

German National Cinema

Sabine Hake

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**Tim Bergfelder, Erica Carter, Deniz
Göktürk, Claudia Sandberg**



German National Cinema:

German National Cinema Sabine Hake, 2008 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

German National Cinema Sabine Hake, 2002 German National Cinema is the first comprehensive account in English of German cinema from its origins to the present From The Cabinet of Dr Caligari to Run Lola Run Sabine Hake examines a range of films in relation to the social political economic and technological events surrounding them Hake assesses the work of directors such as Fritz Lang and Rainer Werner Fassbinder and stars like Marlene Dietrich and Louis Brooks From the Wilhelmine Empire to post reunification she traces the artistic currents technological innovations and social transformations which defined each era of German film and shows how a highly politicised cinema often produced surprisingly apolitical films Embracing popular traditions and other cultural legacies such as music literature and prominent art movements like Expressionism she explores the competing definitions of German cinema as art cinema quality entertainment political propaganda and rival of Hollywood **BOOK JACKET**

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Deterritorializing the New German Cinema John E. Davidson, 1993 **Transnational German Cinema** Irina Herrschner, Kirsten Stevens, Benjamin Nickl, 2021-08-31 This volume explores the notion of German cinema as both a national and increasingly transnational entity It brings together chapters that analyse the international circuits of development and distribution that shape the emerging films as part of a contemporary German cinema the events and spectacles that help frame and re frame national cinemas and their discoverability and the well known filmmakers who sit at the vanguard of the contemporary canon Thereby it explores what we understand as German cinema today and the many points where this idea

of national cinema can be interrogated expanded and opened up to new readings At the heart of this interrogation is a keen awareness of the technological social economic and cultural changes that have an impact on global cinemas more broadly new distribution channels such as streaming platforms and online film festivals and audience engagement that transcends national borders as well as the cinema space International film production and financing further heightens the transnational aspects of cinema a quality that is often neglected in marketing and branding of the filmic product With particular focus on film festivals this volume explores the tensions between the national and transnational in film but also in the events that sit at the heart of global cinema culture It includes contributions from filmmakers cultural managers and other professionals in the field of film and cinema as well as scholarly contributions from academics researching popular culture film and events in relation to Germany

Take Two John E. Davidson, Sabine Hake, 2007 This anthology offers an account of German cinema in the fifties focusing on popular genres famous stars and dominant practices taking into account the complicated relationships between East and West Germany and by paying attention to the economic and political conditions of film production and reception during this period

Transnational German Cinema Irina Herrschner, Kirsten Stevens, Benjamin Nickl, 2021 This volume explores the notion of German cinema as both a national and increasingly transnational entity It brings together chapters that analyse the international circuits of development and distribution that shape the emerging films as part of a contemporary German cinema the events and spectacles that help frame and re frame national cinemas and their discoverability and the well known filmmakers who sit at the vanguard of the contemporary canon Thereby it explores what we understand as German cinema today and the many points where this idea of national cinema can be interrogated expanded and opened up to new readings At the heart of this interrogation is a keen awareness of the technological social economic and cultural changes that have an impact on global cinemas more broadly new distribution channels such as streaming platforms and online film festivals and audience engagement that transcends national borders as well as the cinema space International film production and financing further heightens the transnational aspects of cinema a quality that is often neglected in marketing and branding of the filmic product With particular focus on film festivals this volume explores the tensions between the national and transnational in film but also in the events that sit at the heart of global cinema culture It includes contributions from filmmakers cultural managers and other professionals in the field of film and cinema as well as scholarly contributions from academics researching popular culture film and events in relation to Germany

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

ampletemporal 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 historicalframework 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 contributionsoffer 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 thinkingabout 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

German Cinema David Clarke,2006-06-07 Edited book offering a survey of recent German cinema

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 Béla Balázs The volume provides a methodological template for the study of a national cinema in a transnational horizon

