



German Cinema

Sabine Hake



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The Concise Cinegraph Hans-Michael Bock, Im Bergfelder, 2009-09-01 This comprehensive guide is an ideal reference work for film specialists and enthusiasts First published in 1984 but continuously updated ever since CineGraph is the most authoritative and comprehensive encyclopedia on German speaking cinema in the German language This condensed and substantially revised English language edition makes this important resource available to students and researchers for the first time outside its German context It offers a representative historical overview through bio filmographical entries on the main protagonists from the beginnings to the present day Included are directors and actors writers and cameramen composers and production designers film theorists and critics producers and distributors inventors and manufacturers An appendix includes short introductory essays on specific periods and movements such as Early Film Weimar Nazi Cinema DEFA New German Cinema and German film since unification as well as on cinematic developments in Austria and Switzerland Sections that crossreference names around specific professional groups and themes will prove equally invaluable to researchers

New German Cinema Thomas Elsaesser, 1989 The aim of this study of contemporary German cinema is to set the significant films and film makers in their proper context The author explains the nature of the German film industry the cultural inheritance of its film makers and the social and political climate within which they work

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

Propaganda and the German Cinema, 1933-1945 David Welch, 2001-03-23 This is the most comprehensive analysis to date of Nazi film propaganda in its political social and economic contexts from the pre war cinema as it fell under the control of the Propaganda Minister Joseph Goebbels through to the end of the Second World War David Welch studies more than one hundred films of all types identifying those aspects of Nazi ideology that were concealed in the framework of popular

entertainment **The Haunted Screen** Lotte H. Eisner, 1969 Book on expressionism in German motion pictures **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 A Critical History of German Film Stephen Brockmann, 2010 A history of German film dealing with individual films as works of art has long been needed Existing histories tend to treat cinema as an economic rather than an aesthetic phenomenon earlier surveys that do engage with individual films do not include films of recent decades This book treats representative films from the beginnings of German film to the present Providing historical context through an introduction and interchapters preceding the treatments of each era s films the volume is suitable for semester or year long survey courses and for anyone with an interest in German cinema The films *The Student of Prague* *The Cabinet of Dr Caligari* *The Last Laugh* *Metropolis* *The Blue Angel* *M Triumph of the Will* *The Great Love* *The Murderers Are among Us* *Sun Seekers* *Trace of Stones* *The Legend of Paul and Paula* *Solo Sunny* *The Bridge* *Young T rless Aguirre* *The Wrath of God* *Germany in Autumn* *The Marriage of Maria Braun* *The Tin Drum* *Marianne and Juliane* *Wings of Desire* *Maybe Maybe Not* *Rossini Run* *Lola Run* *Good Bye Lenin* *Head On* *The Lives of Others* Stephen Brockmann is Professor of German at Carnegie Mellon University and past President of the German Studies Association **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

The German Cinema Book Tim Bergfelder, Erica Carter, Deniz Göktürk, Claudia Sandberg, 2020-02-20 This comprehensively revised updated and significantly extended edition introduces German film history from its beginnings to the present day covering key periods and movements including early and silent cinema Weimar cinema Nazi cinema the New German Cinema the Berlin School the cinema of migration and moving images in the digital era Contributions by leading international scholars are grouped into sections that focus on genre stars authorship film production distribution and exhibition theory and politics including women s and queer cinema and transnational connections Spotlight articles within each section offer key case studies including of individual films that illuminate larger histories Heimat Downfall The Lives of Others The Edge of Heaven and many more stars from Ossi Oswalda and Hans Albers to Hanna Schygulla and Nina Hoss directors including F W Murnau Walter Ruttmann Wim Wenders and Helke Sander and film theorists including Siegfried Kracauer and Bela Balazs The volume provides a methodological template for the study of a national cinema in a transnational horizon

[No Place Like Home](#) Johannes von Moltke, 2005-09-06 Charting the development of the Heimatfilm Johannes von Moltke focuses on its heyday in the 1950s Questions of what it could mean to call the German nation home after World War II are present in these films and Moltke uses them as a lens to view contemporary discourses on German national identity

Re-Imagining DEFA Séan Allan, Sebastian Heiduschke, 2016-09-01 By the time the Berlin Wall collapsed the cinema of the German Democratic Republic to the extent it was considered at all was widely regarded as a footnote to European film history with little of enduring value Since then interest in East German cinema has exploded inspiring innumerable festivals books and exhibits on the GDR s rich and varied filmic output In Re Imagining DEFA leading international experts take stock of this vibrant landscape and plot an ambitious course for future research one that considers other cinematic traditions brings genre and popular works into the fold and encompasses DEFA s complex post unification afterlife

The Queer German Cinema Alice A. Kuzniar, 2000 On German homosexual cinema

The New German Cinema John Sandford, 1982-08-21 Examining the New German Cinema as a whole Sandford provides a film by film study of seven directors locating their achievements within a frame of developments in television drama documentaries and the political history of contemporary Germany itself He also surveys the thematic concerns that dominate or are notably absent from these films From publisher description

German Cinema David

Clarke, 2006-06-07 Edited book offering a survey of recent German cinema Postwall German Cinema Mattias Frey, 2013

Since the fall of the Berlin Wall there has been a proliferation of German historical films. These productions have earned prestigious awards and succeeded at box offices both at home and abroad where they count among the most popular German films of all time. Recently however the country's cinematic take on history has seen a significant new development: the radical style, content and politics of the New German Cinema. With in-depth analyses of the major trends and films, this book represents a comprehensive assessment of the historical film in today's Germany. Challenging previous paradigms, it takes account of a postwall cinema that complexly engages with various historiographical forms and above all with film history itself.

The New German Cinema Caryl Flinn, 2004 This study of New German cinema identifies different styles of historical remembrance in which music participates. It concentrates on how listeners are urged to interact with difference including Germany's difficult past rather than try to master or get past it.

New German Cinema Julia Knight, 2004

Comprising a discussion of *Alice in the Cities*, *The Bitter Tears of Petra von Kant*, *Heimat* and *The American Friend*, Julia Knight's study examines the American dominance of German film, the framework of European art cinema and how German cinema engages with contemporary German reality.

New German Cinema and Its Global Contexts Marco Abel, Jaimey Fisher, 2025-01-14 Contributors explore these films' transnational circuits of production, distribution and exhibition as well as how the films were made and received, thereby inviting us to reexamine the roots of what New German Cinema was and imagine what it might yet become.

Generic Histories of German Cinema Jaimey Fisher, 2013 *Generic Histories* offers a fresh approach, tracing a series of key genres including horror, science fiction, the thriller, *Heimat* films and war films over the course of German cinema history. It also addresses detective films, comedies, policiers and romances that deliberately localize global genres within Germany, a form of transnationalism frequently neglected. This focus on genre and history encourages rethinking of the traditional opposition and hierarchy between art and popular cinema that has informed German film studies. In these ways, the volume foregrounds genre theory's potential for rethinking film history as well as cultural history more broadly.

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