
Der Baader Meinhof Komplex

Writing the Revolution
Exhibiting the German Past
The United Nations and Terrorism
Ulrike Meinhof and the Red Army Faction
Berlin
Protest and Democracy in West Germany
West Germany and the Global Sixties
Violent Women in Print
The Politics of Terrorism, Third Edition,
After the Red Army Faction
Control of Violence
Mediality on Trial
European Cinema and Intertextuality
Mad Mädchen
Field Studies
Baader-Meinhof, Pictures on the Run 67-77
Love, Gudrun Ensslin
Ulrike Meinhof and the Red Army Faction
Women and Death 2
Death in the Shape of a Young Girl
German Cinema - Terror and Trauma
Art as Demonstration
Post-Wall German Cinema and National History
German Culture through Film
The Politics of Terrorism, Third Edition,
The Politics of Personal Information
Keeping Up With the Germans

Baader-Meinhof and the Novel
The Lost Honour of Katharina Blum
Baader Meinhof Komplex. Anglais
Screening the Red Army Faction
Historical Dictionary of German Cinema
Hitler?s Children
Hard Bodies
Moving Frames
Baader-Meinhof
Bringing the War Home
Cognitive Approaches to German Historical Film
Unsettled 1968 in the Troubled Present
Everybody Talks About the Weather . . . We Don't

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**PALOMA
RYKER**

**Writing the
Revolution**

Bloomsbury
Publishing
Placing
terrorists and
terrorist
activities
within their
sociopolitical
settings, this
volume
contains

essays by 16
experts on the
major
theories,
typologies,
concepts,
strategies,
tactics,
ideologies,
practices,
implications
of, and
responses to
contemporary
political
terrorism. New
to this edition
are essays on
typologies and
state
terrorism in
international
affairs, and
terrorism
within Latin
America, the
Middle East,
the United
States,
Western
Europe, and
sub-Saharan
Africa. The
authors
demystify the
myths of

contemporary political terrorism, and conclude with discussions of the interrelationship among political terrorism, the media and civil liberties; counterterrorism policies; the threat that terrorists will go nuclear; and the international terrorist network. ISBN 0-8247-7814-6 : \$45.00. *Exhibiting the German Past* Bloomsbury Publishing USA In the 1970s and 1980s West Germany was a pioneer in both the use of the new information technologies for population surveillance and the adoption of privacy protection legislation. During this era of cultural change and political polarization, the expansion, bureaucratization, and computerization of population surveillance disrupted the norms that had governed the exchange and use of personal information in earlier decades and gave rise to a set of distinctly postindustrial social conflicts centered on the use of personal information as a means of social governance in the welfare state. Combining vast archival research with a groundbreaking theoretical analysis, this book gives a definitive account of the politics of personal information in West Germany at the dawn of the

<p>information society. <i>The United Nations and Terrorism</i> Berghahn Books This book explores how minds at the movies understand minds in the movies and introduces readers to some fundamental principles of Cognitive Studies—namely conceptual blending, Theory of Mind, and empathy/perspective-taking—through their application to film analysis. A cognitive</p>	<p>approach to recent popular historical films demonstrates cinema’s potential to stimulate viewers’ critical thinking about crucial events of the past century. Diverging from the focus on narrative processing in traditional cognitivist theory, this book examines film reception and production in the context of the latest developments in cognitive and social psychology. Turning to German</p>	<p>cinema as a case study for this interdisciplinary partnership, Jennifer Marston William offers a fresh look at some internationally successful films of the twenty-first century, including <i>Nowhere in Africa</i>, <i>Goodbye, Lenin!</i>, <i>Sophie Scholl</i>, <i>Downfall</i>, <i>The Lives of Others</i>, and <i>The Baader-Meinhof Complex</i>. <i>Ulrike Meinhof and the Red Army Faction</i> Oxford University</p>
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Press, USA In the political history of the past century, no city has played a more prominent-though often disastrous-role than Berlin. At the same time, Berlin has also been a dynamic center of artistic and intellectual innovation. If Paris was the "Capital of the Nineteenth Century," Berlin was to become the signature city for the next hundred years. Once a symbol of modernity, in the Thirties it became	associated with injustice and the abuse of power. After 1945, it became the iconic City of the Cold War. Since the fall of the Wall, Berlin has again come to represent humanity's aspirations for a new beginning, tempered by caution deriving from the traumas of the recent past. David Clay Large's definitive history of Berlin is framed by the two German unifications of 1871 and 1990.	Between these two events several themes run like a thread through the city's history: a persistent inferiority complex; a distrust among many ordinary Germans, and the national leadership of the "unloved city's" electric atmosphere, fast tempo, and tradition of unruliness; its status as a magnet for immigrants, artists, intellectuals, and the young; the opening up of social, economic, and
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ethnic divisions as sharp as the one created by the Wall. *Berlin* Hachette UK The fifteen essays in this volume reflect the diversity of German studies in Britain and Ireland today. The German language itself is the focus of four studies, covering historical aspects of German and Yiddish, language pedagogy and controversial contemporary issues, such as the rise of Anglicisms in German and

