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| Schroeter, Werner (1945–2010) |
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| German director and writer Werner Schroeter taught himself to use a camera in the late 1960s. He presented his first shorts (in Super 8 and 16 mm) at the festival of Knokke-le-Zoute. After the critical success of his breakthrough *Eika Katappa* (1969), Schroeter went on to create over twenty experimental feature-length fiction films and documentaries, each infused with his unique style and sensibility. Schroeter always displayed a profound interest in music, from opera to pop songs, mixing his favourite artists Maria Callas and Caterina Valente into the soundtracks that are an essential part of his work. He blended high and low art to heighten emotion—his main aesthetic concern. His films convey the extreme emotional states of his characters without regard for narrative coherence or psychological development. The films' stylistically excessive, operatic scenarios are presented through a loose series of meticulously composed tableaux. His films are highly artifical and manneristic. They are studded with literary and artistic references and, because of this citational quality, often slip into pastiche. Death and decay and the instability of sexual identity are cental preoccupations throughout his oeuvre. |
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| Further reading:  (Corrigan)  (Langford)  (Sieglohr)  (Schmid and Schulz)  (Mikesch) |