



Rainer Werner Fassbinder's
THE MARRIAGE OF MARIA BRAUN

1979

THE CRITERION COLLECTION

The Marriage Of Maria Braun

Roger Ebert



The Marriage Of Maria Braun:

The Marriage of Maria Braun Priscilla Layne, 2024-09-17 A new reading of Fassbinder's most popular film that highlights the roles of race and gender The Marriage of Maria Braun is the most popular film by the enfant terrible director Rainer Werner Fassbinder the leading exponent of the New German Cinema of the early sixties to early eighties It exemplifies his use and abuse of the genre of melodrama Set in the immediate postwar period and centered around a strong female protagonist Maria Braun 1978 was the first film in a trilogy that attempts to work through West Germany's fraught past and the legacy of Nazi Germany through the eyes of characters marginalized by their gender race sexuality or disability Maria attempts to navigate the poverty and sexism of the immediate postwar years by making her relationships with men as beneficial as possible In the end she discovers she has been a pawn in a power game between her husband long thought killed on the Eastern Front and her long time lover Bill an African American GI Yet Maria is also complicit in racism and white patriarchy a fact that scholarship on the film has barely registered In her new reading Priscilla Layne draws on archival research Critical Race Theory Black Feminist Thought and Critical Whiteness Studies to expand on the role of race and gender in the film

The Marriage of Maria Braun Rainer Werner Fassbinder, 1986 Commentary and criticism on Fassbinder's film The marriage of Maria Braun "The Marriage of Maria Braun" Hanna Shygulla, Rainer Werner Fassbinder, Yacowar Collection, 1960* *"The Marriage of Maria Braun"*, 1977 *The Historical Film* Marcia Landy, 2001-01-01 This aims to show how media critics and historians have written about history as portrayed in cinema and television by historical films and documentaries focusing on what it means to read films historically and the colonial experience as shown in post colonial film *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

The New York Times Guide to the Best 1,000 Movies Ever Made Peter M. Nichols, 2004-02-21 From the film critics of The New York Times come these uncut original reviews of the most popular and influential movies ever made from the Talkies to blockbuster megahits like Chicago and The Wizard of Oz from timeless classics like Casablanca and Notorious to beloved foreign films by Truffaut and Kurosawa Fellini and Almodovar The reviews eloquent incisive and intuitive reflect Hollywood history at its best must have reading for movie lovers or Students In addition this essential volume includes Full cast and production credits for every movie The 10 Best lists for every year from 1931 to the present An index of films by genre and an index of foreign films by country of origin This edition is thoroughly updated to include all the important movies of the past several years as well as a new introduction by A Times film critic A O

Scott *Marriage of Maria Braun; Veronika Voss; Lola* Rainer Werner Fassbinder, 2003 An essay on Rainer Werner Fassbinder and production histories of the films in his BRD trilogy *The marriage of Maria Braun Veronika Voss and Lola*

The Great Movies III Roger Ebert, 2024-05-31 Roger Ebert has been writing film reviews for the Chicago Sun Times for over four decades now and his biweekly essays on great movies have been appearing there since 1996 As Ebert noted in the introduction to the first collection of those pieces They are not the greatest films of all time because all lists of great movies are a foolish attempt to codify works which must stand alone But it's fair to say If you want to take a tour of the landmarks of the first century of cinema start here Enter *The Great Movies III* Ebert's third collection of essays on the cr me de la cr me of the silver screen each one a model of critical appreciation and a blend of love and analysis that will send readers back to the films with a fresh set of eyes and renewed enthusiasm or maybe even lead to a first time viewing From *The Godfather Part II* to *Groundhog Day* from *The Last Picture Show* to *Last Tango in Paris* the hundred pieces gathered here display a welcome balance between the familiar and the esoteric spanning Hollywood blockbusters and hidden gems independent works and foreign language films alike Each essay draws on Ebert's vast knowledge of the cinema its fascinating history and its breadth of techniques introducing newcomers to some of the most exceptional movies ever made while revealing new insights to connoisseurs as well Named the most powerful pundit in America by Forbes magazine and a winner of the Pulitzer Prize Roger Ebert is inarguably the most prominent and influential authority on the cinema today *The Great Movies III* is sure to please his many fans and further enhance his reputation as America's most respected and trusted film critic **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 **From Hitler to Heimat** Anton Kaes, 1989 Examines changing attitudes among Germans as evident in films of the modern German era leading away from guilt and atonement and seeking national identity **The Unmaking**

