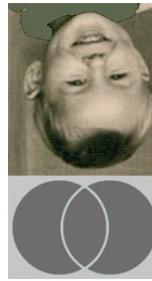


more... Utopian Science?
How can this be? Does Hollywood need Primary Cinema? What's
of Primary Cinema? Hollywood and the art of Supermodernism?
From Sound? Sound and Primary Cinema? Hollywood and the Sound
BIRTH OF PRIMARY CINEMA FROM THE SPIRIT OF SOUND.
"Hollywood". Then, in the month of deepest tension, when year-end
bonuses were negotiated on Wall Street, he finally started to finish the
still hadn't erased the question mark he wrote at the end of the word.
After a year had passed, he found himself in Los Angeles. He

what would emerge as a wonderful, yet hardly accessible film.
on Hollywood. This preface (or postscript) is dedicated to the kernel of
and carefree. So suffering, he did the math and wrote down his thoughts
state of mind was reflective and perplexed, thus simultaneously stressed
New York. His fate was to sell his apartment and to make this film. His
a friend of contemplation and enigmas sat somewhere in a corner of
values since the Great Depression was reverberating across the world,
of it. While the thunderclap signalling the largest decline of real estate
of 2008, a film arose as an examination of the time and it arose in spite
deeply personal one. During the disturbing era of the financial collapse
In the beginning there is the question of relevance and rapture. It's a



What he seized upon is something fearsome and dangerous. It is a
problem with horns, not necessarily a whole bull, but at any rate a new
problem. He states that it is the problem of science itself, as science is
now understood to be problematic and questionable. Thus a utopian
science was created only out of personal experiences dwelling on the
border of perception, and it was built on the foundation of art, because
the problem of science cannot be understood on the basis of science.
Perhaps, this is a film for artists with analytical tendencies and a capacity
for retrospection; an artist that is full of psychological innovations,
secrets and metaphysics. It is the sort of film which is good for "the best
people of its time." For that reason this film should be handled with
some consideration and discretion because the work dares not only to
look at science through the lens of the artist, but to look at art from the
perspective of life.



His lives and works in Los Angeles.

science.

aesthetics of supermodernism and the possibility of a utopian
cum-musician" (e|i) and "variety of media" (ReR) give rise to the
Low culture while his "quasi-mystical principles of a philosopher-
humour", (Furthernoise) deconstructing the dialectics of High &
delivered with an unceasing attention to detail, precision and
(Touching Extremes) semi-antibio-graphical work is "always
eccentric" (Rare Frequency) and "enigmatically unrecognizable"
seems to do the same thing twice" (Vital Weekly), his "charmingly"
Projector) and "German sound art legend" (Earl) who "never
As a "extremely prolific" (Exclaim!) "lone wolf genius" (Sound

philosophy & wholesome entertainment.
concurrent contributions to the categories of music, technology, art,
West Germany) is a) a composer or b) a conceptual artist who makes
Frank Holger Rothkamm (born on July 2nd, 1965 in Güttersloh,



Let me say this again: it is an impossible film. I call it poorly written,
slow moving, childish, obsessed with image, sentimental, uneven in
tempo, without any will for logical clarity, very self-confident and
distrustful of evidence, even distrustful of the relevance of evidence,
like a film for the initiated. It is "music" for those baptized into music,
for those that have in common rare and shared art experiences. It is a
token of recognition among the blood relatives in art. But it is also a
film. Its effects continue to seek out all of us and tempt us to new
pathways and dance floors. At any rate, here speaks a strange voice.
People admit this with as much curiosity as aversion: the voice is the
disciple of a yet "unknown God," who momentarily hides in the guise
of a learned man, under the heavy and humourless dialectics of the
German man. Here is a spirit with alien, even nameless needs; a
memory filled with questions, experiences and secrets, where the name
Supermodernism is written like a question mark. Here speaks, so
people say with suspicion, a mystical and infuriated soul that stumbles
with difficulty into a foreign tongue, uncertain whether it wants to
communicate or hide. This "new soul" should have sung, not spoken.
Ultimately, there is a problem right here. As before, Hollywood will
continue to remain entirely unknown and unknowable as long as we
have no answer to the question: "What is Supermodernism?" This film
offers an answer.