

Weimar Cinema, 1919–1933

Daydreams and Nightmares



MoMA

Weimar Cinema 1919 1933 Daydreams And Nightmares

Jeremy Barham



Weimar Cinema 1919 1933 Daydreams And Nightmares:

Weimar Cinema, 1919-1933 Laurence Kardish, 2010 Published in conjunction with the Museums presentation of 75 featurelength films from the Weimar era many of them only recently restored Weimar Cinema 1919 1933 Daydreams and Nightmares reconsiders the broad spectrum of influential German films made between the world wars Both films made in Germany and those made in America by the migr filmmakers who arrived in Hollywood before Hitler took power deeply affected American cinema Weimar Cinema is the first comprehensive survey of this period to include popular cinema musicals comedies the daydreams of the working class along with the nightmarish classics such as Fritz Langs *Dr Mabuse der Spieler* and M F W Murnaus *Nosferatu Eine Symphonie des Grauens* and G W Pabsts *Pandoras Box* Richly illustrated with film stills the book examines how our understanding of these films has changed in the last half century and investigates important themes in films from this period including the portrayal of women and the role of sound Supplementing the essays is a detailed illustrated filmography of the 75 films featured in the programme each film is accompanied by a brief description and excerpts from reviews *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 **Artists Under Hitler** Jonathan Petropoulos, 2014-11-28 What are we to make of those cultural figures many with significant international reputations who tried to find accommodation with the Nazi regime Jonathan Petropoulos asks in this exploration of some of the most acute moral questions of the Third Reich In his nuanced analysis of prominent German artists architects composers film directors painters and writers who rejected exile choosing instead to stay during Germany s darkest period Petropoulos shows how individuals variously dealt with the regime s public opposition to modern art His findings explode the myth that all modern artists were anti Nazi and all Nazis anti modernist *Artists Under Hitler* closely examines cases of artists who failed in their attempts to find accommodation with the Nazi regime Walter Gropius Paul Hindemith Gottfried Benn Ernst Barlach Emil Nolde as well as others whose desire for

official acceptance was realized Richard Strauss Gustaf Gr ndgens Leni Riefenstahl Arno Breker Albert Speer Collectively these ten figures illuminate the complex cultural history of Nazi Germany while individually they provide haunting portraits of people facing excruciating choices and grave moral questions

The Routledge Companion to Global Film Music in the Early Sound Era Jeremy Barham,2024-01-31 In a major expansion of the conversation on music and film history The Routledge Companion to Global Film Music in the Early Sound Era draws together a wide ranging collection of scholarship on music in global cinema during the transition from silent to sound films the late 1920s to the 1940s Moving beyond the traditional focus on Hollywood this Companion considers the vast range of cinema and music created in often overlooked regions throughout the rest of the world providing crucial global context to film music history An extensive editorial Introduction and 50 chapters from an array of international experts connect the music and sound of these films to regional and transnational issues culturally historically and aesthetically across five parts Western Europe and Scandinavia Central and Eastern Europe North Africa The Middle East Asia and Australasia Latin America Soviet Russia Filling a major gap in the literature The Routledge Companion to Global Film Music in the Early Sound Era offers an essential reference for scholars of music film studies and cultural history

Wax Museum Movies George Higham,2020-09-18 Spanning over a century of cinema and comprised of 127 films this book analyzes the cinematic incarnations of the uncanniest place on earth wax museums Nothing is as it seems at a wax museum It is a place of wonder horror and mystery Will the figures come to life at night or are they very much dead with corpses hidden beneath their waxen shells Is the genius hand that molded them secretly scarred by a terrible tragedy longing for revenge Or is it a sinner s sanctum harboring criminals with countless places to hide in plain sight This chronological analysis includes essential behind the scenes information in addition to authoritative research comparing the creation of real wax figures to the reel ones seen onscreen Publicly accessible or hidden away in a maniac s lair wax museums have provided the perfect settings for films of all genres to thrillingly play out on the big screen since the dawn of cinema

Cinematography of Carl Theodor Dreyer Paul Matthew St. Pierre,2018-11-19 Legendary Danish filmmaker Carl Theodor Dreyer 3 February 1889 20 March 1968 was born in Copenhagen to a single mother Josefine Bernhardine Nilsson a Swede His Danish father Jens Christian Torp a married farmer employed Nilsson as a housekeeper After spending his first two years in orphanages Dreyer was adopted by Carl Theodor Dreyer a typographer and his wife Inger Marie Dreyer He was given his adoptive father s name At age 16 he renounced his adoptive parents and worked his way into the film industry as a journalist title card writer screenwriter and director Throughout his career he concealed his birth name and the details of his upbringing and his adult private life which included a period in which he explored his homosexual orientation and endured a nervous breakdown Despite his relatively small output of fourteen feature films and seven documentary short films 1919 64 he is considered one of the greatest filmmakers in history because of the diversity of his subjects themes techniques and styles and the originality of the bold visual grammar he mastered In

Cinematography of Carl Theodor Dreyer Performative Camerawork Transgressing the Frame I argue 1 that Dreyer an anonymous orphan an unsourced subject manufactured his individuality through filmmaking self identifying by shrouding himself in the skin of film and 2 that as a screenwriter director who blocked entire feature films in his imagination in advance sets lighting photography shot breakdowns editing and imposed his vision on camera operators lighting directors actors and crews in production he saw filmmaking essentially as camerawork and he directed in the style of a performative cinematographer

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