makeup, erotic relations, or political futures.
Sofie chooses to see Kati’s action of taking her sister’s child (Sofie’s father) with her as a brave survival strategy that was necessary because Ilse’s social position would have never allowed her to raise the child. However valid a perspective this might be, it is striking that Sofie makes her argument not on the basis of judgment of past circumstances (complicated enough, given the multiply mediated nature of her knowledge of events and contexts). Rather, at various points, Sofie turns to a comparison with her own current life and struggles as a politically engaged woman filmmaker for explanations (to others or herself) about the circumstances or motivations of Kati’s decisions. While a conceptual parallel of struggle is valid, and while there certainly are important gendered criteria of social existences in each of these three generations that can be critically analyzed, the viewer of the film likely notes that Sofie might mis-apply her contemporary insights. Kati’s leaving the East and taking her sister’s child with her was not motivated merely by ideological rigor (comparable to Sofie’s feminist positions about media and politics), but by a desire for comfort, security, and economic opportunity. Stockl shows in Sofie’s perspective the rebellious love of truth that can at times overshoot the goal by projecting political analysis where it does not account well for the situation.

While Ula Stockl is invested in showing the complexity of women’s lives (without judgment of Kati or any of the other characters in the film, but also without any sugarcoating for the harshness of her and others’ decisions), her portrayal of women is not merely about reclaiming their voices on film. As my discussion of Sofie’s “celebration” of Kati’s life shows, such reclaiming necessarily misses the point of historical accuracy, because it is motivated by and thus informs us about the contemporary agenda/desire in addition to, and sometimes occluding the stuff of the remembered past.

The multi-dimensional character of memory is represented in the three views of Kati, Rudolph, and Sofie in one scene. (See Figure 8.) Walking by the river, brother Rudolph (pushing the wheelchair of the disabled son) reminisces.

Rudolf: “As burning torches they ran across the meadows, back then. Hundreds threw themselves into the river Elbe. Who knows how many of them still lie there.”

Sofie: “What kind of burning torches?”
Rudolf: “February 1945, the horrible bombing. The British dropped phosphor bombs and the people... burned terribly.”

Kati (seemingly oblivious, or maybe uncomfortably trying to pull herself out of the memories she wants to forget, interjects with a sighed comment on the landscape and river: “Oh, children, isn’t it beautiful.”

Sofie: “When I am imagining that, then it isn’t [beautiful] any more.”

Three generations walking along the same river, at the same time, having similar information, each see differently and indeed see different rivers; filled with rotting skeletons, littered with burning bodies, and a beautifully serene river of youthful joy (or of a present doggedly refusing to remember). There is no answer to “what is the truth here?” Perception is what matters and what literally changes matter/the material presence.

The Old Song asks about the possible relationship between people...
emotional, involvement.

Much like others from the New German Cinema, entertainment was not the primary aim of the movies Ula Stockl made/makes, even as her films are at times beautiful and thoroughly enjoyable with talented cinematography, acting, and directing. Certainly the two films discussed and excerpted in this essay offer intricate narratives that are accessible to a broad audience.

And yet, there is always more than one story told and audiences will likely be left with questions and reflections that continue to engage them. Repeated viewing reveals the many layers of possible identification/intervention/memory work that the films offer their audience; they also offer multiple disciplinary perspectives on issues such as women’s identity development, women’s complex experiences of love, dynamics of social and psychological control, the politics of the erotic, and complex negotiations of belonging and accountability to several generations.

Conclusion

We may date the decline or end of New German Cinema with the Munich Declaration (1962) or with Germany in Autumn (1978). As a cinematic epochal marker either might be accurate, but neither accounts for the ongoing work of filmmakers trained and influential in New German Cinema’s foundational stages who are still creatively producing films.

Taking account of the trajectories developed in Stöckl’s work over four decades offers the opportunity to learn about German social, cultural, and political history from the perspective of film history by paying attention to the socio-political forces that shaped filmmakers’ opportunities and influenced German national film production in form and content in the latter half of the twentieth century. Reviewing Stockl’s work also allows us to gain insight into a marginal(ized) cinematic voice that consistently worked to foreground the complicated strength of women’s lives — and of feminism itself — while attempting to maintain her artistic integrity in a complicated film industry.

