



# Rainer Werner Fabbinder

**Laurence Kardish,Juliane Lorenz**



## **Rainer Werner Fassbinder:**

*Chaos as Usual* Juliane Lorenz, Marion Schmid, Herbert Gehr, 1997-01-01 This book is an attempt to trace and illuminate through interviews with colleagues friends and contemporaries different perspectives about Rainer Werner Fassbinder A *Companion to Rainer Werner Fassbinder* Brigitte Peucker, 2012-01-04 A Companion to Rainer Werner Fassbinder is the first of its kind to engage with this important figure Twenty eight essays by an international group of scholars consider this controversial director s contribution to German cinema German history gender studies and auteurship A fresh collection of original research providing diverse perspectives on Fassbinder s work in films television poetry and underground theatre Rainer Werner Fassbinder remains the preeminent filmmaker of the New German Cinema whose brief but prolific body of work spans from the latter half of the 1960s to the artist s death in 1982 Interrogates Fassbinder s influence on the seminal ideas of his time auteurship identity race queer studies and the cataclysmic events of German twentieth century history Contributions from internationally diverse scholars specializing in film culture and German studies Includes coverage of his key films including Gods of the Plague 1970 Beware of a Holy Whore 1971 The Bitter Tears of Petra von Kant 1972 Martha 1973 TV World on a Wire 1973 Effi Briest 1974 Ali Fear Eats the Soul 1974 Fox and His Friends 1975 Fear of Fear 1975 Chinese Roulette 1976 In a Year With 13 Moons 1978 Despair 1978 The Third Generation 1979 Berlin Alexanderplatz 1980 TV and Querelle 1982 *Fassbinder's Germany* Thomas Elsaesser, 1996 Rainer Werner Fassbinder is one of the most prominent and important authors of post war European cinema Thomas Elsaesser is the first to write a thoroughly analytical study of his work He stresses the importance of a closer understanding of Fassbinder s career through a re reading of his films as textual entities Approaching the work from different thematic and analytical perspectives Elsaesser offers both an overview and a number of detailed readings of crucial films while also providing a European context for Fassbinder s own coming to terms with fascism *Love is Colder Than Death* Robert Katz, 1987 **Rainer Werner Fassbinder and the German Theatre** David Barnett, 2005-11-24 Publisher description Querelle Rainer Werner Fassbinder, 1983 In a French bordello a young sailor meets a murderer who also is his supposed brother **Understanding Rainer Werner Fassbinder** Wallace Steadman Watson, 1996 Watson s draws on a wide assortment of Fassbinder interviews many of which are not available in English and on theoretical and critical approaches employed in the Frankfurt School performance and reception theories gay and lesbian film theory and studies of melodrama and camp Watson also incorporates his own interviews with Fassbinder s mother and with the woman who served as Fassbinder s film editor and companion during the final four years of his life A comprehensive balanced study Understanding Rainer Werner Fassbinder also features an annotated bibliography extensive notes a filmography of Fassbinder s works and a listing of films and television programs that examine Fassbinder and his achievements Back cover **Rainer Werner Fassbinder** Laurence Kardish, Juliane Lorenz, 1997 Of all the filmmakers who created a new international cinema in the 1960s and 1970s the young German writer director Rainer Werner

