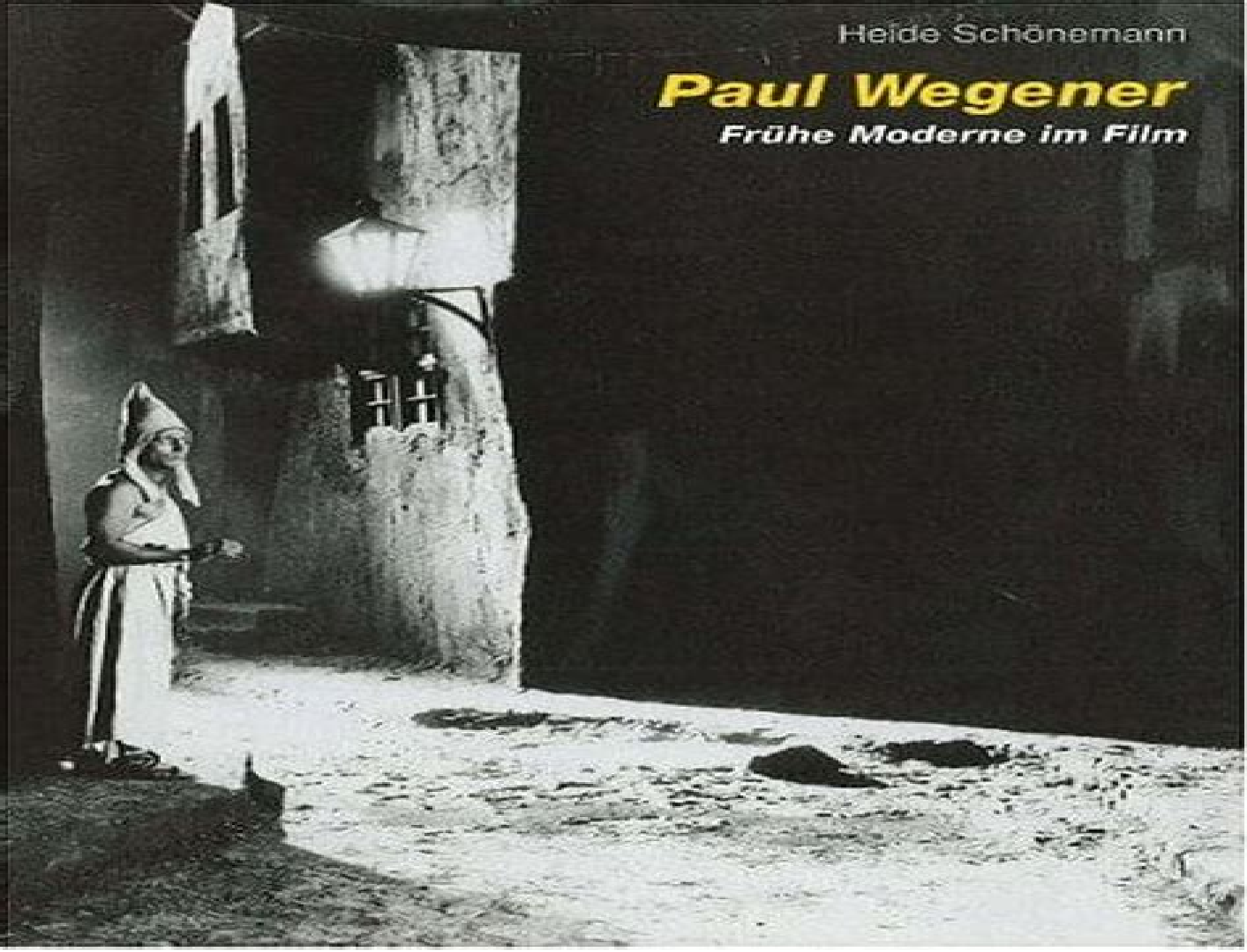


Heide Schönemann

Paul Wegener

Frühe Moderne im Film



Paul Wegener Early Modernism In Film

O. Ashkenazi



Paul Wegener Early Modernism In Film:

Paul Wegener Heide Schenemann,2003-01-09 Wegener was one of the most striking actors in the German theatre from 1906 until his death in 1948 At a very early stage he mastered the new pictorial language of the cinema as a leading performer director and author of many imaginative films **The Modern British Horror Film** Steven Gerrard,2018-02-05 When you think of British horror films you might picture the classic Hammer Horror movies with Christopher Lee Peter Cushing and blood in lurid technicolor Yet British horror has undergone an astonishing change and resurgence in the twenty first century with films that capture instead the anxieties of post Millennial viewers Tracking the revitalization of the British horror film industry over the past two decades media expert Steven Gerrard also investigates why audiences have flocked to these movies To answer that question he focuses on three major trends hoodie horror movies responding to fears about Britain s urban youth culture great outdoors films where Britain s forests caves and coasts comprise a terrifying psychogeography and psychological horror movies in which the monster already lurks within us Offering in depth analysis of numerous films including *The Descent* *Outpost* and *The Woman in Black* this book takes readers on a lively tour of the genre s highlights while provocatively exploring how these films reflect viewers gravest fears about the state of the nation Whether you are a horror buff an Anglophile or an Anglophobe *The Modern British Horror Film* is sure to be a thrilling read