Ula Stockl’s film career began as rebellion against “Papa’s film,” against the pressures of the film industry, and against the status quo; despite hurdles and setbacks, she has survived and thrived as a German feminist filmmaker for over forty years. It serves us well to pay close attention to the many layers of analysis and complex stories told in Ula Stockl’s films; we can gain insights — and likely more good questions — about complex journeys of survival and rebellion.

Endnotes

1. There are indeed plenty of indicators that Ula Stockl ought to surface more consistently in even cursory overviews of German film history. Consider some of the following: In 1999 a documentary was made and aired on German TV (N3; 7/10-11, 2000) that shows excerpts and interviews of conversations with five great women filmmakers. Ula Stockl is one of them.

In a retrospective of the first 15 years of a German feminist film center, we read “It all began in January 1985 with ‘Der Schlaf der Vernunft’ [Sleep of Reason], Ula Stöckl’s national award winning film that portrayed the personal and cultural oppression of women in rich images” (Schnelzer, 2000, pp. 1-2, translated by the author).

In a lecture on media, Uschi Reich (2000) names the great directors at the time she began to study film in the early 1970s: “Als ich Anfang der 70er Jahre in München an der Film Hochschule anfing zu studieren, hiessen die Regisseure der Zeit Schrödorff, Reitz, Kluge, Ulla Stockl, Margarete von Trotta, Kückelmann, Reinhard Hauff, später dann Wim Wenders, Wolfgana Peterson” (p. 3). Note that Stockl here is named before the recently better-known Trotta in a line of filmmakers deemed to be the most significant at the time.

In an article honoring film critic Frieda Grafe, Michael Girke imagines a conversation of various famous people in order to imagine how they might explore their points of contact, conflict, and connection. Ula Stockl is named in some very illustrious company: “Kann man sich ein Gespräch vorstellen [zwischen] Thea von Harbou, Bud Boetticher, Alice B. Toklas, Siegmund Freud, Reklamowitz Klinsminki, Quentin Tarantino, Walter Benjamin, Ida Lupino, Groucho und Karl Marx, Ulla Stockl, Julia Kristeva... und und und...” (Girke, 2002). Although the author knows that the named persons cannot meet as they did not live at the same time, the mention of Ula Stockl among such an illustrious group suggests that omitting her work from a list of important German women filmmakers does not serve us well.

2. Basisfilm, an independent distributor of new German films, identified the author film as essential to the survival of a national film culture. It was from the beginning an important support and sponsor of films produced within this new direction (see Knight, 2004, p. 29).

3. Distinguishing “Young German film” from “New German Cinema” is somewhat
Recovering Ula Stöckl’s Feminist Film Strategies


About the Author

Claudia Schippert is Assistant Professor of Humanities and Director of the Religious Studies Program at the University of Central Florida. She teaches courses in religious studies, interdisciplinary humanities, feminist philosophy, and gender studies. Her research interests are in the areas of American cultural studies, religion in America, feminist and queer theories, and comparative approaches to bodies and sexualities. Schippert’s research focuses on thinking about bodies: how bodies are discursively constructed; how virtual reality and media affect bodies’ representations and practices; and how we can describe these great complexities in terms of gender and race in contemporary society. In this context, she is especially invested in strategies that enact resistant practices and point to possibilities for ethical and political interventions.


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PEER REVIEWED SCHOLARLY ARTICLES

International Journals:


National Journals:


Anthologies:


INVITED SCHOLARLY ARTICLES

International Journals:


Conference proceedings:


Encyclopedia Article:


Interview:


Interview with me, conducted by Dr. Tania Oldenhage, Director of the Protestant Academy in Boldern, Switzerland, about the definition and significance of queer theory.

Notes and Book Reviews


RESEARCH SUBMITTED AND UNDER REVIEW

Edited Book:

*Sacred Text, Sacred Film? Responsible Interpretation of Scriptures in Film and Popular Media*. Under review at Springer Press. (International publisher.)

Scholarly Article (peer reviewed):

“Saint Mychal: A Virtual Saint.” Revised resubmission under review at the *Journal of Media and Religion*.

Scholarly Article (invited):


CONFERENCE PRESENTATIONS & INVITED LECTURES

REFEREED INTERNATIONAL AND NATIONAL


REFEREED REGIONAL


“Building Resistant Bodies.” Graduate Institute for Liberal Arts, Emory University, Atlanta, March 21-22, 1997.


