

Film Und Realitat In Der Weimarer Republik

Workers' Culture in Weimar Germany Willi Guttsman 1990-05-10 In this book W. L. Guttsman, a prominent German social and political historian, examines the labour movement's remarkable development of leisure and educational opportunities for the working class and analyses the cultural theories and policies of the socialist and communist parties which initiated and supported it in Weimar Germany.

The Semiotics of Light and Shadows Piotr Sadowski 2017-12-28 Lighting and shadows are used within a range of art forms to create aesthetic effects. Piotr Sadowski's study of light and shadow in Weimar cinema and contemporaneous visual arts is underpinned by the evolutionary semiotic theories of indexicality

and iconicity. These theories explain the unique communicative and emotive power of light and shadow when used in contemporary indexical media including the shadow theatre, silhouette portraits, camera obscura, photography and film. In particular, Sadowski highlights the aesthetic and emotional significance of shadows. The 'cast shadow', as an indexical sign, maintains a physical connection with its near-present referent, such as a hidden person, stimulating a viewer's imagination and provoking responses including anxiety or curiosity. The 'cinematic shadow' plays a stylistic role, by enhancing image texture, depth of field, and tonal contrast of cinematic moments. Such enhancements are especially important in monochromatic films, and Sadowski interweaves the book with accounts of seminal Weimar

cinema moments. Sadowski's book is distinctive for combining historical materials and theoretical approaches to develop a deeper understanding of Weimar cinema and other contemporary art forms. *The Semiotics of Light and Shadows* is an ideal resource for both scholars and students working in linguistics, semiotics, film, media, and visual arts.

Der US-Film in der Weimarer Republik - ein Medium der "Amerikanisierung"? Ursula Saekel 2011-08-17 In der Weimarer Republik fand eine hitzige Diskussion um ein Medium statt, dem eine große Prägekraft zugesprochen wurde: den amerikanischen Film. Ein Agent des Amerikanismus und des Kapitalismus, über den die USA die Weltherrschaft erringen wollten, sei er, so die Vertreter des deutschen Kulturbetriebs. Was stand hinter dieser Furcht vor einem Unterhaltungsmedium? Wurde der US-Film tatsächlich benutzt, um die Deutschen zu amerikanisieren? Welche Ziele verfolgten die US-Behörden? Die zeitgenössische Debatte um

den Film zeigt die Reaktionen auf ein junges kulturelles Medium, das eine globale Wirksamkeit entfaltete und dabei gleichzeitig Gegenstand handfester wirtschaftlicher Interessen war. Die zeitgenössische Debatte um den Film zeigt die ambivalenten Reaktionen auf ein Kulturprodukt, das erstmals globale Wirksamkeit entfaltete und dabei gleichzeitig Gegenstand handfester wirtschaftlicher Interessen war.

Film Culture and Kulturfilm Barry A. Fulks 1982

German Cinema Marc Silberman 1995 A historical overview of German film from the silent era to the present, presenting close readings of 14 films from five major historical periods of German cinema. Each chapter analyzes a single film, discussing filmmakers' personal styles, genre, and modes of narration, and looks at the wider contexts of film production and reception including political issues and social change. Films include a Nazi

propaganda musical, Ernst Lubitsch's *Passion*, and Wim Wenders' *Paris, Texas*. Includes film credits for each film, bandw photos, and extensive notes. Annotation copyright by Book News, Inc., Portland, OR

Geschichte des deutschen Films Wolfgang Jacobsen 2016-10-28 Internationales Standardwerk der Filmgeschichtsschreibung. Von ausgewählten Filmen und ihren Regisseuren bis zum "Autorenfilm" berichtet der Band über alle wichtigen filmgeschichtlichen Epochen. Vorgestellt werden auch die charakteristischen Genres, Ideen, Motive, die politische Dimension des Films und die Rolle des Publikums. Eine Chronik erschließt die Daten zum deutschen Film, eine Bibliografie nennt weiterführende Literatur. Mit zahlreichen Abbildungen von über einhundert Jahren deutscher Filmgeschichte.

German Writers and Politics 1918-39

Richard Dove 1992-06-18 Political changes between 1918 and 1939 had important implications for German writers. The essays in

this volume focus on questions such as the writers' relationship to political parties and ideology, their treatment of the legacy of World War I, and their response to the rise of fascism.