Screening Modernism András Bálint Kovács,2008-09-15 Casting fresh light on the renowned productions of auteurs like Antonioni Fellini and Bresson and drawing out from the shadows a range of important but lesser known works *Screening Modernism* is the first comprehensive study of European art cinema s postwar heyday Spanning from the 1950s to the 1970s Andr s B lint Kov cs s encyclopedic work argues that cinematic modernism was not a unified movement with a handful of styles and themes but rather a stunning range of variations on the core principles of modern art Illustrating how the concepts of modernism and the avant garde variously manifest themselves in film Kov cs begins by tracing the emergence of art cinema as a historical category He then explains the main formal characteristics of modern styles and forms as well as their intellectual foundation Finally drawing on modernist theory and philosophy along the way he provides an innovative history of the evolution of modern European art cinema Exploring not only modernism s origins but also its stylistic thematic and cultural avatars *Screening Modernism* ultimately lays out creative new ways to think about the historical periods that comprise this golden age of film *The Nosferatu Story* Rolf Giesen,2025-06-12 Director F W Murnau s *Nosferatu* A Symphony of Horror made in 1921 after the devastating Spanish Flu pandemic has become the ultimate cult classic among horror film buffs around the world For years there was much speculation about the production background the filmmakers and the star German actor Max Schreck This greatly expanded new edition based upon rare sources and years of dedicated research tells the complete story of how a group of occultists established a leading film company that would produce a momentous series of horror movies Along the way other classic German fantasy silents such as *The Golem* *The Cabinet of Dr*

Caligari and Metropolis are discussed. Featured in this edition are photographs, documents and interviews including one with Dacre Stoker, the great grandnephew of Dracula author Bram Stoker. *The Films of Fritz Lang* Tom Gunning, 2019-07-25 In this volume Tom Gunning examines the films of Fritz Lang not only as a stylistically coherent body of work but as an attempt to portray the modern world through cinema. The world of modernity in which systems replace individuals is conveyed by Lang's mastery of cinematic set design, composition and editing. Lang presents not only a decades-long vision of cinematic narrative which can be compared to that of Alfred Hitchcock or Jean Renoir but a view of modernity that relates strongly to the ideas of Adorno, Brecht, Benjamin and Kracauer. From the sweeping allegorical films of the 20s to the chilly and abstract thrillers of the 50s, Lang's films, Gunning claims, are among the most precious records of the twentieth century. *The Films of Fritz Lang* immeasurably enriches our understanding of a great artist and in so doing reimagines what a film artist is: an author who fades away even in being recognised and interpreted, an enigmatic figure at the junction of aesthetics, history, biography and theory.

Filming the Middle Ages Bettina Bildhauer, 2013-06-01 In this groundbreaking account of film history Bettina Bildhauer shows how from the earliest silent films to recent blockbusters, medieval topics and plots have played an important but overlooked role in the development of cinema. *Filming the Middle Ages* is the first book to define medieval films as a group and trace their history from silent film in Weimar Germany to Hollywood and then to recent European co-productions. Bildhauer provides incisive new interpretations of classics like Murnau's *Faust* and Eisenstein's *Alexander Nevsky* and she rediscovers some forgotten works like Douglas Sirk's *Sign of the Cross* and Asta Nielsen's *Hamlet*. As Bildhauer explains, both art house films like *The Seventh Seal* and *The Passion of Joan of Arc* and popular films like *Beowulf* or *The Da Vinci Code* cleverly use the Middle Ages to challenge modern ideas of historical progress, to find alternatives to a print-dominated culture and even to question what makes us human. *Filming the Middle Ages* pays special attention to medieval animated and detective films and provocatively demonstrates that the invention of cinema itself is considered a return to the Middle Ages by many film theorists and film makers. *Filming the Middle Ages* is ideal reading for medievalists with a stake in the contemporary and film scholars with an interest in the distant past.

