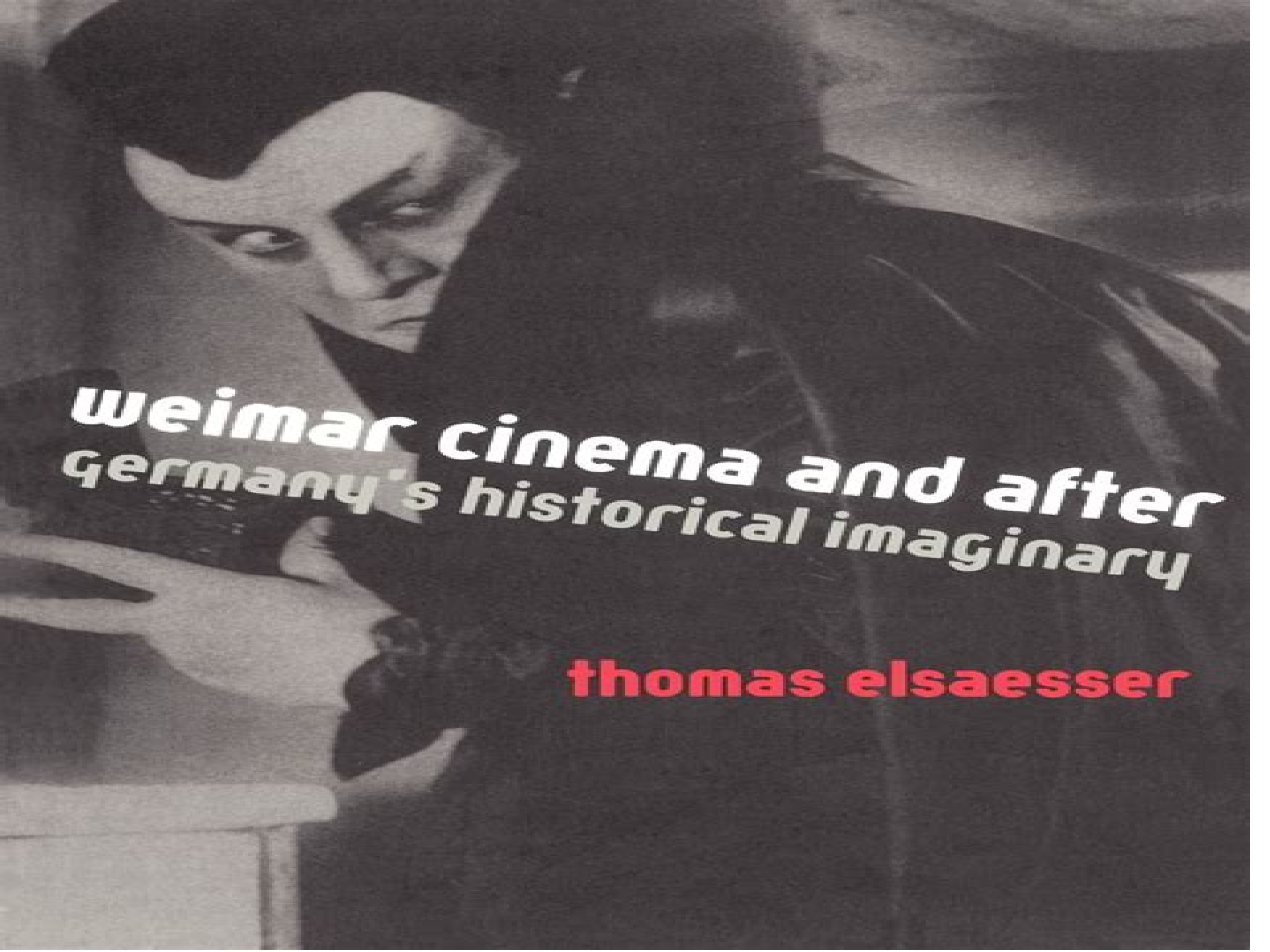




weimar cinema and after
germany's historical imaginary

thomas elsaesser

**Weimar Cinema And After Germanys Historical
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Thomas Elsaesser



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Weimar Cinema and After Thomas Elsaesser, 2000 Offers a fresh perspective on this most national of national cinemas re evaluating the arguments which view genres and movements as typically German contributions to twentieth century visual culture