Darstellungen von Film in literarischen Fiktionen der zwanziger und dreissiger Jahre Gerd-Peter Rutz 2000

1929 Gero Gandert 2011-08-02

Film und Realität in der Weimarer Republik

Helmut Korte 1980

Shell Shock Cinema Anton Kaes 2009-08-24

Shell Shock Cinema explores how the classical German cinema of the Weimar Republic was haunted by the horrors of World War I and the the devastating effects of the nation's defeat. In this exciting new book, Anton Kaes argues that masterworks such as *The Cabinet of Dr. Caligari*, *Nosferatu*, *The Nibelungen*, and *Metropolis*, even though they do not depict battle scenes or soldiers in combat, engaged the war and registered its tragic aftermath. These films reveal a wounded nation in post-traumatic

shock, reeling from a devastating defeat that it never officially acknowledged, let alone accepted. Kaes uses the term "shell shock"--coined during World War I to describe soldiers suffering from nervous breakdowns--as a metaphor for the psychological wounds that found expression in Weimar cinema. Directors like Robert Wiene, F. W. Murnau, and Fritz Lang portrayed paranoia, panic, and fear of invasion in films peopled with serial killers, mad scientists, and troubled young men. Combining original close textual analysis with extensive archival research, Kaes shows how this post-traumatic cinema of shell shock transformed extreme psychological states into visual expression; how it pushed the limits of cinematic representation with its fragmented story lines, distorted perspectives, and stark lighting; and how it helped create a modernist film language that anticipated film noir and remains incredibly influential today. A compelling contribution to the cultural history of trauma, Shell Shock

Cinema exposes how German film gave expression to the loss and acute grief that lay behind Weimar's sleek façade.

Klassiker des Proletarischen Films der Weimarer Republik Hajo Kiel 2011

Studienarbeit aus dem Jahr 2011 im Fachbereich Gesch. Europa - Deutschland - I. Weltkrieg, Weimarer Republik, Note: 1,3, Europa-Universität Flensburg (ehem. Universität Flensburg) (Geschichte), Sprache: Deutsch, Abstract: In dieser Arbeit untersuche ich die Filme "Kuhle Wampe" und "Mutter Krausens Fahrt ins Glück". Ist die Darstellung der Lebensverhältnisse des Proletariats in der Weimarer Republik in den Filmen realistisch dargestellt? Und inwiefern unterscheidet sich das Denken der kommunistischen Basis von den idealistischen Vorstellungen der Parteiführung?

Film Front Weimar Bernadette Kester 2003 How was Germany's experience of World War I depicted in film during the following years?

Drawing on analysis of the films of the Weimar era--documentaries and feature films addressing the war's causes, life at the front, war at sea, and the home front--Bernadette Kester sketches out the historical context, including reviews and censors' reports, in which these films were made and viewed, and offers much insight into how Germans collectively perceived World War I during its aftermath and beyond.

From Caligari to Hitler Siegfried Kracauer
2019-04-02 An essential work of the cinematic history of the Weimar Republic by a leading figure of film criticism First published in 1947, *From Caligari to Hitler* remains an undisputed landmark study of the rich cinematic history of the Weimar Republic. Prominent film critic Siegfried Kracauer examines German society from 1921 to 1933, in light of such movies as *The Cabinet of Dr. Caligari*, *M*, *Metropolis*, and *The Blue Angel*. He explores the connections among film aesthetics, the prevailing psychological state of Germans in the Weimar

era, and the evolving social and political reality of the time. Kracauer makes a startling (and still controversial) claim: films as popular art provide insight into the unconscious motivations and fantasies of a nation. With a critical introduction by Leonardo Quaresima which provides context for Kracauer's scholarship and his contributions to film studies, this Princeton Classics edition makes an influential work available to new generations of cinema enthusiasts.

The Weimar Republic Sourcebook Anton Kaes
2023-11-10 A laboratory for competing visions of modernity, the Weimar Republic (1918-1933) continues to haunt the imagination of the twentieth century. Its political and cultural lessons retain uncanny relevance for all who seek to understand the tensions and possibilities of our age. *The Weimar Republic Sourcebook* represents the most comprehensive documentation of Weimar culture, history, and politics assembled in any language. It invites a wide community of readers to discover the

richness and complexity of the turbulent years in Germany before Hitler's rise to power. Drawing from such primary sources as magazines, newspapers, manifestoes, and official documents (many unknown even to specialists and most never before available in English), this book challenges the traditional boundaries between politics, culture, and social life. Its thirty chapters explore Germany's complex relationship to democracy, ideologies of "reactionary modernism," the rise of the "New Woman," Bauhaus architecture, the impact of mass media, the literary life, the tradition of cabaret and urban entertainment, and the situation of Jews, intellectuals, and workers before and during the emergence of fascism. While devoting much attention to the Republic's varied artistic and intellectual achievements (the Frankfurt School, political theater, twelve-tone music, cultural criticism, photomontage, and urban planning), the book is unique for its inclusion of many lesser-known materials on

popular culture, consumerism, body culture, drugs, criminality, and sexuality; it also contains a timetable of major political events, an extensive bibliography, and capsule biographies. This will be a major resource and reference work for students and scholars in history; art; architecture; literature; social and political thought; and cultural, film, German, and women's studies.