Movies and the Modern Psyche Sharon Packer MD, 2007-09-30 By looking at the interactions between cinema and psychology, Packer offers readers clear and basic insights into some of the most fundamental reasons why film is such an important influence upon our lives today. *Movies and the Modern Psyche* first describes the basic concepts of psychoanalysis, experimental psychology, behavioral conditioning and hypnosis, which have all played major roles in the histories of both film and psychiatry. It then goes on to discuss the recent rise in film therapy, drug treatments, treatment for drug abuse and the closing of asylums to show how shifts in treatment techniques, theories and settings are foreshadowed and fossilized by film. Psychology and cinema are kindred cousins, born at the same time and developing together so that each influences the other. From the mind-controlling villains that occupy early horror films and Cold War thrillers like *Caligari*, *Mabuse* and *The Ipcress File* to the

asylums that house numberless political allegories and personal dramas in Shock Corridor Spellbound One Flew over the Cuckoo's Nest and Girl Interrupted to the drugs phobias and disorders that pervade so many of our favorite films including as a small sample Vertigo Night of the Hunter Psycho Rainman Fight Club Requiem for a Dream and Batman Begins there is no escaping either psychology in the movies or the movies in psychology By looking at the interactions between cinema and psychology this book offers readers clear and basic insights into some of the most fundamental reasons why film is such an important influence upon our lives today Movies and the Modern Psyche first describes the basic concepts of psychoanalysis experimental psychology behavioral conditioning and hypnosis which have all played major roles in the histories of both film and psychiatry It then goes on to discuss the recent rise in film therapy drug treatments treatment for drug abuse and the closing of asylums to show how shifts in treatment techniques theories and settings are foreshadowed and fossilized by film

Weimar Film and Modern Jewish Identity O. Ashkenazi, 2012-03-14 In reading popular films of the Weimar Republic as candid commentaries on Jewish acculturation Ofer Ashkenazi provides an alternative context for a re evaluation of the infamous German Jewish symbiosis before the rise of Nazism as well as a new framework for the understanding of the German national film in the years leading to Hitler's regime

The Ufa Story Klaus Kreimeier, 1999-01-01 On the Ufa the German movie Company

Media and the Making of Modern Germany Corey Ross, 2010-05-06 Few developments in the industrial era have had a greater impact on everyday social life than the explosion of the mass media and commercial entertainments and none have exerted a more profound influence on the nature of modern politics Nowhere in Europe were the tensions and controversies surrounding the rise of mass culture more politically charged than in Germany debates that played fatefully into the hands of the radical right Corey Ross provides the first general account of the expansion of the mass media in Germany up to the Second World War examining how the rise of film radio recorded music popular press and advertising fitted into the wider development of social political and cultural life Spanning the period from the late nineteenth century to the Third Reich *Media and the Making of Modern Germany* shows how the social impact and meaning of mass culture were by no means straightforward or homogenizing but rather changed under different political and economic circumstances By locating the rapid expansion of communications media and commercial entertainments firmly within their broader social and political context Ross sheds new light on the relationship between mass media social change and political culture during this tumultuous period in German history

Between Redemption and Doom Noah William Isenberg, 1999-01-01 *Between Redemption and Doom* is a revelatory exploration of the evolution of German Jewish modernism Through an examination of selected works in literature theory and film Noah Isenberg investigates the ways in which Jewish identity was represented in German culture from the eve of the First World War through the rise of National Socialism He argues that various responses to modernity particularly to its social cultural and aesthetic currents converge around the discourse on community its renaissance its crisis and its dissolution Isenberg opens with a general discussion of

German modernism its primary forms movements and manifestations Subsequent chapters on Franz Kafka and Arnold Zweig deal with particular instances of the modern and often ambivalent search for forms of German Jewish identity based on cultural and ethnic community Discussions of Paul Wegener's film *Der Golem* and Walter Benjamin's childhood memoirs explore the culmination of German modernism and the modes through which Jews were identified in mass society Throughout Isenberg shows how Jewish authors and figures confronted the dilemma of self understanding the exigencies of community in the modern world in language culture memory and representation *Golem* Maya Barzilai, 2020-04-01 2017 Jordan Schnitzer Book Award in Jewish Literature and Linguistics Honorable Mention 2016 Baron Book Prize presented by AAJR A monster tour of the Golem narrative across various cultural and historical landscapes In the 1910s and 1920s a golem cult swept across Europe and the U S later surfacing in Israel Why did this story of a powerful clay monster molded and animated by a rabbi to protect his community become so popular and pervasive The golem has appeared in a remarkable range of popular media from the Yiddish theater to American comic books from German silent film to Quentin Tarantino movies This book showcases how the golem was remolded throughout the war torn twentieth century as a muscular protector injured combatant and even murderous avenger This evolution of the golem narrative is made comprehensible by and also helps us to better understand one of the defining aspects of the last one hundred years mass warfare and its ancillary technologies In the twentieth century the golem became a figure of war It represented the chaos of warfare the automation of war technologies and the devastation wrought upon soldiers bodies and psyches *Golem Modern Wars and Their Monsters* draws on some of the most popular and significant renditions of this story in order to unravel the paradoxical coincidence of wartime destruction and the fantasy of artificial creation Due to its aggressive and rebellious sides the golem became a means for reflection about how technological progress has altered human lives as well as an avenue for experimentation with the media and art forms capable of expressing the monstrosity of war *Homo Cinematicus* Andreas Killen, 2017-06-20 Situated at the intersection of film studies the history of science and medicine and the history of modern Germany *Homo Cinematicus* Science Motion Pictures and the Making of Modern Germany connects the emergence of cinema as a social institution to an inquiry into the history of knowledge production in the human sciences **A Critical History of German Film** Stephen Brockmann, 2010 A history of German film dealing with individual films as works of art has long been needed Existing histories tend to treat cinema as an economic rather than an aesthetic phenomenon earlier surveys that do engage with individual films do not include films of recent decades This book treats representative films from the beginnings of German film to the present Providing historical context through an introduction and interchapters preceding the treatments of each era's films the volume is suitable for semester or year long survey courses and for anyone with an interest in German cinema The films *The Student of Prague* *The Cabinet of Dr Caligari* *The Last Laugh* *Metropolis* *The Blue Angel* *M Triumph of the Will* *The Great Love* *The Murderers Are among Us* *Sun Seekers* *Trace of Stones* *The Legend of Paul and Paula* *Sunny*

