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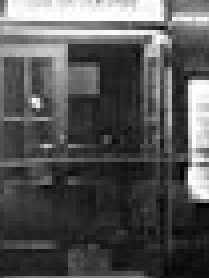
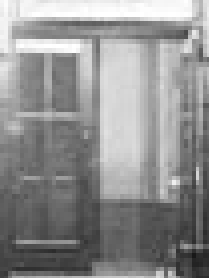
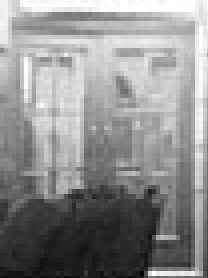
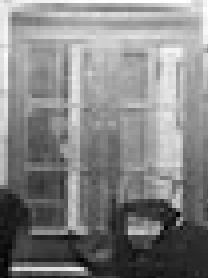
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Film Und Realität In Der Weimarer Republik

S Ben Porath



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The Weimar Republic Sourcebook Anton Kaes, Martin Jay, Edward Dimendberg, 2023-11-15 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 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

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

Babylon Berlin, German Visual Spectacle, and Global Media Culture Hester Baer, Jill Suzanne Smith, 2024-03-07 The essays in this collection address the German television series Babylon Berlin and explore its unique contribution to contemporary visual culture Since its inception in 2017 the series a neo noir thriller set in Berlin in the final years of the Weimar republic has reached audiences throughout Europe Asia and the Americas and has been met with both critical and popular acclaim As a visual work rife with historical and contemporary citations Babylon Berlin offers its audience a panoramic view of politics crime culture gender and sexual relations in the German capital Focusing especially on the intermedial and transhistorical dimensions of the series across four parts Babylon Berlin Global Media and Fan Culture The Look and Sound of Babylon Berlin Representing Weimar History and Weimar Intertexts the volume brings together an interdisciplinary and international group of scholars to critically examine various facets of the show including its aesthetic form and citation style its representation of the history and politics of the late Weimar Republic and its exemplary status as a blockbuster production of neoliberal media culture Considering the series from the perspective of a variety of disciplines Babylon Berlin German Visual Spectacle and Global Media Culture is essential reading for students of film TV media studies and visual culture on German Studies History and European Studies programmes

Continuity and Crisis in German Cinema, 1928-1936 Barbara Hales, Mihaela Petrescu, Valerie Weinstein, 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

Communism and the Avant-Garde in Weimar Germany Ben Fowkes, 2022-11-14 How did the revolutionary Left view cultural modernists Their uneasy relationship is illustrated in this book with quotations ranging from Alexander s Dada is merely an impertinence through Trotsky s There cannot be a proletarian culture to Averbakh s Tear off the masks and Becher s There can only be one kind of genuine art fighting art This book covers communist attitudes to the whole field of cultural innovation from the art of the left abstractionists to the literature of the worker correspondent movement and the music of Weill and Eisler through to proletarian film theatre and photography and takes full account of the impact on Weimar left culture of external events such as the First World War the Great Change in the Soviet Union and internal German developments such as the failure of revolution after 1918 and the rise of Nazism Each chapter starts with an introduction that provides a context to the documents and indicates the current state of research

Historical Dictionary of German Cinema Robert C. Reimer, Carol J. Reimer, 2019-07-15 The History of German film is diverse and multi faceted This volume can only suggest the richness of a film tradition that includes five distinct German governments Wilhelmine Germany the Weimar Republic the Third Reich the Federal Republic of Germany West Germany and the German Democratic Republic East Germany s well as a reunited

Germany 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 and the natural inclination of artists to rebel and create new styles allow for construction of a narrative of German film Disjuncture generates distinct points of separation and yet also highlights continuities between the ruptures This second edition of Historical Dictionary of German Cinema contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 200 cross referenced entries on directors actors films cinematographers composers producers and major historical events that greatly affected the direction and development of German cinema This book is an excellent resource for students researchers and anyone wanting to know more about German cinema

Framing the Past Bruce Arthur Murray, Chris Wickham, 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 A to Z of German Cinema Robert C. Reimer, Carol J. Reimer, 2010-04 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

German Writers and Politics 1918-39 Richard Dove, Michael Mallett, Stephen Lamb, 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

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

Shell Shock Cinema Anton Kaes, 2009-08-24 How war trauma haunted the films of Weimar Germany Shell Shock Cinema explores how the classical German cinema of the Weimar Republic was haunted by the horrors of World War I and 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 fa ade

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

German Cinema Marc Silberman,1995 German Cinema is the first English language volume to provide a comprehensive historical overview of German film from the silent era to the present as well as close readings of individual films In the history of German cinema film directors have developed unique visual and narrative responses to the anxieties and excesses of their own times and those of Germany s past German Cinema is the first English language volume to provide a comprehensive historical overview of German film from the silent era to the present as well as close readings of individual films

Chronik des deutschen Films 1895-1994 Hans Helmut Prinzler,2016-12-12 Diese chronik gibt einen kalendarischen berblick ber die deutsche filmgeschichte Von 1895 1994 nennt sie f r jedes Jahr Ufauff ngen ereignisse wie zum beispiel preise und festivals sowie geburts und sterbetage von filmschaffenden

Geschichte des deutschen Films Wolfgang Jacobson,Kees Welten,Hans Helmut Prinzler,2016-12-13

Handbuch der deutschen Bildungsgeschichte Dieter Langewiesche,Christa Berg,1989

Views of Berlin KIRCHHOFF,2013-11-11

Fritz Lang's Metropolis Michael Minden,Holger Bachmann,2002 Providing a broad range of

materials and resources for the study of Fritz Lang's classic film *Metropolis* 1927 this volume includes both standard critical essays and contributions appearing for the first time **Modernist Aesthetics in Transition** Deborah Ascher

Barnstone, Donna West Brett, 2025-01-23 How did German aesthetic values change during the Weimar Republic and after its immediate collapse at the beginning of the National Socialist period Contrary to conventional narratives that depict modernist aesthetics as static shaping principles of modern art and design this volume argues for their complexity and ever shifting nature Illuminating the vital exchanges that occurred across multiple art forms during a period of unmatched cultural activity this multi disciplinary volume explores the cultural transition between Weimar and National Socialist era Germany and offers a fresh perspective on the fate of modernism during a time of censorship and social stigma Featuring essays on architecture painting photography film sculpture cabaret typography and commercial design the volume explores competing and comparable themes across German art from 1919 1945 and addresses how modern approaches like New Vision coexisted with more traditional and established artistic modes Such visual complexity is evident from the volume's eclectic coverage these include sexology and eroticism visual grammar in typography and architecture the reception of Weimar art in the National Socialist period and the formation and transformation of queer and Jewish identities The volume encompasses subjects as different as shadow in the animated films of Lotte Reininger filmic adaptations of Heinrich Zille's social commentary in the 1920s the photography of László Moholy Nagy and depictions of female sexuality in Magnus Hirschfeld's oeuvre By bridging multiple artistic fields this highly interdisciplinary work provides a fresh perspective on the ever changing art and aesthetic principles of early 20th century Germany **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

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