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# REMBRANDT

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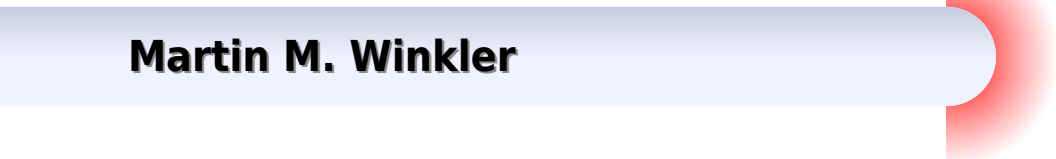
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EXHIBITION ON SCREEN PRESENTS PRÄSENTIERT IN ZUSAMMENARBEIT MIT SEVENTH ART PRODUCTIONS REMBRANDT  
PRODUKTION TIM DAWSON, AMANDA WILKIE & PHIL GRABSKY AUSFÜHRENDE PRODUZENT PHIL GRABSKY REGIE KAT MANSOOR



# Rembrandt Ein Film

**Martin M. Winkler**



## **Rembrandt Ein Film:**

Perspectives on European Film and History Leen Engelen, Roel Vande Winkel, 2007 This volume addresses the representation of European history in European cinema through a collection of nine case studies such as *Der Untergang* 2004 and *Dawn* 1928

Writing and Filming the Painting Laura M. Sager Eidt, 2008 This innovative interdisciplinary study compares the uses of painting in literary texts and films In developing a framework of four types of ekphrasis the author argues for the expansion of the concept of ekphrasis by demonstrating its applicability as interpretive tool to films about the visual arts and artists Analyzing selected works of art by Goya Rembrandt and Vermeer and their ekphrastic treatment in various texts and films this book examines how the medium of ekphrasis affects the representation of the visual arts in order to show what the differences imply about issues such as gender roles and the function of art for the construction of a personal or social identity Because of its highly cross disciplinary nature this book is of interest not only to scholars of literature and aesthetics but also for scholars of film studies By providing an innovative approach to discussing non documentary films about artists the author shows that ekphrasis is a useful tool for exploring both aesthetic concerns and ideological issues in film This study also addresses art historians as it deals with the reception of major artists in European literature and film throughout the 20th century

Der sokratische Künstler Jürgen Müller, 2015-02-04 Im Fokus der Studie steht eine neue Deutung von Rembrandts *Nachtwache* aus dem Jahre 1642 Zentral ist dabei die Auseinandersetzung des Malers mit der klassizistischen Kunsttheorie von Franciscus Junius Dessen Werk *De pictura veterum* war 1637 in lateinischer und 1641 in niederländischer Sprache erschienen So lautet die These dass Rembrandts Gruppenporträt auf eine Kritik italienisch klassizistischer *Imitatio* Konzepte zielt und zugleich Werke der Antike und der italienischen Hochrenaissance ironisiert Der Leidener Maler orientiert sich an Raffaels Schule von Athen um damit implizit die Frage angemessener und unangemessener Nachahmung zu stellen Die Studie insgesamt will zeigen wie differenziert Rembrandt mit Vorbildern umzugehen vermag Steht auch die *Nachtwache* im Zentrum der Untersuchung so werden auch andere Gemälde sowie Radierungen und Zeichnungen interpretiert und nach der ironischen Dimension von Rembrandts Kunst im Ganzen gefragt The focus of Müller's study is a new interpretation of Rembrandt's *Night Watch* from 1642 which highlights the painter's engagement with the classical art theory of Franciscus Junius Junius's treatise *De pictura veterum* was published in Latin in 1637 and in Dutch in 1641 Ultimately Müller argues that Rembrandt's group portrait was designed to present a critique of the Italianate classical concepts of *Imitatio* in addition to offering an ironic commentary on artworks of the Antique and High Renaissance periods The Dutch artist takes Raphael's *School of Athens* as a reference point thereby implicitly posing questions about appropriate and inappropriate forms of imitation The study as a whole shows how complex and witty Rembrandt's approach to his models could be Although the *Night Watch* occupies a central place in the inquiry the author also engages with other paintings etchings and drawings in order to sketch the contours of Rembrandt's ironic image making

**Carl Zuckmayer Criticism** Hans Wagener, 1995 Together with Bertolt Brecht and Gerhart Hauptmann Carl Zuckmayer 1890 1977 was one of the most popular and significant German dramatists of the twentieth century His folk play The Merry Vineyard 1925 marked the end of German expressionism his comedy The Captain of Kopenick 1931 a scathing satire on German militarism and his drama The Devil's General 1946 about a Nazi general and German resistance were some of the most frequently performed plays in recent German theater history During the Third Reich Zuckmayer's works were banned in Germany while their author lived as an exile in the United States trying to survive as a farmer in Vermont For that reason Zuckmayer scholarship was off to a slow start Wagener demonstrates that it received its main impetus from the United States where the majority of dissertations on Zuckmayer were written He shows the development of scholarship from reviews to general assessments from positivistic biographical fact finding to the New Criticism and finally to recent modes of critical assessment including feminist criticism Wagener draws particular attention to the role of the Carl Zuckmayer Society in critical discourse about this neglected author