German Cinema in the Age of Neoliberalism Hester Baer,2025-10-01 This book presents a new history of German film from 1980 2010 a period that witnessed rapid transformations including intensified globalization a restructured world economy geopolitical realignment and technological change all of which have affected cinema in fundamental ways Rethinking the conventional periodization of German film history Baer posits 1980 rather than 1989 as a crucial turning point for German cinema s embrace of a new market orientation and move away from the state sponsored film culture that characterized both DEFA and the New German Cinema Reading films from East West and post unification Germany together Baer argues that contemporary German cinema is characterized most strongly by its origins in and responses to advanced capitalism Informed by a feminist approach and in dialogue with prominent theories of contemporary film the book places a special focus on how German films make visible the neoliberal recasting of gender and national identities around the new millennium

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 Counter-cinema of the Berlin School Marco Abel, 2013

The contemporary German directors collectively known as the Berlin School constitute the most significant filmmaking movement to come out of Germany since the New German Cinema of the 1970s not least because their films mark the emergence of a new film language The Berlin School filmmakers including Christian Petzold Thomas Arslan Angela Schanelec Christoph Hochhuth Ulrich Kehler Benjamin Heisenberg Maren Ade and Valeska Grisebach are reminiscent of the directors of the New German Autorenkino and of French cinémas des auteurs of the 1960s This is the first book length study of the Berlin School in any language Its central thesis that the movement should be regarded as a counter cinema is built around the unusual style of realism employed in its films a realism that presents images of a Germany that does not yet exist Abel concludes that it is precisely how these films images and sounds work that renders them political they are political not because they are message driven films but because they are made politically thus performing a redistribution of the sensible a direct artistic intervention in the way politics partitions ways of doing and making saying and seeing Marco Abel is Professor of English and Film Studies at the University of Nebraska Lincoln *Cinema and Nation* Mette Hjort, Scott MacKenzie, 2000 Cinema and Nation considers the ways in which film production and reception are shaped by ideas of national belonging and examines the implications of globalisation for the concept of national cinema *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 Tress 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 East German Cinema S. Heiduschke, 2013-10-10 East Germany's film monopoly Deutsche Film

Aktiengesellschaft produced a films ranging beyond simple propaganda to westerns musicals and children s films among others This book equips scholars with the historical background to understand East German cinema and guides the readers through the DEFA archive via examinations of twelve films KulturConfusão – On German-Brazilian Interculturalities Anke Finger,Gabi Kathöfer,Christopher Larkosh,2015-07-31 The analyses of German and Brazilian cultures found in this book offer a much needed rethinking of the intercultural paradigm for the humanities and literary and cultural studies This collection examines cultural interactions between Germany and Brazil from the Early Modern period to the present day especially how authors artists and other intellectuals address the development of society intervene in the construction and transformation of cultural identities and observe the introduction of differing cultural elements in and beyond the limits of the nation The contributors represent various academic disciplines including German Studies Luso Afro Brazilian Studies Cultural Studies Linguistics Art History and the social sciences Their essays cover a wide range of works and media and the issues they address are relevant not only for each of the scholarly disciplines involved but also in discussions of current cultural practices in connection to all forms of media The collection thus serves as a model for further intercultural research since it calls into question the very terms through which we understand the relationships between cultures as well as their products practices and perspectives 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

The History of German Literature on Film Christiane Schönfeld,2023-06-15 A 2024 CHOICE OUTSTANDING ACADEMIC TITLE This book tells the story of German language literature on film beginning with pioneering motion picture adaptations of Faust in 1897 and early debates focused on high art as mass culture It explores analyzes and contextualizes the so called golden age of silent cinema in the 1920s the impact of sound on adaptation practices the abuse of literary heritage by Nazi filmmakers and traces the role of German language literature in exile and postwar films across ideological boundaries in divided Germany in New German Cinema and in remakes and movies for cinema as well as television and streaming services in the 21st century Having provided the narrative core to thousands of films since the late 19th century many of German cinema s most influential masterpieces were inspired by canonical texts popular plays and even children s literature Not being restricted to German adaptations however this book also traces the role of literature originally written in German in international film productions which sheds light on the interrelation between cinema and key historical events It outlines how processes of adaptation are shaped by global catastrophes and the emergence of nations by materialist conditions liberal economies and capitalist imperatives political agendas the mobility of individuals and sometimes by the desire to create reflective surfaces and perhaps even art Commercial cinema s adaptation practices have foregrounded economic interest but numerous filmmakers throughout cinema history have turned to German language literature not

simply to entertain but as a creative contribution to the public sphere marking adaptation practice at least potentially as a form of active citizenship

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