The Gorgon's Gaze Paul Coates 1991-04-26 This interdisciplinary study of recurrent themes in German cinema as it has developed since the early twentieth century focuses on pertinent films of the pre- and post-World War II eras. The author explores the nature of expressionism, which is generally agreed to have ended with the advent of sound, and its persistence in the styles of such modern masters of film noir as Orson Welles and Ingmar Bergman. In considering the possibility of homologies between the necessary silence of pre-sound cinema and the widespread modernist aspiration to an aesthetic of silence,

Coates relates theories of the sublime, the uncanny, and the monstrous to his subject. He also reflects upon problems of representability and the morality of representation of events that took place during the Nazi era.

"Spielende Seelen" - Untersuchungen zur Schauspielkunst in Theater und Film

Caroline Wloka 2014-12 Welche grundsätzlichen Unterschiede und Gemeinsamkeiten bestehen zwischen Theater und Filmschauspiel? Unter welchen Voraussetzungen agieren Schauspieler im jeweiligen Medium? Die vorliegende Studie ergründet diese Fragen mit dem Ziel, die Schwierigkeiten und Probleme zu erklären, mit denen sich Theaterschauspieler konfrontiert sehen, die zum Film wechseln wollen. In der Auseinandersetzung mit dem Thema Schauspielkunst am Theater und im Film wird deutlich, dass es unterschiedliche Theorien und Schauspiellehrmethoden gibt, die dem Schauspieler eine Hilfestellung im Umgang mit der Rolle bieten können. Diese Arbeit geht

exemplarisch auf die Hypothesen und Methoden von Konstantin Stanislawski und Lee Strasberg ein, denen die Theorie zur neuen Schauspielkunst von Bertolt Brecht gegenübergestellt wird. Im Mittelpunkt stehen dabei der Schauspieler und die Realisierung seiner Rolle sowie die Ambivalenzen von Theater- und Filmschauspiel. Um die speziellen Anforderungen an einen Film- in Abgrenzung zum Theaterschauspieler richtig einordnen zu können, werden auch die Besonderheiten filmischer Produktionsprozesse mit ihren technischen Möglichkeiten analysiert. Ziel ist es, aus der Betrachtung der Unterschiede und Gemeinsamkeiten der beiden Medien heraus Ansätze zu finden, die den Wechsel zwischen Theater und Film erleichtern.

The A to Z of German Cinema Robert C. Reimer 2010-04-01 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. Historical Dictionary of German Cinema Robert C. Reimer 2019-07-15 Historical Dictionary of German Cinema, Second Edition contains a chronology, an introduction, appendixes and a bibliography. The dictionary section has over 200 cross-referenced entries on directors, actors, films, cinematographers, composers, producers, and major historical events that affected the direction and development of German cinema.

Hollywood in Berlin Thomas J. Saunders 2023-12-22 The setting is 1920s Berlin, cultural

heart of Europe and the era's only serious cinematic rival to Hollywood. In his engaging study, Thomas Saunders explores an outstanding example of one of the most important cultural developments of this century: global Americanization through the motion picture. The invasion of Germany by American films, which began in 1921 with overlapping waves of sensationalist serials, slapstick shorts, society pictures, and historical epics, initiated a decade of cultural collision and accommodation. On the one hand it fueled an impassioned debate about the properties of cinema and the specter of wholesale Americanization. On the other hand it spawned unprecedented levels of cooperation and exchange. In Berlin, American motion pictures not only entertained all social classes and film tastes but also served as a vehicle for American values and a source of sharp economic competition. Hollywood in Berlin correlates the changing forms of Hollywood's contributions to Weimar culture and the discourses that framed

and interpreted them, restoring historical contours to a leading aspect of cultural interchange in this century. At the same time, the book successfully embeds Weimar cinema in its contemporary international setting.