**PANTA RHEI wie's fließt, bestimme ich** Rainhard May, Annette K. Schulz, Anke Steinborn, 2018-02-22 Keine Angaben Michigan Germanic studies, 1986 *The Horror Film* Stephen Prince, 2004-02-09 In this volume Stephen Prince has collected essays reviewing the history of the horror film and the psychological reasons for its persistent appeal as well as discussions of the developmental responses of young adult viewers and children to the genre The book focuses on recent postmodern examples such as The Blair Witch Project In a daring move the volume also examines Holocaust films in relation to horror Part One features essays on the silent and classical Hollywood eras Part Two covers the postWorld War II era and discusses the historical aesthetic and psychological characteristics of contemporary horror films In contrast to horror during the classical Hollywood period contemporary horror features more graphic and prolonged visualizations of disturbing and horrific imagery as well as other distinguishing characteristics Prince's introduction provides an overview of the genre contextualizing the readings that follow Stephen Prince is professor of communications at Virginia Tech He has written many film books including Classical Film Violence Designing and Regulating Brutality in Hollywood Cinema 1930-1968 and has edited Screening Violence also in the Depth of Field Series *Classical Antiquity and the Cinematic Imagination* Martin M. Winkler, 2024-02-22 The first systematic study of classical literature and arts to explain their close affinities with modern visual technologies and media *Mein Film*, 1928 *Handbuch Literatur & Film* Matthias Bauer, Stefan Keppler-Tasaki, 2023-12-18 Dieser Band lotet das komplexe und dynamische von Konkurrenz und Kooperation bewegte Verhältnis zwischen Literatur und Film aus Die vertrackte Beziehung der beiden führenden Erzählmedien des 20 und 21 Jahrhunderts deren Potential sich nie nur im Narrativ Dramatischen erschöpfte bildete eine zentrale Herausforderung für einen Großteil der kulturwissenschaftlichen Theorieentwicklung vom Strukturalismus bis zur Intermedialitätsforschung Sie prägt sich in Diskurs und Praxisfeldern aus die wie die literarische Filmreflexion und die filmische Adaption von Literatur wichtige Teile der modernen Kultur bestimmten Sie begann in der Literatur noch bevor das Filmmedium

technisch realisiert wurde. Pracinma und nahm vom Stummfilm über den Tonfilm bis zur Autorenbewegung und zum Siegeszug des Fernsehens auch entlang der Teilung zwischen BRD und DDR unterschiedlichste Formen an, in denen mediale und soziale Bedingungen einander stets berlagerten und die zuletzt in das Archiv und die Formate des Internets eingegangen sind. Der Band verfolgt die Konfiguration zwischen Literatur und Film als einen Leitfaden durch die Mediengeschichte der letzten 120 Jahre. *Film, Politics, and Gramsci* Marcia Landy, 1994 **Grenzüberschreitende Licht-Spiele**

Hans-Michael Bock, Jan Distelmeyer, Jörg Schöning, 2022-01-20 Zwischen den Niederlanden und Deutschland bestanden schon immer enge Verbindungen in der Wirtschaft, im Privatleben und natürlich auch in der Kultur. Dabei gibt es weitaus mehr zu entdecken, als die blichen Klischees. Die Nachbarländer verbindet eine lange und bewegte gemeinsame Filmgeschichte. Die Aufsätze im neuen CineGraph Buch geben einen Eindruck von der Vielfalt dieser internationalen Filmkultur. Einen Schwerpunkt dabei bilden der Nationalsozialismus und seine Auswirkungen auf die Filmschaffenden beider Länder. Die traumatische Zeit der Besatzung und des Zweiten Weltkriegs hat nicht nur allgemein im deutsch-niederländischen Verhältnis deutliche Spuren hinterlassen, sondern spiegelt sich explizit in der Filmproduktion wider und findet auch im niederländischen Nachkriegs-Spielfilm Ausdruck. Dass die deutsch-niederländischen Beziehungen die Filmgeschichte beider Länder nachhaltig geprägt haben, zeigt sich zum einen im Einfluss der deutschen Filmschaffenden, zumeist Emigrierte, in den 1930er Jahren beim Aufbau einer niederländischen Tonfilmproduktion, zum anderen waren in den 1960er Jahren niederländische Protagonisten maßgeblich an der Entwicklung des Neuen Deutschen Films beteiligt. Zum Thema des Sammelbandes erschien im November 2020 bereits das Cinefest Katalogbuch *Kino Krieg und Tulpen*. Deutsch-niederländische Filmbeziehungen. *Exzess* Edeltraud Koller, Barbara Schrödl, Anita Schwantner, 2015-07-15 Ausschweifendes Feiern, maßloser Konsum, Workaholics oder Sportfreaks: der Exzess ist ein zentrales und doch umstrittenes Phänomen unserer Kultur. Während die einen den berschuss vehement ablehnen und nach dem rechten Maß rufen, suchen die anderen geradezu nach exzessiven Erfahrungen. Diese Spannung fordert eine wissenschaftliche Auseinandersetzung heraus. Aus den Perspektiven von Theologie, Kunstwissenschaft und Philosophie wird im vorliegenden Band nach der Realität von Exzessen gefragt. Die Beiträge diskutieren Bedeutungen der Maßlosigkeit in unterschiedlichen Kontexten und suchen nach Handlungsperspektiven.

