



FILM
CULTURE

IN TRANSITION

FILM FRONT WEIMAR

Representations of the First World War
in German Films of the
Weimar Period (1919-1933)

BERNADETTE KESTER

AMSTERDAM UNIVERSITY PRESS

Film Front Weimar

Shane Brown



Film Front Weimar:

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 **Filmfront Weimar** Bernadette Kester, 1998 Engl Zusammenfass

New Perspectives on the War Film Clémentine Tholas, Janis L. Goldie, Karen A. Ritzenhoff, 2019-09-14 New Perspectives on the War Film addresses the gap in the representation of many forgotten faces of war in mainstream movies and global mass media The authors concentrate on the untold narratives of those who fought in combat and were affected by its brutal consequences Chapters discuss the historically underrepresented stories of individuals including women African American and Indigenous Soldiers Issues of homosexuality and gender relations in the military colonial subjects and child soldiers as well as the changing nature of war via terrorism and bioterrorism are closely analyzed The contributors demonstrate how these viewpoints have been consistently ignored in mainstream blockbuster war sagas and strive to reintegrate these lost perspectives into current and future narratives Anti-Heimat Cinema Ofer Ashkenazi, 2020-09-08 Anti Heimat Cinema The Jewish Invention of the German Landscape studies an overlooked yet fundamental element of German popular culture in the twentieth century In tracing Jewish filmmakers' contemplations of Heimat a provincial German landscape associated with belonging and authenticity it analyzes their distinctive contribution to the German identity discourse between 1918 and 1968 In its emphasis on rootedness and homogeneity Heimat seemed to challenge the validity and significance of Jewish emancipation Several acculturation seeking Jewish artists and intellectuals however endeavored to conceive a notion of Heimat that would rather substantiate their belonging This book considers Jewish filmmakers' contribution to this endeavor It shows how they devised the landscapes of the German Homeland as Jews namely as acculturated outsiders within Through appropriation of generic Heimat imagery the films discussed in the book integrate criticism of national chauvinism into German mainstream culture from World War One to the Cold War Consequently these Jewish filmmakers anticipated the anti Heimat film of the ensuing decades and functioned as an uncredited inspiration for the critical New German Cinema

Early Film Theories in Italy, 1896-1922 Francesco Casetti, Silvio Alovizio, Luca Mazzei, 2025-10-01 This collection is the first to bring together scholars to explore the ways in which various people and groups in Italian society reacted to the advent of cinema Looking at the responses of writers scholars clergymen psychologists philosophers members of parliament and more the pieces collected here from that period show how Italians developed a common language to describe and discuss this invention that quickly exceeded all expectations and transcended existing categories of thought and artistic forms The result is a close up picture of a culture in transition dealing with a scandalous new technology that appeared

poised to thoroughly change everyday life *German Ways of War* Jaimey Fisher, 2022-08-12 *German Ways of War* explores the production of novel spaces and evocation of new affects in the war film genre between the 1910s and 2000s Beyond the conventional pairing of visuality and violence war films combine mobility landscape territory scales and topological networks into affective geographies that interweave narratively generated affect space and political processes *German Culture through Film* Robert C. Reimer, Reinhard Zachau, 2017-09-01 *German Culture through Film* An Introduction to German Cinema is an English language text that serves equally well in courses on modern German film in courses on general film studies in courses that incorporate film as a way to study culture and as an engaging resource for scholars students and devotees of cinema and film history In its second edition *German Culture through Film* expands on the first edition providing additional chapters with context for understanding the era in which the featured films were produced Thirty three notable German films are arranged in seven chronological chapters spanning key moments in German film history from the silent era to the present Each chapter begins with an introduction that focuses on the history and culture surrounding films of the relevant period Sections within chapters are each devoted to one particular film providing film credits a summary of the story background information an evaluation questions and activities to encourage diverse interpretations a list of related films and bibliographical information on the films discussed *The A to Z of German Cinema* Robert C. Reimer, Carol J. Reimer, 2010-04-01 German film is diverse and multi faceted its history includes five distinct German governments Wilhelmine Germany the Weimar Republic the Third Reich the Federal Republic of Germany and the German Democratic Republic two national industries Germany and Austria and a myriad of styles and production methods Paradoxically the political disruptions that have produced these distinct film eras as well as the natural inclination of artists to rebel and create new styles allow for the construction of a narrative of German film While the disjuncture generates distinct points of separation it also highlights continuities between the ruptures 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 *Hindenburg* Anna von der Goltz, 2009-09-10 *Hindenburg* Power Myth and the Rise of the Nazis investigates the various political and cultural manifestations of the myth surrounding German Chief of Staff and Reich President Paul von Hindenburg from the Battle of Tannenberg in 1914 to his death in the Third Reich and beyond How this little known General whose career to normal retirement age had provided no real foretaste of his heroic status became a national icon and living myth and what this phenomenon tells us about one of the most crucial periods in German history is the subject of this book The book charts the origins of the Hindenburg myth during the First World War