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

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

The Cinema Book Bloomsbury Publishing, 2019-07-25 The Cinema Book is widely recognised as the ultimate guide to cinema Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies Lavishly illustrated in colour this edition

features a wealth of exciting new sections and in depth case studies Sections address Hollywood and other World cinema histories key genres in both fiction and non fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film Expressionism and Film Christian Kiening,Ulrich Johannes Beil,2016-03-21

Expressionism and Film originally published in German in 1926 is not only a classic of film history but also an important work from the early phase of modern media history Written with analytical brilliance and historical vision by a well known contemporary of the expressionist movement it captures Expressionism at the time of its impending conclusion as an intersection of world view resoluteness of form and medial transition Though one of the most frequently cited works of Weimar culture Kurtz s groundbreaking work which is on a par with Siegfried Kracauer s From Caligari to Hitler and Lotte Eisner s The Haunted Screen has never been published in English Its relevance and historical contexts are analyzed in a concise afterword by the Swiss scholars Christian Kiening and Ulrich Johannes Beil *The Last Laugh* Samuel Frederick,2023 A penetrating new reading of Murnau s classic silent film that shows its transitional status both historically and stylistically while emphasizing its innovative camerawork and the ethical stakes of its story An undisputed masterpiece of silent cinema F W Murnau s The Last Laugh 1924 stars the larger than life Emil Jannings as a proud hotel porter who is demoted to lowly washroom attendant One worker s misfortune becomes a tragic turning point in a social drama as much about the struggling Weimar Republic which had just overcome several years of social political and economic instability as about its working class citizens At once clinging to the symbols of the old order while helplessly thrust into an unforgiving modern world Jannings s fallen porter embodies the contradictions of this transitional moment for the young democracy Samuel Frederick shows us that Murnau s film is similarly transitional born at the crossroads between the Expressionist style of the early 1920s and the emerging aesthetics of New Objectivity it is both soberly realistic and oneirically distorted With only one intertitle The Last Laugh s flow of images is complemented by cinematographer Karl Freund s innovative mobile camera which unchained from the tripod swims effortlessly through the film s different urban spaces Here inanimate objects become charged with potency and architecture is animated conveying both allure and danger Frederick s incisive analysis of the film foregrounds the visual dynamism of its technological and aesthetic experimentation while also pursuing the ethical implications of its central figure s downfall **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 [World on Film](#) Martha P. Nochimson, 2011-09-23 This uniquely engaging and lively textbook provides a comprehensive introduction to international film from the golden age of European cinema to the contemporary blockbusters of India and Asia and the post World War II emergence of global film culture Offers an overview of film culture in European countries such as France Sweden and Spain as well as Africa Hong Kong China and India in a clear and conversational style to engage the student reader Provides a detailed exploration of the impact of globalization on international cinema Includes a comprehensive companion website <http://www.wiley.com/go/worldonfilm> with an expansive gallery of film stills also found in the text plus access to sample syllabi for faculty and a detailed FAQ Addresses the differences in visual and narrative strategies between Hollywood influenced movies and international cinema Highlights key words within the text and provides a comprehensive glossary of critical vocabulary for film studies Each chapter includes in depth case studies of individual films and directors cultural and historical context selected filmographies and ideas for projects essays and further research *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 **Tech-Noir** Paul Meehan, 2015-08-13 This critical study traces the common origins of film noir and science fiction films identifying the many instances in which the two have merged to form a distinctive subgenre known as Tech Noir From the German Expressionist cinema of the late 1920s to the present day cyberpunk movement the book examines more than 100 films in which the common noir elements of crime mystery surrealism and human perversity intersect with the high technology of science fiction The author also details the hybrid subgenre's considerable influences on contemporary music fashion and culture