INVITED INTERNATIONAL AND NATIONAL

“Queer Theory – Was ist das Eigentlich?” (What exactly is Queer Theory?) Presentation at Boldern Institute, Zurich, Switzerland, March 2005.


“Feminist Ethics and Queer Theory.” Presentation, Annual Meeting of the Feminist Ethics Consultation, Boston, October 1996.
INVITED REGIONAL AND LOCAL


RESEARCH GRANTS

Women’s Research Center Award in the Arts and Humanities, UCF, “Performing High Femininity: Dragging Femininity Across Generations.” May 2005 ($1,000).

The research project studies generational shifts in the performances of femininity by female impersonators and gay drag queens over the last 30 years, raises critical questions about shifting characteristics of “political drag” and explores how technological interventions in the management of normative gender practices have directly influenced changing definitions of gender as performed in drag performances.

University of Central Florida, Office of Sponsored Research In-House Award. “Heroic Bodies, Gender and the Nation.” May 2003-April 2004 ($7,500).

Initiated study of the production and representation of heroes as a way to expand contemporary understandings of religion and popular culture, nationalism and masculinity. The resulting research project seeks to expand our understanding of how gendered and religious practices intersect and connect with discourses of race, nation and sexuality. The eventual book length project is designed as a series of case studies, including: practices/representations of hypermuscular Christian bodies; popular cultural icons such as Spiderman, Bibleman, and other heroic figures; the re-emergence of muscular Christianity in a national heroic aesthetic, and hero/saint worship in virtual realms and on the internet.


MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS

American Academy of Religion
American Studies Association
Popular Culture Association
Feminist Ethics and Social Theory
Center for Lesbian and Gay Studies
National Women’s Studies Association
Network Gender Conscious Theology (German speaking countries of Europe)

LANGUAGE COMPETENCY

German (native)
English (near-native)
French
Biblical Hebrew
Classical Greek
Latin
TEACHING AND ADMINISTRATIVE EXPERIENCE

COURSES TAUGHT AND DEVELOPED AT UCF (2001-2006)
(* indicates courses that I developed, proposed, and that were added to the curriculum)

Graduate:
* Theories of Gender Studies
* Theories and Methods of the Humanities

Undergraduate:
* Queer Theory in the Humanities
  Sexuality, Gender and Philosophy
* Religion in America
  World Religions
  Humanistic Traditions I: Prehistory to Renaissance
  Humanistic Traditions II: Renaissance to Postmodernity
  Humanities Portfolio (senior capstone)
* Religious Studies Portfolio (senior capstone)
* Senior Research Seminar

COURSES TAUGHT PREVIOUSLY AT OTHER INSTITUTIONS (1992-2001)

Introduction to Women's Studies
Women, Religion and Society
Feminist and Womanist Ethics
Racial Justice
Introduction to Western Religions
The Holocaust: History and Meaning
Death and Dying

THESIS SUPERVISION AND INDEPENDENT STUDIES

Committee Chair:


Member of Graduate Thesis Committee:

Victoria Mosher, "Beyond Postmodernism: Theorizing Postfeminist Consequences through Popular Female Representation." MA, English Literature, in progress.

Member of Undergraduate Thesis Committee:

John Storm, "Cultural Aesthetics of Surfing in Film." Honors in the Major, Humanities, in progress.


Independent Studies Supervised (in addition to Thesis-Projects above):


TEACHING GRANTS

UCF Faculty Center for Teaching and Learning Faculty Development Summer Conference ($1,000, for development of diversity curriculum project), May 2006.

UCF Interactive Distributed Learning for Technology-Mediated Course Delivery (IDL 6543) ($2000, for development of media enhanced courses), Fall 2004.

UCF Faculty Center for Teaching and Learning Faculty Development Summer Conference ($800, for development of women’s studies courses at regional campuses), May 2003.

UCF Faculty Center for Teaching and Learning Faculty Development Winter Institute: Curriculum Transformation ($500, for development of Gay/Lesbian/Bisexual Studies Courses), December 2002.

UCF Faculty Center for Teaching and Learning Faculty Development Summer Conference ($1,000, for course transformation, integrating peer review and collaborative learning in General Education Humanities Courses), May 2002.
ACADEMIC SERVICE

PROFESSIONAL SERVICE

International:

Consultant, Netzwerk Geschlechterbewusste Theologie (Network for Gender Conscious Theology in German-speaking European Countries), 2004-present.