looks at how it survived the revolution and explains why Hindenburg's name on the ballot mesmerized voters in the presidential elections of 1925 and 1932. The only two times in German history that the people could elect their head of state directly and secretly they chose this national icon. Hindenburg even managed to defeat Hitler in 1932 making him the Nazi leader's ultimate arbiter. The book examines the complex role of the Hindenburg myth in fashioning the Führer cult while also emphasizing its more wide-ranging appeal prior to 1933. The Hindenburg myth in fact caught the imagination of an exceptionally broad social and political coalition of Germans turning it into one of the most potent forces in German politics in a period otherwise characterised by rupture and fragmentation. Crucially it managed to survive military failures and political disappointments. As the author shows the mythical narrative was constantly evolving but the belief in Hindenburg's mythical qualities was more enduring than a narrow application of Weber's model of charismatic authority which defines projection as key would suggest.

Becoming a Nazi Town David Imhoof, 2013-10-03. *Becoming a Nazi Town* reveals the ways in which ordinary Germans changed their cultural lives and their politics from the mid 1920s to the mid 1930s. Casting the origins of Nazism in a new light, David Imhoof charts the process by which Weimar and Nazi culture flowed into each other. He analyzes this dramatic transition by looking closely at three examples of everyday cultural life in the mid-sized German city of Göttingen: sharpshooting, an opera festival, and cinema. Imhoof draws on individual and community experiences over a series of interwar periods to highlight and connect shifts in culture, politics, and everyday life. He demonstrates how Nazi leaders crafted cultural policies based in part on homegrown cultural practices of the 1920s and argues that overdrawn distinctions between Weimar and Nazi culture did not always conform to most Germans' daily lives. Further, Imhoof presents experiences in Göttingen as a reflection of the common reality of many German towns beyond the capital city of Berlin.

Queer Sexualities in Early Film Shane Brown, 2016-07-26. Since the publication of Vito Russo's seminal study *The Celluloid Closet* in 1981, much has been written about the representation of queer characters on screen. Until now, however, relatively little attention has been paid to how queer sexualities were portrayed in films from the silent and early sound period. By looking in detail at a succession of recently found films and revisiting others, Shane Brown examines images of male-male intimacy, buddy relationships, and romantic friendships in European and American films made prior to 1934, including *Different from the Others* and *All Quiet on the Western Front*. He places these films within their socio-political and scientific context and sheds new light on how they were intended to be viewed and how they were actually perceived. In doing so, Brown offers his readers a unique insight into a little-known area of early cinema, queer studies, and social history.

Constructing the Memory of War in Visual Culture since 1914 Ann Murray, 2018-01-03. This collection provides a transnational interdisciplinary perspective on artistic responses to war from 1914 to the present, analysing a broad selection of the rich, complex body of work which has emerged in response to conflicts since the Great War. Many of the creators examined here embody the human experience of war first-hand: witnesses who developed a unique visual language in direct

response to their role as victim soldier refugee resister prisoner and embedded or official artist Contributors address specific issues relating to propaganda wartime femininity and masculinity women as war artists trauma the role of art in soldiery memory art as resistance identity and the memorialisation of war

Film Architecture and the Transnational Imagination Tim Bergfelder, Sue Harris, Sarah Street, 2007 Summary *Film Architecture and the Transnational Imagination* presents for the first time a comparative study of European film set design in the late 1920s and 1930s based on a wealth of designers drawings film stills and archival documents the book offers a new insight into the development and significance of transnational artistic collaboration during this period European cinema from the late 1920s to the late 1930s is famous for its attention to detail in terms of set design and visual effect Focusing on developments in Britain France and Germany *Film Architecture and the Transnational Imagination* Set Design in 1930s European Cinema provides a comprehensive analysis of the practices styles and function of cinematic production design during this period and its influence on subsequent filmmaking patterns Publisher description

