

# New German Filmmakers

Edited by Klaus Phillips



# New German Filmmakers By Phillips Klaus

**Christiane Schönfeld**



## **New German Filmmakers By Phillips Klaus:**

*Women and the New German Cinema* Julia Knight, 1992-06-17 There were virtually no women film directors in Germany until the 1970s today there are proportionally more than in any other film making country<sup>6</sup> and their work has been extremely influential Directors like Margarethe von Trotta Helma Sanders Brahm Ulrike Ottinger and Helke Sander have made a huge contribution to feminist film culture but until now critical consideration of New German Cinema in Britain and the United States has focused almost exclusively on male directors such as Rainer Werner Fassbinder and Wim Wenders In *Women and the New German Cinema* Julia Knight examines how restrictive social economic and institutional conditions have compounded the neglect of the new women directors Rejecting the traditional auteur approach she explores the principal characteristics of women's film making in the 1970s and 1980s in particular the role of the women's movement the concern with the notion of a feminine aesthetic women's entry into the mainstream and the emergence of a so called post feminist cinema This timely and comprehensive study will be essential reading for everyone concerned with contemporary cinema and feminism

**The New German Cinema** Caryl Flinn, 2004 This study of New German cinema identifies different styles of historical remembrance in which music participates It concentrates on how listeners are urged to interact with difference including Germany's difficult past rather than try to master or get past it

**The A to Z of German Cinema** Robert C. Reimer, Carol J. Reimer, 2010-04-01 German film is diverse and multi faceted its history includes five distinct German governments Wilhelmine Germany the Weimar Republic the Third Reich the Federal Republic of Germany and the German Democratic Republic 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 the natural inclination of artists to rebel and create new styles allow for the construction of a narrative of German film While the disjuncture generates distinct points of separation it also highlights continuities between the ruptures 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 referenced dictionary entries on directors actors films cinematographers composers producers and major historical events that greatly affected the direction and development of German cinema The book's broad canvas will lead students and scholars of cinema to appreciate the complex nature of German film

*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 Film & Literature** Eric Rentschler, 2013-10-15 First Published in 1986 This collection of essays by an international team of scholars is the first sustained investigation in any language of the historical interactions between German film and literature It is a book about adaptations and transformations about why filmmakers

adapt certain material at certain times The major impetus at work is the desire to expand the field of adaptation study to include sociological theoretical and historical dimensions and to bring a livelier regard for intertextuality to the studies of German film and literature It is concerned with the ways in which filmmakers in Germany from Pabst and von Sternberg to Fassbinder Herzog and Sanders Brahms have engaged and been engaged by literary history 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 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 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 Cinema of Wim Wenders** Roger F. Cook, Gerd Gemünden, 1997 *The Cinema of Wim Wenders* the first anthology of scholarly work on Wenders is a unique anthropology of source materials and selected critical essays on the films of Wim Wenders a major filmmaker in the so called New German Cinema movement His work probably more than that of any other European director reflects the tension between the European auteur tradition and the increasing dominance of the American media industry In both his filmmaking and his critical writing he explores how the relationship between image and narrative manifests the basic opposition between these two film traditions This book serves as an introduction to the central concerns of his cinema while situating his work within German film history and the contemporary debates about postmodern film and media theory

**Framed Visions** Gerd Gemünden, 2005-10-01 *Framed Visions* analyzes the pivotal role American mass media and popular culture have played in shaping the political social and psychological identity of postwar Germans and Austrians Through detailed readings of films novels plays and poems of a variety of contemporary artists including Rainer Werner Fassbinder Wim Wenders Elfriede Jelinek Herbert Achternbusch Monika Treut Peter Handke and Rolf Dieter Brinkmann Gerd Gemünden reveals the paradoxical stance of this generation toward American politics and Hollywood aesthetics On the one hand they are pulled toward a culture that has shaped childhood images tastes and desires on the other they reject American politics and the colonizing effect of its mass culture In contrast to most scholarship about the reception of U S culture abroad this study underscores the imaginary relation of contemporary German and Austrian artists to America Topics such as Americanization and cultural imperialism are therefore treated not as a foreign principle imposed from the outside but as ways that German and Austrian artists have tried to come to terms with their own problematic culture and history Gemünden's study elucidates how the culture of the United States has been mapped in contradictory ways onto questions of national and cultural identity in Germany and Austria over the last thirty years Gerd Gemünden is Assistant Professor of German and Comparative Literature Dartmouth College

**Defeated Masculinity** Raya Morag, 2009 The burgeoning field of trauma and cinema is an exciting development within contemporary trauma studies The author of this book describes the complex relationship between cinema and the trauma of defeat in war An asymmetric and non binary comparison of two test cases post World War II New German Cinema and post Vietnam War American cinema illuminates the indirect and intriguing ways these societies have dealt with the enormous psycho cultural difficulty of acknowledging their defeat and understanding its manifold meanings This book draws on psychoanalysis masculinity studies and corporeal feminism to explore the bodily experience of defeat It examines themes and representations of body and sexuality to create a theoretical framework that reveals anew the link between defeated masculinity and nationalism Building on an original analysis of such varied films as *The Deer Hunter*