*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 B la Bal zs The volume provides a methodological template for the study of a national cinema in a transnational horizon     Literatur-Shows Petra Kirchner,2013-11-21 So So So So Wie dem Dichter Kleist schon auf Erden h tte geholfen werden k nnen Der Dichter ist des Lebens gr ndlich m de Alle Vorbereitungen sind mit Sorgfalt getroffen die Abschiedsbriefe verfa t die Sterbensgefahrtin gefunden die Pistole geladen Ein schwindliges fiebriges Gl cksgef hl hat den Dichter ergriffen vom Triumphgesang im Augenblick des Todes stammelt er ja von der Wollust des Sterbens Da geht das Telephon Und unser Dichter zum Tode bereit wird j hlings ins Leben zur ck gerufen Sie freue sich sagt die sympathische Stimme am anderen Ende der Leitung dem Dichter mitteilen zu d rfen da ihm soeben der aspekte Literaturpreis zugesprochen worden sei Auf Wiedersehen in Mainz Die Pistole aus dem Fenster geworfen Die Abschiedsbriefe ins Feuer Die Todesgefahrtin auf sp ter vertr stet Und unser Dichter und seit eben Literaturpreistr ger st rzt aus dem Haus hin ber in sein Stammloka bestellt sich eine gro e Karaffe voll sauren Wei weins Und nun vom schnellen Trunk erhitzt vom pl tzlichen Ruhm befl gelt wagt er das bisher Undenkbare eine Konversation mit der einsamen Sch nen die er schon seit Jahren sch chtern und stumm behimmelt Und noch in der n mlichen Nacht 1 2 Diese Glosse schildert in ironisierender Weise m gliche Auswirkungen des Fernse hens auf Literatur Medialer Ruhm die Zuerkennung eines Preises k nne einen zu seiner Zeit erfolglosen Dichter von seinem geplanten Selbstmord abhalten     Zedler - Zysset Wilhelm Kosch,2011 Keine ausf hrliche Beschreibung f r Zedler Zysset verf gbar     *Geschichte des britischen Films* J rg Helbig,2016-12-13 Die Britische Filmindustrie im berblick Die Geschichte des britischen Films bietet eine umfassende Darstellung der Entwicklung des britischen Spielfilms von den Anf ngen in der Stummfilmzeit bis zu den Produktionen der 90er Jahre wie z B Vier Hochzeiten und ein Todesfall oder Trainspotting     *Das W rterbuch Deutsch-Englisch* Karl W. Bergemann,2018-04-17     Text Into Image, Image Into Text Jeffrey Morrison,Florian Krobb,1997 This is a truly interdisciplinary work Whilst all of the contributions focus upon the central problem of the relationship between literature and the visual arts they come from contributors working in a large number of different areas Represented are academics from the worlds of German studies French studies English studies art history and film studies in literature etc     **Hitlers Bilder** Anders Rydell,2014-10-02 Der Schwabinger Kunstfund in der Wohnung des Kunsth ndlersohns Cornelius Gurlitt der Welfenschatz und der Hollywoodstreifen Monuments Men sie alle sorgten j ngst f r internationales Aufsehen Die Debatten drehen sich dabei stets um das Thema NSRaubkunst um Kunstwerke also die w hrend der Nazizeit von offiziellen deutschen Stellen beschlagnahmt oder gestohlen wurden Anders Rydell macht in seinem fulminanten Buch die Kunstpolitik der Nationalsozialisten begreiflich die ihre Tiefpunkte in der Ausstellung Entartete Kunst im devisenbringenden Verkauf und in der Zerst rung von Gem lden fand Er erz hlt fast wie ein Kinofilm vom Beutezug mit dem Hitler und seine Helfershelfer riesige Kunstsammlungen anh uften Und er veranschaulicht eindr cklich welche

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