Home Sweat Home Elizabeth Patton, Mimi Choi, 2014-01-23 Coeditors Elizabeth Patton and Mimi Choi argue that an in depth examination of media images of housework from the mid nineteenth century to the early twenty first century is long overdue Modern depictions often imply that certain concerns can be resolved through excessive domesticity reflecting some of the complicated and unfinished issues of second wave feminism *Home Sweat Home Perspectives on Housework and Modern Relationships* reveals how widespread the cultural image of perfect housewives and the invisibility of household labor were in the past and remain today In this collection of essays contributors explore the construction of women as homemakers and the erasure of household labor from the middle class home in popular representations of housework They concentrate on such matters as the impact of second wave feminism on families and gender relations of popular culture especially in film television magazines and advertising on our views of what constitutes home life and gender relations and of

changing views of sexuality and masculinity within the domestic sphere Home Sweat Home will interest students and scholars of gender cultural media and communication studies sociology and American history and appeal to anyone curious about housework gender relations and popular culture

Historical Turns Nicholas Baer, 2024-07-30 Historical Turns reassesses Weimar cinema in light of the crisis of historicism widely diagnosed by German philosophers in the early twentieth century Through bold new analyses of five legendary works of German silent cinema The Cabinet of Dr Caligari Destiny Rhythm 21 The Holy Mountain and Metropolis Nicholas Baer argues that films of the Weimar Republic lent vivid expression to the crisis of historical thinking With their experiments in cinematic form and style these modernist films revealed the capacity of the medium to engage with fundamental questions about the philosophy of history Reconstructing the debates over historicism that unfolded during the initial decades of moving image culture Historical Turns proposes a more reflexive mode of historiography and expands the field of film and media philosophy The book excavates a rich archive of ideas that illuminate our own moment of rapid media transformation and political economic and environmental crises around the globe

The Arabian Nights in Transnational Perspective Ulrich Marzolph, 2007 The follow up to The Arabian Nights Reader this volume investigates the transnational features of the Arabian Nights

Film Criticism in the Digital Age Mattias Frey, Cecilia Sayad, 2015-04-20 Over the past decade as digital media has expanded and print outlets have declined pundits have bemoaned a crisis of criticism and mourned the death of the critic Now that well paying jobs in film criticism have largely evaporated while blogs message boards and social media have given new meaning to the saying that everyone is a critic urgent questions have emerged about the status and purpose of film criticism in the twenty first century In Film Criticism in the Digital Age ten scholars from across the globe come together to consider whether we are witnessing the extinction of serious film criticism or seeing the start of its rebirth in a new form Drawing from a wide variety of case studies and methodological perspectives the book's contributors find many signs of the film critic's declining clout but they also locate surprising examples of how critics whether moonlighting bloggers or salaried writers have been able to intervene in current popular discourse about arts and culture In addition to collecting a plethora of scholarly perspectives Film Criticism in the Digital Age includes statements from key bloggers and print critics like Armond White and Nick James Neither an uncritical celebration of digital culture nor a jeremiad against it this anthology offers a comprehensive look at the challenges and possibilities that the Internet brings to the evaluation promotion and explanation of artistic works

Special Effects and German Silent Film Katharina Loew, 2025-10-01 In recent decades special effects have become a major new area of research in cinema studies For the most part they have been examined as spectacles or practical tools In contrast Special Effects and German Silent Film foregrounds their function as an expressive device and their pivotal role in cinema's emergence as a full fledged art Special effects not only shaped the look of iconic films like Nosferatu 1922 or Metropolis 1927 but they are central to a comprehensive understanding of German silent film culture writ large This book examines

special effects as the embodiment of a techno romantic paradigm that seeks to harness technology the epitome of modern materialism as a means for accessing a spiritual realm Employed to visualize ideas and emotions in a medium specific way special effects thus paved the way for film art