of Fascist Aesthetics Kriss Ravetto, 2001 In works by filmmakers from Bertolucci to Spielberg debauched images of Nazi and fascist eroticism symbols of violence and immorality often bear an uncanny resemblance to the images and symbols once used by the fascists themselves to demarcate racial sexual and political others This book exposes the madness inherent in such a course which attests to the impossibility of disengaging visual and rhetorical constructions from political ideological

and moral codes Kriss Ravetto argues that contemporary discourses using such devices actually continue unacknowledged rhetorical moral and visual analogies of the past Against postwar fictional and historical accounts of World War II in which generic images of evil characterize the nazi and the fascist Ravetto sets the more complex approach of such filmmakers as Pier Paolo Pasolini Liliana Cavani and Lina Wertmuller Her book asks us to think deeply about what it means to say that we have conquered fascism when the aesthetics of fascism still describe and determine how we look at political figures and global events Book jacket

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

The Collapse of the Conventional Jaimey Fisher, Brad Prager, 2010 Bringing together many of the most important scholars of German film this hugely significant collection offers a fascinating and subtle account of the contours of the political in the post Wall cinematic landscape Paul Cooke professor of German cultural studies in the School of Modern Languages and Cultures University of Leeds Book Jacket

The BRD Trilogy, 1978 *Feminism, Film, Fascism* Susan E. Linville, 1998 German society s inability and or refusal to come to terms with its Nazi past has been analyzed in many cultural works including the well known books *Society without the Father* and *The Inability to Mourn* In this pathfinding study Susan Linville challenges the accepted wisdom of these books by focusing on a cultural realm in which mourning for the Nazi past and opposing the patriarchal and authoritarian nature of postwar German culture are central concerns namely women s feminist auto biographical films of the 1970s and 1980s After a broad survey of feminist theory Linville analyzes five important films that reflect back on the Third Reich through the experiences of women of different ages Marianne Rosenbaum s *Peppermint Peace* Helma Sanders Brahms s *Germany Pale Mother* Jutta Br ckner s *Hunger Years* Margarethe von Trotta s *Marianne and Juliane* and Jeanine Meerapfel s *Malou* By juxtaposing these films with the accepted theories on German culture Linville offers a fresh appraisal not only of the films importance but especially of their challenge to misogynist interpretations of the German failure to grieve for the horrors of its Nazi past

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 migr 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

Rainer Werner Fassbinder's Michael Toteberg, 2002

Hanna Schygulla Ulrike Sieglöhr, 2019-07-25 One of the most celebrated figures of the New German Cinema Hanna Schygulla acquired transnational stardom through her work with a range of directors in different national cinemas and languages This absorbing study charts Schygulla's career and star persona from her early days as a member of Rainer Werner Fassbinder's experimental anti-teater group to her work with eminent European auteurs including Jean-Luc Godard Andrzej Wajda and more recently Fatih Akin It also discusses her reinvention as an acclaimed cabaret chanteuse Unpicking the myth that Schygulla's star persona depended on her collaboration with Fassbinder Ulrike Sieglöhr examines how her versatile and idiosyncratic acting style developed throughout her career With in-depth analysis of key films and their international receptions Sieglöhr foregrounds Schygulla's individual agency resourcefulness and talent

Eyewitness Companions:

Film Anita Ganeri, Ronald Bergan, 2006-10-16 Not just another film guide this is a visual road map to the best cinema has to offer A comprehensive fun to browse and easy to use source for everything you need to know about movies and the people behind them From Hollywood to Bollywood the unique approach will explore every aspect of film and provide pointers on how to watch and understand films of different types styles and periods Covers the history of film from celluloid to the virtual world of digital FX Profiles the most important historical and contemporary directors actors producers studios and more Highlights the top 100 cornerstone movies and contains an extensive trivia section Details the principles behind film making styles from sci-fi to romantic comedy

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