the language of second- and third-generation immigrants. Traditional literary philology is also well represented in six essays on prose writers and dramatists from the nineteenth century to the present day, but it is a traditional philology that has been much modified and enriched by the cultural and historical perspectives evident in the remaining five essays. These include

psychoanalytical and contextual studies and embrace the historical development and elaboration of mass media technologies from radio to public-access cable TV. Protest and Democracy in West Germany Routledge Shriill, beefy, drilled - hard bodies populate pop culture and science books alike. The essays in this volume trace the flexing muscles of the hard body in various

<p>disciplines and spatio-temporal contexts: from the medieval wooer in tight to the soldier in a bomb suit, from sculpted marble bodies to the treacherous images of German Terrormodels, from 19th century self-improvement manuals to 21st century technoporn, from Ballets Russes to Charlie's Angels, from Afro-Brazilian male sleeping beauties to the black female war machine.</p>	<p>(Series: American Studies in Austria - Vol. 11) <u>West Germany and the Global Sixties</u> CRC Press The Control of Violence in Modern Society, starts from the hypothesis that in modern society we will face an increasing loss of control over certain phenomena of violence. This leads to unpredictable escalations and violence can no longer be contained adequately by</p>	<p>the relevant control regimes, such as police, state surveillance institutions, national repression apparatuses and international law. However, before investigating this hypothesis from an internationally and historically comparative perspective, the terms and "tools" for this undertaking have to be rendered more precisely. Since both "control" and</p>
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"violence" are all but clear-cut terms but rather highly debatable and contested concepts that may take multiple connotations. The main question is whether an increase in certain forms of violence can be explained by the failure or, in turn, "overeffectiveness" of certain control mechanisms. It is asked, for instance, which contribution religion can make to limit violence and, in turn, which

destructive potential religion might have in its fundamentalist form. Moreover, the concept of individual self-control as well as social institutions and strategies of collective disengagement and de-radicalization are investigated with regard to their potential for controlling violence. The *Control of Violence in Modern Society* concludes with a re-examination of the hypothesis of

a loss of control by specifying in what cases and under which circumstances we can speak of a loss of control over violence. *Violent Women in Print* Columbia University Press This book provides the reader with an introduction to the concept and practice of terrorism embedded within a firm understanding of politics and social structure. It explores the major theories,

typologies, strategies, ideologies, practices, and responses to contemporary political terrorism. The Politics of Terrorism, Third Edition, Scalo Publishers West Germany's terrorist period of the 1970s is still a troubling and fascinating subject for Germans, not least because of the high proportion of women involved, most notoriously Ulrike Meinhof. The present study examines the

West German print media of the 1960s and 1970s, from the right-wing 'Bild' to the left-leaning 'Der Spiegel' to explore how violent women - both terrorists and others - were represented in image and text. This is the first book to explore print-media representations of German terrorism from an explicitly gendered perspective, and one of very few books in English to address. **After the Red Army**

Faction
Springer
Screening the Red Army Faction: Historical and Cultural Memory explores representations of the Red Army Faction (RAF) in print media, film and art, locating an analysis of these texts in the historical and political context of unfolding events. In this way, the book contributes both a new history and a new cultural history of post-fascist era West Germany that

grapples with the fledgling republic's most pivotal debates about the nature of democracy and authority; about violence, its motivations and regulation; and about its cultural afterlife. Looking back at the history of representation of the RAF in various media, this book considers how our understanding of the Cold War era, of the long sixties and of the RAF is created and

re-created through cultural texts. **Control of Violence** Faber & Faber With a communicative approach to the phenomenon of terrorism and new archival sources, the book documents Meinhof's journalism and terrorism (1959-1976) and challenges many of the established narratives that have calcified around the story of Meinhof and the history of Germany's

most infamous terrorist group. **Mediality on Trial** Springer This is a study that examines United Nations' efforts against terrorism in the 1970s and how West Germany came to influence and lead them. It is also an account of several hostage and hijacking crises as well as a look at German domestic terrorism. *European Cinema and Intertextuality* LIT Verlag Münster