Weimar Cinema and After Thomas Elsaesser
2013-04-15 German cinema of the 1920s is still regarded as one of the 'golden ages' of world cinema. Films such as *The Cabinet of Dr Caligari*, *Dr Mabuse the Gambler*, *Nosferatu*, *Metropolis*, *Pandora's Box* and *The Blue Angel* have long been canonised as classics, but they are also among the key films defining an image of Germany as a nation uneasy with itself. The work of directors like Fritz Lang, F.W. Murnau and G.W. Pabst, which having apparently announced the horrors of fascism, while testifying to the traumas of a defeated nation, still casts a long shadow over cinema in Germany, leaving film history and political history permanently intertwined. *Weimar Cinema and After* offers a fresh perspective on

this most 'national' of national cinemas, re-evaluating the arguments which view genres and movements such as 'films of the fantastic', 'Nazi Cinema', 'film noir' and 'New German Cinema' as typically German contributions to twentieth century visual culture. Thomas Elsaesser questions conventional readings which link these genres to romanticism and expressionism, and offers new approaches to analysing the function of national cinema in an advanced 'culture industry' and in a Germany constantly reinventing itself both geographically and politically. Elsaesser argues that German cinema's significance lies less in its ability to promote democracy or predict fascism than in its contribution to the creation of a community sharing a 'historical imaginary' rather than a 'national identity'. In this respect, he argues, German cinema anticipated some of the problems facing contemporary nations in reconstituting their identities by means of media images, memory, and invented traditions.

The Cinema's Third Machine Sabine Hake
1993-01-01 The improvements in the technology, artistry, and distribution of motion pictures coincided with the traumas of modern Germany. It is hardly to be wondered that filmmakers frequently turned their cameras on Germany's social and political problems that propagandists regularly sought to manipulate them, that entrepreneurs tried to exploit them, and that German thinkers brooded upon the relationship between German society, politics, and the films that represented them all. From these tangled motives a rich discourse on film emerged that paralleled or anticipated discourses in the other film centers of the world. The Cinema's Third Machine reproduces the diversity of perspectives and the intensity of controversies of early German film within the broad context of German social and political history, from the aesthetic rapture of the first years to the institutionalization of film by the national socialist state. Many texts have been

rediscovered and are now presented to modern scholars for the first time. Hake treats all aspects of the medium: production, promotion, education, journalism, aesthetics, and political activism, following throughout the various forms criticism assumed.

German Film & Literature 1985

Ruttman's Berlin and the City Film to 1930

William Charles Uricchio 1982

Facing Modernity Jon Hughes 2006 This is the first monograph on the work of Joseph Roth (1894-1939) to be published in English by a British-based academic, and should prove useful both to those with a specialized interest in Roth, whose novels and journalism continue to gain admirers around the world, and to those interested more broadly in an extraordinarily rich period in twentieth century European culture. It serves both as an introduction to the early part of a body of work whose variety and volume were for many years overshadowed by the reputation of the historical novel

Radetzkymarsch (1932), and as a re-assessment of Roth's writing, both of fiction and of journalism, within the modern tradition. A perceived fragmentation of social, political, cultural and other traditions was a particular concern for Roth, as for many contemporaries, and the thematic chapters present a detailed contextual survey of Roth's intense and often ambivalent engagement with aspects of modern life, including travel, gender, technology, the city, and cinema. Besides assessing the continuities and discontinuities in Roth's attitudes, these chapters examine how his responses to the contemporary world impact upon both the form and content of his writing. The author argues that Roth's writing of the 1920s should be considered modernist not just in its often prescient sensitivity to cultural and political developments, but in its employment of a formal aesthetics and narrative self-consciousness which eventually made possible the illusory wholeness of the later fiction.

German National Cinema Sabine Hake
2013-01-11 German National Cinema is the first comprehensive history of German film from its origins to the present. In this new edition, Sabine Hake discusses film-making in economic, political, social, and cultural terms, and considers the contribution of Germany's most popular films to changing definitions of genre, authorship, and film form. The book traces the central role of cinema in the nation's turbulent history from the Wilhelmine Empire to the Berlin Republic, with special attention paid to the competing demands of film as art, entertainment, and propaganda. Hake also explores the centrality of genre films and the star system to the development of a filmic imaginary. This fully revised and updated new edition will be required reading for everyone interested in German film and the history of modern Germany.