National:


Referee, Body and Society, 2003-present

Referee, Journal of Religion and Popular Culture 2003-present


Regional:


Program Committee and Web Site, Northeast Feminist Ethics Consultation, 1997-2002.

UCF UNIVERSITY SERVICE

Campus-Wide Service:

Board of Directors, UCF Allies Program, 2002-present.

Co-Founder and Co-Coordinator, Orlando Queer Academics, 2001-presents.

College of Arts and Sciences/Arts and Humanities:

Program and Site Coordinator, “Sacred Text, Sacred Film? Responsible Interpretation of Scriptures in Film and Media,” 2005.

Women’s Studies Program Graduate Curriculum Committee, 2002-present.

Women’s Studies Program Undergraduate Curriculum Committee, 2002-2004.

Humanities Representative for CAS IE Assessment, GEP, 2002-2003.
Department of Philosophy:


Moderator, RELNEWS, listserv distributing information about events related to the academic study of religion at UCF, 2004-present.

Director, Religious Studies Program, 2002-present, on leave 2005/06.

Chair, Religious Studies Steering Committee, 2002-present, on leave 2005/06.

Humanities Institutional Effectiveness Committee, 2002-present.

Humanities Curriculum Committee, 2001-present.

Search Committee, Instructor for Humanities and Religion, 2005.

Member, Steering Committee, Templeton Grant Committee, 2004.

Majors and Brochure Committee, 2005-present.

Search Committee, Associate Professor of Humanities, 2002-2003.


Committee for Graduate Certificate in Contemporary Humanities, 2002-2003.


COMMUNITY SERVICE

Judge, Yom HaShoah Writing Contest, Holocaust Center, Orlando FL, 2006.

Volunteer in Prison Program (FCC Coleman; Hernando CI), Gateless Gate Zen Center, 2004-2006.

Teach meditation classes to inmates at Hernando CI (youthful offenders and women inmates); participate in multi-day interfaith retreats at FCC Coleman. Visit Orlando Work Release Center for individual spiritual advising.

LOCAL PRESENTATIONS (since 2001)


"What's Wrong with Tolerance?" Diversity Week/UCF, 2005.


"Leadership and Spiritual Practice." President's Leadership Institute, UCF, 2004.

"Buddhism." First Methodist Church, Orlando, 2004.

“Thinking about being queer in the university.” UCF-GLBSU, 2002.

Faculty Advisor at UCF
Gay Lesbian Bisexual Student Union, 2001-present.
Knight Circle, Neo-Pagan Student Group, 2004-present.
Teaching Experiences

2004
University of Central Florida, Orlando (FL), tenured associate professor of film – classes in Adaptation, Script Analysis, Images of Women in Film, and Visual Storytelling

2002 to 2004 University of Central Florida, Orlando (FL), assistant professor of film – classes in Directing, Women in Film

2000 to 2001 Hollins University, Roanoke, VA; professor of film – classes in introduction to Film as an Art, Documentary in Theory and Practice, Images of Women in Films and World Cinema

2000 West Virginia University, Morgantown, WV – presented and lectured at Women in Film Symposium

2000 American University, Washington, DC – presented and lectured at the Hugo Mueller Film Colloquium

1994 to 1998 Berlin Academy of Film and Television (DFFB); taught Creation of 1st Short Subject Film

1998 Hollins University, Roanoke, VA – lectured at Women in Film Symposium

1998 Muehlenberg College, Allentown, PA – lectured at Women in Film Symposium

1985 Hollins University, Roanoke, VA – lectured at Women in Film Symposium
<table>
<thead>
<tr>
<th>Year</th>
<th>Location and Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1985</td>
<td>University of Texas, Austin – lectured at New German Film Symposium</td>
</tr>
<tr>
<td>1984</td>
<td>Melbourne, Australia – lectured at Cultural Crossroad Symposium</td>
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</tbody>
</table>
Ula Stöckl

2260 River Park Circle
Apartment 834
Orlando, FL 82317/ USA
phone: (001) 407-7360696
ulastoeckl@hotmail.com
www.stoecklfilm.com

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ulastoeckl@hotmail.com
www.stoecklfilm.com

Body of Work:

Feature Films:

1993 Wild Stage (Die Wilde Bühne), 16 mm, 60 minutes
1991 The Old Song (Das alte Lied) 35 mm, 82 minutes
1983/84 *Sleep of Reason (Schlaf der Vernunft) 35 mm, 82 minutes
1984 Jakob's Pigeons (Jakobs Tauben) 16 mm, 45 minutes
1978 A Woman with Responsibility (Eine Frau mit Verantwortung), 16 mm, 72 minutes
1976 *Erika's Passions (Erikas Leidenschaften), 16 mm, 64 minutes
1975 Popp and Mingel (Pop und Mingel), 16 mm, 50 minutes
1974 A Very Perfect Couple (Ein ganz perfektes Ehepaar), 16 mm, 90 minutes
1974 Rabbit and Porcupine (Hase und Igel), 16 mm, 60 minutes
1973 The Little Lion and the Big Ones (Der kleine Löwe und die Grossen), 16 mm, 45 minutes
1972 Brainworks (Hirnhexen), 16 mm, 45 minutes
1971 Sunday Painting (Sontagsmalerei), 16 mm, 45 minutes
1971 The Golden Thing (Das Goldene Ding), 35 mm, 90 minutes
1970 *Stories of the Dumpster Kid (Geschichten vom Kübelkind), 16 mm, 204 minutes
1968 *The Cat Has Nine Lives (Neun Leben hat die Katze), 35 mm, 86 minutes

* Films shown to American audiences by the Goethe Institute
Documentaries:

1993 Turn of the Heart (Herzkurve), Beta SP, 45 minutes
1986/87 Contributions to the History of the German Women's Movement
Episode one: Equal Opportunity in Principle
Episode two: Is Nobody Listening? (Grundsätzlich gleichberechtigt)
Episode two: zweite Episode: (Hört uns denn niemand?)

1967 Do You Have a Degree? (Haben Sie Abitur?), 35 mm, 17 minutes
1966 Saturday at 5 p.m. (Sonnabend 17 Uhr), 16 mm, 17 minutes

Short Films:

1991 Don't Talk about Fate (Rede nur niemand von Schicksal), 35 mm, 9 minutes
1982 The Heiresses (Die Erbtöchter), 16 mm, 30 minutes
1964 Antigone (Antigone), 35 mm, 7 minutes

Festival Participation and Work:

- Exhibited work at major European Film Festivals and the International Chicago, Toronto, Montreal and Hong Kong Film Festivals
- Participated as a member of the jury at the Film Festivals of Chicago, Sceaux – Creteil – Paris (France), Venice and Taormina (Italy)
- Moderated discussions in English and French at the Festival Internationale Des Films de Femmes (France) 1978 -1992
- Contributed as a member of the selection committee and as moderator at press conferences and discussions at the Internationale Film Festspiele Berlin (1981-2002)
- Program advisor of the Biennale di Venezia (International Film Festival of Venice) 2002-2003
Awards:

1999                                            Konrad-Wolf-Preis (Major Cultural Award of the Academy of Art in Berlin for lifetime achievement)
1997                                            Förderung der Gesamtwerschau durch MfG Baden-Württemberg (Promotion Grant for Lifetime Achievement)
1990                                            Drehbuchprämie "The Old Song" Filmförderung Hamburg (Screenwriting Award)
1986                                            Screenwriting Award of Filmförderung Berlin for Walpurgis Night
1985                                            Preis der Deutschen Filmkritik "Sleep of Reason" (Award of German Filmcritics Guild)
1984                                            Sole d'Argento "Sleep of Reason" Filmfestival Taormina, Sicily (Italy) (Film award at the Festival at Taormina for Sleep of Reason)
1984                                            Bundesfilmpreis (The German Film Award): Filmband in Silber for Sleep of Reason
1983                                            Drehbuchprämie des Ministeriums des Innern "Sleep of Reason" (Screenwriting Award of the German Ministry of Inner Affairs)
1971                                            Drehbuchförderung des Ministerium des Innern "The Golden Thing" (Screenwriting Award of the German Ministry of Inner Affairs)
1968                                            Drehbuchförderung des Kuratorium Neuer Deutscher Film "The Cat has nine Lives" (Screenwriting Award of Kuratorium New German Cinema)

Education:

1963-68                                            Graduate of the Institut für Filmgestaltung (Hochschule für Gestaltung) Ulm
1961-62                                            Graduate of School of English Language, London
1960-61                                            Graduate of the University of Sorbonne, Paris