

Weimar Cinema, 1919–1933

Daydreams and Nightmares



Weimar Cinema 1919 1933 Daydreams And Nightmares

Bob Herzberg



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

Weimar Slapstick and Hollywood Comedy Transformed Paul Flaig, 2025-10-02 From cabaret songs inspired by Buster Keaton to Mickey Mouse s diagnosis as a melo maniac *Weimar Slapstick and Hollywood Comedy Transformed* explores the extraordinary appeal of American slapstick cartoon and screwball comedies during and after Germany s Weimar Republic Bridging two crucial sites of interwar modernity Paul Flaig offers a fundamental reassessment of Weimar culture Hollywood comedy and their intertwined legacies Through a series of comic pairings including Harold Lloyd and Curt Bois *Felix the Cat* and psychotechnics Flaig investigates the aesthetic political and sexual forces that shaped Weimar Germany s fascination with American film comedies as they were taken up and transformed by German filmmakers philosophers advertisers artists and politicians Examining a wide range of sources including films manifestoes arts journals feuilletons and trade press reports he underscores the essential and diverse contributions of Weimar culture to our understanding of these comic laboratories of modernity

Afterlives: Allegories of Film and Mortality in Early Weimar Germany Steve Choe, 2014-07-31 Weimar cultural critics and intellectuals have repeatedly linked the dynamic movement of the cinema to discourses of life and animation Correspondingly recent film historians and theorists have taken up these discourses to theorize the moving image both in analog and digital But many important issues are overlooked Combining close readings of individual films with detailed interpretations of philosophical texts all produced in Weimar Germany immediately following the Great War *Afterlives Allegories of Film and Mortality* in Early Weimar Germany shows how these films teach viewers about living and dying within a modern mass mediated context Choe places relatively underanalyzed films such as F W Murnau s *The Haunted Castle* and Arthur Robison s *Warning Shadows* alongside Martin Heidegger s early seminars on phenomenology Sigmund Freud s *Reflections upon War and Death* and Max Scheler s critique of resentment It is the experience of war trauma that underpins these correspondences and

Choe foregrounds life and death in the films by highlighting how they allegorize this opposition through the thematics of animation and stasis

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

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

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

Finance and the World Economy in Weimar Cinema Owen Lyons, 2025-10-01 After the First World War the effects of financial crisis could be felt in

all corners of the newly formed Weimar Republic The newly interconnected world economy was barely understood and yet it was increasingly made visible in the films of the time The complexities of this system were reflected on screen to both the everyday spectator as well as a new class of financial workers who looked to popular depictions of speculation and crisis to make sense of their own place on the shifting ground of modern life Finance and the World Economy in Weimar Cinema turns to the many underexamined depictions of finance capital that appear in the films of 1920s Germany The representation of finance capital in these films is essential to our understanding of the culture of the Weimar Republic particularly in the relation between finance and ideas of gender nation and modernity As visual records these films reveal the stock exchange as a key space of modernity and coincide with the abstraction of finance as a vast labour of representation in its own right In so doing they introduce core visual tropes that have become essential to our understanding of finance and capitalism throughout the twentieth century

The Third Reich on Screen, 1929-2015 Bob Herzberg, 2016-11-23 For more than 80 years images of the Third Reich have appeared in newsreels documentaries and fictional stories from comedies and musicals to war horror and science fiction films Many of these representations say as much about the filmmakers as they do about Nazism itself Hollywood often used the brutal Nazi as an all purpose villain in escapist adventures set during and after the war but just as often used him to attack the evil he symbolized Drawing on studio files correspondence of the Production Code office and the writings of noted historians and critics this book describes the making of many such films produced in Hollywood Nazi Germany the Soviet Union and Eastern Bloc nations Biographies of several military and political figures who served as the basis for Nazi characters compare the cinematic and real life versions *The Promise of Cinema* Anton Kaes, Nicholas Baer, Michael Cowan, 2016-03-01 Rich in implications for our present era of media change *The Promise of Cinema* offers a compelling new vision of film theory The volume conceives of theory not as a fixed body of canonical texts but as a dynamic set of reflections on the very idea of cinema and the possibilities once associated with it Unearthing more than 275 early twentieth century German texts this ground breaking documentation leads readers into a world that was striving to assimilate modernity's most powerful new medium We encounter lesser known essays by Balzac Walter Benjamin and Siegfried Kracauer alongside interventions from the realms of aesthetics education industry politics science and technology The book also features programmatic writings from the Weimar avant garde and from directors such as Fritz Lang and F W Murnau Nearly all documents appear in English for the first time each is meticulously introduced and annotated The most comprehensive collection of German writings on film published to date *The Promise of Cinema* is an essential resource for students and scholars of film and media critical theory and European culture and history

Enchanted by Cinema Jan-Christopher Horak, Andréas-Benjamin Seyfert, 2024-05-03 William Thiele is remembered today as the father of the sound film operetta with seminal classics such as *Drei von der Tankstelle* 1930 While often considered among the most accomplished directors of Late Weimar cinema as an Austrian Jew he was vilified during the onset of the

Nazi regime in 1933 and fled to the United States where he continued making films until the end of his career in 1960
Enchanted by Cinema closely examines the European musical film pioneer's work and his cross cultural perspective across
forty years of filmography in Berlin and Hollywood to account for his popularity while discussing issues of ethnicity exile
comedy music gender and race

Immerse yourself in heartwarming tales of love and emotion with Crafted by is touching creation, Experience Loveis Journey in **Weimar Cinema 1919 1933 Daydreams And Nightmares** . This emotionally charged ebook, available for download in a PDF format (PDF Size: *), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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