A New History of German Cinema Jennifer M. Kapczynski, Michael David Richardson, 2012 A dynamic event centered exploration of the hundred year history of German language film This dynamic event centered anthology offers a new understanding of the hundred year history of German language film from the earliest days of the Kintopp to contemporary productions like *The Lives of Others* Each of the more than eighty essays takes a key date as its starting point and explores its significance for German film history pursuing its relationship with its social political and aesthetic moment While the essays offer ample temporal and topical spread this book emphasizes the juxtaposition of famous and unknown stories granting attention to a wide range of cinematic events Brief section introductions provide a larger historical and film historical framework that illuminates the essays within it offering both scholars and the general reader a setting for the individual texts and figures under investigation Cross references to other essays in the book are included at the close of each entry encouraging readers not only to pursue familiar trajectories in the development of German film but also to trace particular figures and motifs across genres and historical periods Together the contributions offer a new view of the multiple intersecting narratives that make up German language cinema The constellation that is thus established challenges unidirectional narratives of German film history and charts new ways of thinking about film historiography more broadly Jennifer Kapczynski is Associate Professor of German at Washington University St Louis and Michael Richardson is Associate Professor of German at Ithaca College

Order and Insecurity in Germany and Turkey Emre Sencer, 2016-11-25 This book examines processes of military political and cultural transformation from the perspective of officers in two countries Germany and Turkey in the 1930s The national fates of both countries interlocked during the Great War years and their close alliance dictated their joint defeat in 1918 While the two countries were manifestly different in their politics and culture both had lost the war and both went through powerful changes in its immediate aftermath They painted themselves as the victims of a new imperialist order whose chief

representatives were Britain and France The result was a radical militarism that unleashed violent currents in these countries developments that were to be more transformative than the impact of the war experience itself Film Architecture and the Transnational Imagination Tim Bergfelder, Sue Harris, Sarah Street, 2007 Summary Film Architecture and the Transnational Imagination presents for the first time a comparative study of European film set design in the late 1920s and 1930s based on a wealth of designers drawings film stills and archival documents the book offers a new insight into the development and significance of trans national artistic collaboration during this period European cinema from the late 1920s to the late 1930s is famous for its attention to detail in terms of set design and visual effect Focusing on developments in Britain France and Germany Film Architecture and the Transnational Imagination Set Design in 1930s European Cinema provides a comprehensive analysis of the practices styles and function of cinematic production design during this period and its influence on subsequent filmmaking patterns Publisher description Cinematic Corpographies Eileen Rositzka, 2018-05-22 Writing on the relationship between war and cinema has largely been dominated by an emphasis on optics and weaponised vision However as this analysis of the Hollywood war film will show a wider sensory field is powerfully evoked in this genre Contouring war cinema as representing a somatic experience of space the study applies a term recently developed by Derek Gregory within the theoretical framework of Critical Geography What he calls corpography implies a constant re mapping of landscape through the soldier s body These assumptions can be used as a connection between already established theories of cartographic film narration and ideas of neo phenomenological film experience as they also entail the involvement of the spectator s body in sensuously grasping what is staged as a mediated experience of war While cinematic codes of war have long been oriented almost exclusively to the visual the notion of corpography can help to reframe the concept of film genre in terms of expressive movement patterns and genre memory avoiding reverting to the usual taxonomies of generic texts *Edinburgh Companion to the First World War and the Arts* Ann-Marie Einhaus, 2017-05-24 A new exploration of literary and artistic responses to WW1 from 1914 to the present This authoritative reference work examines literary and artistic responses to the wars upheavals across a wide range of media and genres from poetry to pamphlets sculpture to television documentary and requiems to war reporting Rather than looking at particular forms of artistic expression in isolation and focusing only on the war and inter war period the 26 essays collected in this volume approach artistic responses to the war from a wide variety of angles and where appropriate pursue their inquiry into the present day In 6 sections covering Literature the Visual Arts Music Periodicals and Journalism Film and Broadcasting and Publishing and Material Culture a wide range of original chapters from experts across literature and the arts examine what means and approaches were employed to respond to the shock of war as well as asking such key questions as how and why literary and artistic responses to the war have changed over time and how far later works of art are responses not only to the war itself but to earlier cultural production Key Features Offers new insights into the breadth and depth of artistic responses

to WWI Establishes links and parallels across a wide range of different media and genres Emphasises the development of responses in different fields from 1914 to the present *War and Film* James Chapman, 2008-06 About depictions of war in cinema Between Stillness and Motion Eivind Røssaak, 2011 Since the development of film as an artistic medium in the 1890s there has been an inherent tension between still photographic images and moving cinematic images from their form and function to the messages they convey and their impact on the beholder and on culture at large This volume one of the first book length works to analyze critique and further the international debate about the meaning and use of motion and stillness in film and photography takes these concepts out of the theoretical arena of cinematic studies and applies them to the wider and ever changing landscape of images and media With contributions from such acclaimed international scholars as Tom Gunning Thomas Elsaesser Mark B N Hansen George Baker Ina Blom and Christa Bl mlinger these collected essays examine the strategic uses of stillness and motion in art from the mid nineteenth century to the technologically driven present

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