Fassbinder 1945-1982 was unquestionably the most prolific and the most gifted. This bold book of writings by and about Fassbinder includes contributions by film historians and critics plus an illustrated filmography and recollections by Fassbinder's colleagues and friends. 67 photos. **The Anarchy of the Imagination** Rainer Werner Fassbinder, 1992. This book collects the most important interviews, essays, and working notes of Rainer Werner Fassbinder, one of the most influential cultural figures to emerge from postwar Germany. The writings in this volume, nearly all presented here for the first time in English, are an essential part of Fassbinder's legacy: the remarkable body of work in which present-day German reality finds brilliant expression. Love is Colder Than Death Robert Katz, Peter Berling, 1989. **The Anarchy of the Imagination** Rainer Werner Fassbinder, 1992-11-30. In Rainer Werner Fassbinder's *A Year of Thirteen Moons*, the camera watches the prostitute Red Zora as she watches Fassbinder in a television interview. The actress is Ingrid Caven, the director's former wife and the woman with whom he claims to have his most important elective affinity. At once provocative and revealing, the scene illustrates Fassbinder's interest in blurring the boundaries between art and life, between fiction and autobiography. His public comments, like his films and plays, were occasions for aesthetic experimentation rich in irony and drama. **Plays** Rainer Werner Fassbinder, 1985. Fassbinder's version of modern post-civilized terror was like much else about his work ahead of its time. *San Francisco Chronicle*. **Television, Tabloids, and Tears** Jane Shattuc, Minnesota Archive Editions. Uses digital technology to make long unavailable books once again accessible to scholars, students, researchers, and general readers. Rich with historical and cultural value, these works are published unaltered from the original University of Minnesota Press editions. The books offered through Minnesota Archive Editions are produced in limited quantities according to customer demand and are available through select distribution partners. **On Rainer Werner Fassbinder** David Bathrick, 1994. **Rainer Werner Fassbinder - Theater als Provokation** David Barnett, 2012. *Fassbinder* Christian Braad Thomsen, 2004. Rainer Werner Fassbinder was the most innovative practitioner of New German Cinema. He worked at breakneck speed and in fourteen years made forty-four films, including *Ali: Fear Eats the Soul* (1973) and *The Marriage of Maria Braun* (1978). Fassbinder ruthlessly attacked both German bourgeois society and the larger limitations of humanity, and his films detail the desperate yearning for love and freedom and the many ways in which society defeats that desire. In *Fassbinder*, Christian Thomsen, a close friend of the director, illuminates Fassbinder's body of work while revealing his insider views of a man who, despite a furious temper, manic working habits, and rampant drug addiction, supported an extended family including his mother, a string of male lovers, lovelorn women, and even a pair of frustrated wives with his intoxicating and prolific imagination. This book, like Fassbinder's often-used image of the mirror, brilliantly reflects the sexual, political, and overwhelmingly human contradictions inherent in the life of this intensely creative man and the remarkable films he directed. Christian Braad Thomsen is a Danish filmmaker and scholar. **Personal Experience and the Media** Klaus Ulrich Miltz, 2006. The work of the West German artist Rainer Werner Fassbinder is as versatile as it is

extensive During the 16 years of his artistic career Fassbinder produced more than 40 films and staged 29 plays half of which he had written himself In doing so he not only drew on aesthetic traditions as diverse as the German folk play the American gangster film Hollywood melodrama the Theatre of Cruelty and the French Nouvelle Vague but also worked in three media simultaneously theatre cinema and television It has often been pointed out that this versatility appears to forestall any conceptualisation of Fassbinder s work from the vantage point of its production The present work aims at exactly such a conceptualisation by exploring the interplay between his work for the different media

**The Relationship between Sound and Image in Rainer Werner Fassbinder's "Die Ehe der Maria Braun"** Laura Smith,2015-04-09 Essay from the year 2012 in the subject German Studies Miscellaneous grade 78 University of Birmingham course BA Modern Languages language English abstract The collision of sound and image in Fassbinder s Die Ehe der Maria Braun provides an on screen representation of the relationship between public and private life in the film The contrast created by this collision is a distancing technique which encourages the audience to consider the implications of ignoring the political public world at the time of the Wirtschaftswunder and in their own time This essay aims to demonstrate the way in which Fassbinder achieves this through his manipulation of sound and image specifically examining the open and closing credits the radio broadcasts of Konrad Adenauer s speeches Oswald s piano playing and the final radio broadcast concerning the 1954 World Cup

Fassbinder in Review Paul Foss,1983-01-01      **Fassbinder 1st American Ed** ,1981

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