

# New German Cinema: From Oberhausen to Hamburg

JAMES FRANKLIN

FOREWORD

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# New German Cinema From Oberhausen To Hamburg

**Hans Bernhard Moeller, George L Lellis**



## **New German Cinema From Oberhausen To Hamburg:**

*New German Cinema* James C. Franklin, 1983      **New German Cinema and Its Global Contexts** Marco Abel, Jaimey Fisher, 2025-01-14 Contributors explore these films transnational circuits of production distribution and exhibition as well as how the films were made and received thereby inviting us to reexamine the roots of what New German Cinema was and imagine what it might yet become      *Nation and Identity in the New German Cinema* Inga Scharf, 2008-06-30 This book investigates the construction of national identity in films of the New German Cinema using for the first time an explicitly cultural studies methodology      **New German Cinema** Julia Knight, 2004 Comprising a discussion of *Alice in the Cities* *The Bitter Tears of Petra von Kant* *Heimat* and *The American Friend* Julia Knight's study examines the American dominance of German film the framework of European art cinema and how German cinema engages with contemporary German reality

*Women and the New German Cinema* Julia Knight, 1992-06-17 There were virtually no women film directors in Germany until the 1970s today there are proportionally more than in any other film making country<sup>6</sup> and their work has been extremely influential Directors like Margarethe von Trotta Helma Sanders-Brahms Ulrike Ottinger and Helke Sander have made a huge contribution to feminist film culture but until now critical consideration of New German Cinema in Britain and the United States has focused almost exclusively on male directors such as Rainer Werner Fassbinder and Wim Wenders In *Women and the New German Cinema* Julia Knight examines how restrictive social economic and institutional conditions have compounded the neglect of the new women directors Rejecting the traditional auteur approach she explores the principal characteristics of women's film making in the 1970s and 1980s in particular the role of the women's movement the concern with the notion of a feminine aesthetic women's entry into the mainstream and the emergence of a so called post feminist cinema This timely and comprehensive study will be essential reading for everyone concerned with contemporary cinema and feminism      *The A to Z of German Cinema* Robert C. Reimer, Carol J. Reimer, 2010-04 Outlining the richness of German film *The A to Z of German Cinema* covers mainstream alternative and experimental film from 1895 to the present through a chronology introductory essay appendix of the 100 most significant German films a bibliography and hundreds of cross

*The A to Z of German Cinema* Robert C. Reimer, Carol J. Reimer, 2010-04-01 German film is diverse and multi-faceted its history includes five distinct German governments Wilhelmine Germany the Weimar Republic the Third Reich the Federal Republic of Germany and the German Democratic Republic two national industries Germany and Austria and a myriad of styles and production methods Paradoxically the political disruptions that have produced these distinct film eras as well as the natural inclination of artists to rebel and create new styles allow for the construction of a narrative of German film While the disjuncture generates distinct points of separation it also highlights continuities between the ruptures Outlining the richness of German film *The A to Z of German Cinema* covers mainstream alternative and experimental film from 1895 to the present through a chronology introductory essay appendix of the 100 most significant German films a bibliography and

hundreds of cross referenced dictionary entries on directors actors films cinematographers composers producers and major historical events that greatly affected the direction and development of German cinema The book s broad canvas will lead students and scholars of cinema to appreciate the complex nature of German film     **Dismantling the Dream Factory**

Hester Baer,2012-02 The history of postwar German cinema has most often been told as a story of failure a failure paradoxically epitomized by the remarkable popularity of film throughout the late 1940s and 1950s Through the analysis of 10 representative films Hester Baer reassesses this period looking in particular at how the attempt to dismantle the dream factory of Nazi entertainment cinema resulted in a new cinematic language which developed as a result of the changing audience demographic In an era when female viewers comprised 70 per cent of cinema audiences a women s cinema emerged which sought to appeal to female spectators through its genres star choices stories and formal conventions In addition to analyzing the formal language and narrative content of these films Baer uses a wide array of other sources to reconstruct the original context of their reception including promotional and publicity materials film programs censorship documents reviews and spreads in fan magazines This book presents a new take on an essential period which saw the rebirth of German cinema after its thorough delegitimization under the Nazi regime     **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     *Film - An International Bibliography* Malte Hagener,Michael Töteberg,2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig

Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia     **The European Cinema Reader**

Catherine Fowler,2002 This comprehensive introduction to national cinemas in Europe brings together classic writings by key filmmakers such as Sergei Eisenstein Luis Buñuel and John Grierson and critics from André Bazin to Peter Wollen

**Alexander Kluge: Cinema Impure: An Eclectic Modernist Style** Peter C. Lutze,1998 Through his films and theoretical writings and as a television producer teacher political lobbyist lawyer and public spokesman Alexander Kluge has played a substantial role in creating the New German Cinema as well as in German cultural politics Since 1961 Kluge has produced almost thirty films and hundreds of television programs written four volumes of fiction coauthored three major works of sociocultural theory and won almost every major literary and film prize in Germany Peter Lutze provides in depth

analysis of Kluge's films and television work but also devotes attention to his political work. In raising issues that have become key questions in contemporary debates about modernism and postmodernism, Kluge's films and pronouncements demonstrate his modernist sensibility and an appropriation of modernist formal strategies for the purpose of the social critique.

**Historical Dictionary of German Cinema** Robert C. Reimer, Carol J. Reimer, 2019-07-15 The History of German film is diverse and multi-faceted. This volume can only suggest the richness of a film tradition that includes five distinct German governments: Wilhelmine Germany, the Weimar Republic, the Third Reich, the Federal Republic of Germany (West Germany), and the German Democratic Republic (East Germany), as well as a reunited Germany, two national industries (Germany and Austria), and a myriad of styles and production methods. Paradoxically, the political disruptions that have produced these distinct film eras, as well as the natural inclination of artists to rebel and create new styles, allow for the construction of a narrative of German film. Disjuncture generates distinct points of separation, and yet also highlights continuities between the ruptures. This second edition of *Historical Dictionary of German Cinema* contains a chronology, an introduction, appendixes, and an extensive bibliography. The dictionary section has over 200 cross-referenced entries on directors, actors, films, cinematographers, composers, producers, and major historical events that greatly affected the direction and development of German cinema. This book is an excellent resource for students, researchers, and anyone wanting to know more about German cinema.

**Cinema in Democratizing Germany** Heide Fehrenbach, 2000-11-09 Heide Fehrenbach analyzes the important role cinema played in the reconstruction of German cultural and political identity between 1945 and 1962. Concentrating on the former West Germany, she explores the complex political uses of film and the meanings attributed to film representation and spectatorship during a period of abrupt transition to democracy. According to Fehrenbach, the process of national redefinition made cinema and cinematic control a focus of heated ideological debate. Moving beyond a narrow political examination of Allied German negotiations, she investigates the broader social nexus of popular moviegoing, public demonstrations, film clubs, and municipal festivals. She also draws on work in gender and film studies to probe the ways filmmakers, students, church leaders, local politicians, and the general public articulated national identity in relation to the challenges posed by military occupation, American commercial culture, and redefined gender roles. Thus, highlighting the links between national identity and cultural practice, this book provides a richer picture of what German reconstruction entailed for both women and men.

**The Films of Werner Herzog** Timothy Corrigan, 2013-12-17 Given Herzog's own pronouncement that film is not the art of scholars but of illiterates, it is not surprising that his work has aroused ambivalent and contradictory responses. Visually and philosophically ambitious, and at the same time provocatively eccentric, Herzog's films have been greeted equally by extreme adulation and extreme condemnation. Even as Herzog's rebellious images have gained him a reputation as a master of the German New Wave, he has been attacked for indulging in a romantic naiveté and wilful self-absorption. To his hardest critics, Herzog's films appear as little more than Hollywood fantasies disguised as high seriousness.

This book is an attempt to illuminate these contradictions. It gathers essays that focus from a variety of angles on Herzog and his work. The contributors move beyond the myths of Herzog to investigate the merits of his work and its place in film history. A challenging range of films is covered from *Fata Morgana* and *Aguirre, the Wrath of God* to more recent features such as *Nosferatu* and *Where the Green Ants Dream*, offering the reader ways of understanding why whatever the controversies surrounding Herzog and his films, he remains a major and popular international filmmaker. Originally published in 1986.

