

**BOOK 4
European
Cinema**

WWII

- Germany
 - 1950s films avoided mentioning the war
 - Fassbinder (Maria Braun etc) first to address issues - Nazis still among us
- France
 - Reluctance to question Resistance myths and anti-semitism until Lucien Lacombe, Un Hero Tres Discret
- Italy
 - Failure to address alliance with Germany

GOVERNMENT

- Germany
 - denazification
 - US influence and control
 - Govt support for film makers
- France
 - Strong govt support, especially during 1980s (Mitterand / Lang)
- Italy
 - Hands off approach

GENDER

- Germany
 - Women
 - strong, independent, heroines and film makers
- France
 - Men
 - Crisis of masculinity 1980s, Blier
- Italy
 - Children

AESTHETICS

- Germany
 - Auteurs
 - Fassbinder, Herzog
- France
 - Cinema du look
- Italy
 - Magic realism
 - Comedy
 - Music, locations

Germany

1945-62

- American control of film production and distribution - split between Berlin, Munich, Bonn
- Failure of de-nazification - 'ominous impression of continuity' - many ex-Nazis still in post 1960
- Trümmerfilme
 - very little funding
 - shallow escapist fare still being made
 - Hollywood even better form of escapism
 - empty titles - searching for direction
- Heimatfilme - idyllic rural escapism
- Early 1960s near collapse - loss of export markets in S America and Europe

New German Cinema

- 1962 Oberhausen Manifesto
 - Berlin Wall
 - Eichmann Trial
 - Der Spiegel affair
- inspired by French Nouvelle Vague - but no coherent sense of national self-image
- no co-operation between old and new
- late 1960s Arbeiterfilme
- German culture favours literary over visual - hence content over form > unwatchable films
- 1970s Red Army Faction
- 1974 Film-Fernseh-Abkommen - agreement not to show films on TV for 2 yrs

Fassbinder

- influenced by French New Wave
- strong roles for women - sexuality issues
- critique of W Germany (BRD)
- background in theatre
- film making as family
- Examples
 - Marriage of Maria Braun*
 - most successful film a star and a story
 - allegorical - Americanisation of BRD
 - German culture - black marketeer
 - Lola*
 - corruption and vice in small town
 - failure of denazification
 - Elsaesser - role of music, brothel songs vs Vivaldi
 - Veronika Voss*
 - real life story of Sybille Schmitz
 - b/w - but more white than black
 - silent role of Gunter Kaufmann

Herzog

- films with historical setting and exotic location
- romantic visionary of German cinema
- less emphasis on contemporary Germany
- blurs distinction between feature and documentary

Von Trotta

- women filmmakers in New German Cinema
- Rosa Luxemburg*
 - inherited project from Fassbinder
 - origins in 1968 revolutions
 - overemphasis on private life critique
 - requires knowledge of European history