<p>The Baader-Meinhof Group and other violent underground organizations have provided material to many novels by leading German and international writers. This book is the first to examine this rich literary corpus, treating it as a political unconscious which expresses submerged anxieties and moral blind-spots in Europe's most powerful country. <u>Mad Mädchen</u> Random</p>	<p>House (UK) Masterminded by women, the Red Army Faction (RAF) terrorized West Germany from the 1970s to the 1990s. Afterimages of its leaders persist in the works of pivotal artists and writers, including Gerhard Richter, Elfriede Jelinek, and Slavoj i ek. Why were women so prominent in the RAF? What does the continuing cultural response to the German armed</p>	<p>struggle tell us about the representation of violence, power, and gender today? Engaging critical theory, Charity Scribner addresses these questions and analyzes signal works that point beyond militancy and terrorism. This literature and art discloses the failures of the Far Left and registers the radical potential that RAF women actually forfeited. After the Red Army Faction maps out a cultural</p>
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<p>history of militancy and introduces "postmilitancy" as a new critical term. As Scribner demonstrates, the most compelling examples of postmilitant culture don't just repudiate militancy: these works investigate its horizons of possibility, particularly on the front of sexual politics. Objects of analysis include as-yet untranslated essays by Theodor Adorno and Jürgen Habermas, as well as novels</p>	<p>by Friedrich Dürrenmatt and Judith Kuckart, Johann Kresnik's <i>Tanztheaterstück</i> Ulrike Meinhof, and the blockbuster exhibition <i>Regarding Terror at the Berlin Kunstwerke</i>. Scribner focuses on German cinema, offering incisive interpretations of films by Margarethe von Trotta, Volker Schlöndorff, and Fatih Akin, as well as the international</p>	<p>box-office success <i>The Baader-Meinhof Complex</i>. These readings disclose dynamic junctures among several fields of inquiry: national and sexual identity, the disciplining of the militant body, and the relationship between mass media and the arts. <u>Field Studies</u> Boydell & Brewer This volume presents pictures from ten crucial years of German post-</p>
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war history. Beginning with the death of the student Benno Ohnesorg in 1967, it covers the murder of the President of the Employers' Association, Hanns-Martin Schleyer, in 1977, and the story of the Red Army Faction.

Baader-Meinhof, Pictures on the Run 67-77

Berghahn Books

How artists wield demonstration to question the status quo both aesthetically and politically, marshaling art and education as powerful agents of change. Demonstration, in short, says: See here. It is the practice of pointing to something in order to explain or contest it. As such, Sven Spieker argues that demonstration has helped reshape art from the height of the Cold War to the late twentieth century, reformatting our understanding of how art and political engagement relate to each other. Focusing on Western Europe (especially Germany), Eastern Europe, and the United States, Art as Demonstration expands on contemporary discussions of art-as-protest, activism, and resistance. Spieker shows how a closer, more historical look at art's connection with demonstration reconnects us with earlier efforts,

notably by the early twentieth-century avant-garde, to marshal art for the purpose of instruction and engagement. Art as Demonstration reconceives the history of postwar art in Eastern and Western Europe from the perspective of demonstration, understood formally (as a technique for showing and pointing) as well as politically (as protest, resistance, etc.). Close

analyses of individual artworks reveal how the deployment of demonstration has changed over time. Spieker shows how “protest” and “resistance” organize art and artists not only politically but also and especially formally and aesthetically—a development of particular importance in the Cold War art and politics of Eastern Europe. The book illustrates how from the

1960s onward demonstration radically changed the way artists thought about art: no longer as an object but as a form of education. [Love, Gudrun](#) and [Ensslin Peter Lang](#) While scholars recognize both museums and films as sites where historical knowledge and cultural memory are created, the convergence between their methods of constructing the past has only recently been acknowledged

. The essays in *Exhibiting the German Past* examine a range of films, museums, and experiences which blend the two, considering how authentic objects and cinematic techniques are increasingly used in similar ways by both visual media and museums. This is the first collection to focus on the museum-film connection in German-language culture and the first to approach the issue using the concept of “musealization,” a process that, because it engages the cultural destruction wrought by modernization, offers new means of constructing historical knowledge and shaping collective memory within and beyond the museum’s walls. Featuring a wide range of valuable case studies, *Exhibiting the German Past* offers a unique perspective on the developing relationship between museums and visual media.

Ulrike Meinhof and the Red Army Faction
Springer
Explores both constants and changes in representations of warlike and violent women in German culture over the past six centuries.

Women and Death 2
Hackett Publishing
Let us begin BANKER BINGO. One banker per month will be assassinated unless the government takes practical steps to

reduce the
 widening
 deficit
 between the
 rich and the
 poor. This is
 the threat
 made by
 maverick
 anarchist
 billionaire,
 Rory Carlisle,
 which is
 intended to be
 carried out by
 ex-Baader
 Meinhof
 operative,
 Georg
 Krendler. Rory
 Carlisle is
 wealthy
 beyond
 imagination, a
 killer, ruthless,
 and about to
 begin the

most insidious
 darknet
 anarchy of our
 digital age.
 Georg
 Krendler was
 in with Baader
 Meinhof, he
 loved Gudrun
 Ensslin, he
 was there
 when they
 stood together
 against the
 system ruling
 and ruining
 Germany. He
Death in the
Shape of a
Young Girl
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1: Heroes and
 Martyrs -- 2:
 Chroniclers
 and
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 3: Critics and
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 4: Tale
 Spinners and
 Poets -- 5:
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 6: "1968" and
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