First Films of the Holocaust Jeremy Hicks, 2019-12-03 Most early Western perceptions of the Holocaust were based on newsreels filmed during the Allied liberation of Germany in 1945 Little however was reported of the initial wave of material from Soviet filmmakers who were in fact the first to document these horrors In First Films of the Holocaust Jeremy Hicks presents a pioneering study of Soviet contributions to the growing public awareness of the horrors of Nazi rule Even before the war the Soviet film *Professor Mamlock* which premiered in the United States in 1938 and coincided with the Kristallnacht pogrom helped reinforce anti Nazi sentiment Yet Soviet films were often dismissed or even banned in the West as Communist propaganda Ironically in the brief 1939 1941 period of Nazi and Soviet alliance such films were also banned in the Soviet Union only to be reclaimed after the Nazi attack on the Soviet Union in 1941 and suppressed yet again during the Cold War Jeremy Hicks recovers much of the major film work in Soviet depictions of the Holocaust and views them within their political context both locally and internationally Overwhelmingly wartime films were skewed to depict Soviet resistance Red funerals and calls for vengeance rather than the singling out of Jewish victims by the Nazis Almost no personal testimony of victims or synchronous sound was recorded furthering the disconnection of the viewer to the victims Hicks examines correspondence scripts reviews and compares edited with unedited film to unearth the deliberately hidden Jewish aspects of Soviet depictions of the German invasion and occupation To Hicks it s in the silences gaps and ellipses that the films speak most clearly Additionally he details the reasons why Soviet Holocaust films have been subsequently erased from collective memory in the West and the Soviet Union their graphic horror their use as propaganda tools and the postwar rise of the Red Scare in the United States and anti Semitic campaigns in the Soviet Union

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

The Golem, how He Came Into the World Maya Barzilai, 2020 Provides an aesthetic and historical overview of and new critical insights into Paul Wegener's great 1920 film recognized at the time as a breakthrough in German cinema Actor and director Paul Wegener released his 1920 silent film *The Golem How He Came into the World* in the aftermath of Germany's defeat in World War I The film's innovative cinematography lighting effects modernist architectural design and thrilling plot all led contemporaneous viewers and critics to pronounce that Germany had finally succeeded on the film front if not on the battlefield *The Golem How He Came into the World* Wegener's third golem film narrates how Rabbi Loew here an astrologer and sorcerer as well as a spiritual leader forms and animates an artificial clay anthropoid in order to save the Prague Jewish community from an edict of expulsion Maya Barzilai situates the 1920 film in the historical and social context of post World War I Germany taking into consideration Wegener's violent and traumatic service on the Western front She closely analyzes the film's expressive sculptural aesthetic enhanced through poetic cinematography arguing that Wegener's animation of cinema also served a postwar ethical purpose revealing the human face of the golem and offering a redemptive escape from the film's Christian Jewish conflict through nature on the one hand and Zionism on the other [The Cinema Book](#) Pam Cook, 2007-11-05 It comprises seven main sections Hollywood Cinema and Beyond The Star System Technologies World Cinemas Genre Authorship and Cinema and Developments in Theory [Reorienting Ozu](#) Jinhee Choi, 2018 Considered by many film critics and scholars as a master of Japanese Cinema director Ozu Yasujiro still inspires filmmakers both within and outside of Japan With fifteen never before published chapters in English by contributors from North America Europe and Japan *Reorienting Ozu* explores the Japanese director's oeuvre and his lasting impact on global art cinema Exploring major theoretical frameworks that characterize Ozu studies chapters consider the various cultural factors that influenced the director's cinematic output such as the anxiety of middleclass Japan in the 1930s the censorship imposed by the US occupation after World War II and women's rights in Ozu's late work such as *Tokyo Twilight* 1957 Ultimately chapters illuminate Ozu's influence on the directors of Japan and beyond With the recent restoration and re-release of Ozu's early and late films this volume provides an opportunity to examine not only the auteur's major works but also the relationships both cultural and aesthetic that are forged among directors across the world

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