Enclitic 1981

Film and the German Left in the Weimar

Republic Bruce Arthur Murray 1985

Film and the German Left in the Weimar

Republic Bruce Murray 2010-07-05 The Weimar Republic of Germany, covering the post-World War I period of civil and governmental strife, witnessed a great struggle among a variety of ideologies, a struggle for which the arts provided one important arena. Leftist individuals and organizations critiqued mainstream art production and attempted to counter what they perceived as its conservative-to-reactionary influence on public opinion. In this groundbreaking study, Bruce Murray focuses on the leftist counter-current in Weimar cinema, offering an alternative critical approach to the traditional one of close readings of the classical films. Beginning with a brief review of pre-Weimar cinema (1896-1918), he analyzes the film activity of the Social Democratic Party, the German Communists, and independent leftists in the Weimar era. Leftist filmmakers, journalists, and commentators, who in many cases

contributed significantly to marginal leftist as well as mainstream cinema, have, until now, received little scholarly attention. Drawing on exhaustive archival research and personal interviews, Murray shows how the plurality of aesthetic models represented in the work of individuals who participated in leftist experiments with cinema in the 1920s collapsed as Germany underwent the transition from parliamentary democracy to fascist dictatorship. He suggests that leftists shared responsibility for that collapse and asserts the value of such insights for those who contemplate alternatives to institutional forms of cinematic discourse today.

Film und Realität in der Weimarer Republik

Helmut Korte 1978

Film und Realität in der Weimarer Republik

Helmut Korte 1980

Film - An International Bibliography Malte Hagener 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.

Framing the Past Bruce Arthur Murray 1992 Eleven essays emerging from an October 1988 symposium titled Concepts of Cinema in German History, held at the U. of Illinois at Chicago, explore the complex network of social, political, and religious institution that have influenced the historiography of German cinema and television. Annotation copyright by Book News, Inc., Portland, OR

The Promise of Cinema Anton Kaes 2016-03-01 Rich in implications for our present era of media change, The Promise of Cinema offers a compelling new vision of film theory. The volume conceives of "theory" not as a fixed body of canonical texts, but as a dynamic set of reflections on the very idea of cinema and the

possibilities once associated with it. Unearthing more than 275 early-twentieth-century German texts, this ground-breaking documentation leads readers into a world that was striving to assimilate modernity's most powerful new medium. We encounter lesser-known essays by Béla Balázs, Walter Benjamin, and Siegfried Kracauer alongside interventions from the realms of aesthetics, education, industry, politics, science, and technology. The book also features programmatic writings from the Weimar avant-garde and from directors such as Fritz Lang and F.W. Murnau. Nearly all documents appear in English for the first time; each is meticulously introduced and annotated. The most comprehensive collection of German writings on film published to date, The Promise of Cinema is an essential resource for students and scholars of film and media, critical theory, and European culture and history.

From Caligari to Hitler Siegfried Kracauer 2019-04-02 An essential work of the cinematic

history of the Weimar Republic by a leading figure of film criticism First published in 1947, *From Caligari to Hitler* remains an undisputed landmark study of the rich cinematic history of the Weimar Republic. Prominent film critic Siegfried Kracauer examines German society from 1921 to 1933, in light of such movies as *The Cabinet of Dr. Caligari*, *M*, *Metropolis*, and *The Blue Angel*. He explores the connections among film aesthetics, the prevailing psychological state of Germans in the Weimar era, and the evolving social and political reality of the time. Kracauer makes a startling (and still controversial) claim: films as popular art provide insight into the unconscious motivations and fantasies of a nation. With a critical introduction by Leonardo Quaresima which provides context for Kracauer's scholarship and his contributions to film studies, this Princeton Classics edition makes an influential work available to new generations of cinema enthusiasts.

Close-up 03 John Gibbs 2009 *Men's Cinema*

focuses on how film style conveys and articulates a sense of masculinity. It examines the use of *mise-en-scene* in classical cinema to emphasize the frequently repressed traumas of masculinity. The book then analyzes a selection of such contemporary "men's" films as *Once Upon a Time in the West* (1968), *Raging Bull* (1980), *The Right Stuff* (1983), and *Gladiator* (2000).

Continuity and Crisis in German Cinema,

1928-1936 Barbara Hales 2016 New essays examining the differences and commonalities between late Weimar-era and early Nazi-era German cinema against a backdrop of the crises of that time.

Film und Realität in der Weimarer Republik

Helmut Korte 2016-01-15

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.

Red Vienna Helmut Gruber 1991 From 1919 to 1934, the Socialist government in Vienna sought to create a comprehensive working-class culture, striving to provide a foretaste of the socialist utopia in the present. In *Red Vienna*, Gruber critically examines the impact of this experiment in all areas of life, from massive public housing projects and health and education programs to socialist parades, festivals, and sporting events designed to create a "new" working class. The Socialist program faced enormous obstacles, arising from the exaggerated expectations of the socialist leaders and their conventional cultural vision, from the resistance of workers, and from the competition of commercial and mass culture. Gruber then evaluates the limited and partial success of the Viennese "model" -- clearly the most comprehensive in the West and a democratic alternative to the Bolsheviks' experiment in Soviet Russia -- to pose general questions about attempts to fashion culture from above.

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