Wim Wenders and Peter Handke Martin Brady, Joanne Leal, 2011 Preliminary Material Acknowledgements Authors Note Introduction Politics Poetics Film The Beginnings of a Collaboration Parallel Texts Language into Image in *The Goalkeeper's Fear of the Penalty* Accompanied by Text From Short Letter Long Farewell to Alice in the Cities Mute Stories and Blind Alleys Text Image and Allusion in *Wrong Move* Leafing through *Wings of Desire* Conclusion Filmographies Bibliography Index

**Television, Tabloids, and Tears** Jane Shattuc, 1995 I am Biberkopf. Rainer Werner Fassbinder declared aligning himself with the protagonist of his widely seen television adaptation of *Berlin Alexanderplatz*. The statement provoked an unprecedented national debate about what constituted an acceptable German artist and who has the power to determine art. More than any recent German director, Fassbinder embodied this debate, and Jane Shattuc shows us how much this can tell us not just about the man and his work but also about the state of culture in Germany. It is fascinating in itself that Fassbinder, a highly controversial public figure, *When Heimat Meets Hollywood* Christine Haase, 2007 Contemporary connections between German directors and Hollywood and their implications for German American and transnational film. The film histories of Germany and the United States have long been seen as intertwined, but scholarship has focused on migratory works of the 1930s and 1940s on links between Weimar film and American film noir and on the conflicted relationship between directors of the New German Cinema and Hollywood. Recently, German film studies has begun reexamining the interconnection of the two film cultures and focusing on the internationalism of German cinema, but little research has been done on contemporary German directors' involvement in American cinema, a gap in scholarship that this book fills. The study offers ways of understanding current German cinematic engagement with America and different directorial responses to the hegemonic pressures of Hollywood. It delineates the historical trajectory of German American film relations in the 20th century, then analyzes the careers and works of four German-born directors who have significant ties with American cinema: Wolfgang Petersen, Roland Emmerich, Percy Adlon, and Tom Tykwer. A series of close readings of their productions isolates the cinematic practices and strategies with which these filmmakers negotiate the different national cultural and cinematic paradigms they traverse. The book analyzes constructions of national cultural identity, probes the boundaries of national cinemas, and expands our understanding of emerging hybrid film cultures. It is a contribution to German film studies and to the emerging field of transnational film studies. Christine Haase is Associate Professor of German at the University of Georgia.

**Fatih Akin's Cinema and the New Sound of Europe** Berna Gueneli, 2019-01-09 In *Fatih Akin's Cinema and the New*

Sound of Europe Berna Gueneli explores the transnational works of acclaimed Turkish German filmmaker and auteur Fatih Akın. The first minority director in Germany to receive numerous national and international awards, Akın makes films that are informed by Europe's past, provide cinematic imaginations about its present and future, and engage with public discourses on minorities and migration in Europe through his treatment and representation of a diverse multiethnic and multilingual European citizenry. Through detailed analyses of some of Akın's key works, *In July*, *Head On*, and *The Edge of Heaven*, among others, Gueneli identifies Akın's unique stylistic use of multivalent sonic and visual components and multinational characters. She argues that the soundscapes of Akın's films, including music and multiple languages, dialects, and accents, create an aesthetic of heterogeneity that envisions an expanded and integrated Europe and highlights the political nature of Akın's decisions regarding casting, settings, and audio. At a time when belonging and identity in Europe is complicated by questions of race, ethnicity, religion, and citizenship, Gueneli demonstrates how Akın's aesthetics intersect with politics to reshape notions of Europe, European cinema, and cinematic history.

**Volker Schlöndorff's Cinema** Hans Bernhard Moeller, George L. Lellis, 2012-10-31. Volker Schlöndorff's *Cinema: Adaptation, Politics, and the Movie* appropriately examines the work of major postwar German director Volker Schlöndorff in historical, economic, and artistic contexts. In spite of Schlöndorff's successes with films like *The Lost Honor of Katharina Blum* and *The Tin Drum*, as well as his acclaimed work in the U.S. with *Death of a Salesman*, *Gathering of Old Men*, and *The Handmaid's Tale*, this is the first in-depth critical study of the filmmaker's career.

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