Full Metal Jacket The Tin Drum and Paris Texas the author suggests new criteria that highlight the characteristics of post traumatic cinema

*East Asian-German Cinema* Joanne Miyang Cho, 2021-09-29 This is the first edited volume dedicated to the study of East Asian German cinema Its coverage ranges from 1919 to the present a period which has witnessed an unprecedented degree of global entanglement between Germany and East Asia In analyzing this hybrid cinema this volume employs a transnational approach which highlights the nations cinematic encounters and entanglements It reveals both German perceptions of East Asia and East Asian perceptions of Germany through analysis of works by both German directors and East Asian East Asian German directors It is hoped that this volume will not only accelerate cross cultural exchange but also provide a wider perspective that helps film scholars to see the broader contexts in which these films are produced It introduces multiple compelling topics not just immigration multiculturalism and exile but also Japonisme children s literature musical modernity media hybridity gender representation urban space Cold War divisions and national identity It addresses several genres feature films essay films and documentary films Lastly by embracing three East Asian cinemas in one volume this volume serves as an excellent introduction for German cinema students and scholars It will appeal to international and interdisciplinary audiences as its contributors represent multiple disciplines and four world regions

*Alexander Kluge: Cinema Impure: An Eclectic Modernist Style* Peter C. Lutze, 1998 Through his films and theoretical writings and as a television producer teacher political lobbyist lawyer and public spokesman Alexander Kluge has played a substantial role in creating the New German Cinema as well as in German cultural politics Since 1961 Kluge has produced almost thirty films and hundreds of television programs written four volumes of fiction coauthored three major works of sociocultural theory and won almost every major literary and film prize in Germany Peter Lutze provides in depth analysis of Kluge s films and television work but also devotes attention to his political work In raising issues that have become key questions in contemporary debates about modernism and postmodernism Kluge s films and pronouncements demonstrate his modernist sensibility and an appropriation of modernist formal strategies for the purpose of the social critique

**Film - An International Bibliography** Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässige Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

*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

*Crossing New Europe* Ewa Mazierska, Laura Rascaroli, 2006 Although a long established and influential genre this is

the first comprehensive study of the European road cinema Crossing New Europe investigates this tradition its relationship with the American road movie and its aesthetic forms This movement examines such crucial issues as individual and national identity crises and phenomena such as displacement diaspora exile migration nomadism and tourism in postmodern post Berlin Wall Europe Drawing on the work of Said Hall Shields Urry Bauman Deleuze and Guattari and other critical theorists Crossing New Europe adopts a broad interpretation of Europe and discusses directors and films who have long been associated with the road movie such as Wim Wenders Alice in the Cities Lisbon Story and Aki Kaurismäki Leningrad Cowboys Go America and other more recent contributions such as Run Lola Run Dear Diary and The Last Resort **Peter Lilienthal**

Claudia Sandberg,2021-07-16 Best known for his 1979 film David Peter Lilienthal was an unusual figure within postwar filmmaking circles A child refugee from Nazi Germany who grew up in Uruguay he was uniquely situated at the crossroads of German Jewish and Latin American cultures while his work emerged from West German auteur filmmaking his films bore the unmistakable imprints of Jewish thought and the militant character of New Latin American cinema Peter Lilienthal is the first comprehensive study of Lilienthal's life and career highlighting the distinctively cross cultural and transnational dimensions of his oeuvre and exploring his role as an early exemplar of a more vibrant inclusive European film culture *Adaptation*

*and the Avant-Garde* William Verrone,2011-09-29 Adaptations have occurred regularly since the beginning of cinema but little recognition has been given to avant garde adaptations of literary or other texts This compelling study corrects such omissions by detailing the theory and practice of alternative adaptation practices from major avant garde directors Avant Garde films are often relegated to the margins because they challenge our traditional notions of what film form and style can accomplish Directors who choose to adapt previous material run the risk of severe critical dismay making films that are highly subjective interpretations or representations of existing texts takes courage and foresight An avant garde adaptation provokes spectators by making them re think what they know about film itself just as much as the previous source material *Adaptation and the Avant Garde* examines films by Peter Greenaway Jean Luc Godard Guy Maddin Jan Svankmajer and many others offering illuminating insights and making us reconsider the nature of adaptation appropriation borrowing and the re imagining of previous sources **Marx at the Movies** Lars Kristensen,2014-09-09 Marx and the Moving Image approaches cinema from a Marxist perspective It argues that the supposed end of history marked by the comprehensive triumph of capitalism and the end of cinema calls for revisiting Marx's writings in order to analyse film theories histories and practices

**From Hitler to Heimat** Anton Kaes,1989 Examines changing attitudes among Germans as evident in films of the modern German era leading away from guilt and atonement and seeking national identity

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