The Bridge Young T rless Aguirre The Wrath of God Germany in Autumn The Marriage of Maria Braun The Tin Drum Marianne and Juliane Wings of Desire Maybe Maybe Not Rossini Run Lola Run Good Bye Lenin Head On The Lives of Others Stephen Brockmann is Professor of German at Carnegie Mellon University and past President of the German Studies Association 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 **History+ for Edexcel A Level: Nationalism, dictatorship and democracy in twentieth-century Europe** Mark Gosling,Andrew Flint,Peter Clements,Robin Bunce,Sarah Ward,2016-05-09 Exam Board Edexcel Level AS A level Subject History First Teaching September 2015 First Exam June 2016 Endorsed for Edexcel Enable your students to develop high level skills in their Edexcel A level History breadth and depth studies through expert narrative and extended reading including bespoke essays from leading academics Build a strong understanding of the period studied with authoritative well researched content written in an accessible and engaging style Ensure continual improvement in students essay writing interpretation and source analysis skills using practice questions and trusted guidance on successfully answering exam style questions Encourage students to undertake rolling revision and self assessment by referring to end of chapter summaries and diagrams across the years Help students monitor their progress and consolidate their knowledge through note making activities and peer support tasks Provide students with the opportunity to analyse and evaluate works of real history with specially commissioned historians essays and extracts from academic works on the historical interpretations **German Culture through Film** Robert C. Reimer,Reinhard Zachau,2017-09-01 German Culture through Film An

Introduction to German Cinema is an English language text that serves equally well in courses on modern German film in courses on general film studies in courses that incorporate film as a way to study culture and as an engaging resource for scholars students and devotees of cinema and film history In its second edition German Culture through Film expands on the first edition providing additional chapters with context for understanding the era in which the featured films were produced Thirty three notable German films are arranged in seven chronological chapters spanning key moments in German film history from the silent era to the present Each chapter begins with an introduction that focuses on the history and culture surrounding films of the relevant period Sections within chapters are each devoted to one particular film providing film credits a summary of the story background information an evaluation questions and activities to encourage diverse interpretations a list of related films and bibliographical information on the films discussed

Missing Reels Harry Waldman, 2000 During the first half of this century motion pictures were often considered disposable once their circulations were over The recycling of used film and the use of components for war efforts contributed to the loss of many movies as did the unstable nature of the nitrate film itself The loss of extant works has created gaps in the national cinematic history of the United States and most European countries Eighty percent of all Western made films produced before World War I are considered lost while 15 percent of the films made from 1930 to 1950 are also missing Here are descriptions of nearly 1 000 of the lost American and European films produced between 1900 and 1950 featuring the talents of the still famous as well as the now obscure The films are arranged by country and reveal the remarkably prolific early filmmaking in countries like the Netherlands and Sweden Each entry includes production information cast synopsis history and insights from reviews when available Photographs from these films provide glimpses of what once was An extensive index is included

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 Béla Balázs The volume provides a methodological template for the study of a national cinema in a transnational horizon

The Semiotics of Light and Shadows Piotr Sadowski, 2017-12-28 Lighting and shadows are used within a range of art forms to create aesthetic effects Piotr Sadowski s study of light and shadow in Weimar cinema and contemporaneous visual arts is underpinned by the

evolutionary semiotic theories of indexicality and iconicity These theories explain the unique communicative and emotive power of light and shadow when used in contemporary indexical media including the shadow theatre silhouette portraits camera obscura photography and film In particular Sadowski highlights the aesthetic and emotional significance of shadows The cast shadow as an indexical sign maintains a physical connection with its near present referent such as a hidden person stimulating a viewer s imagination and provoking responses including anxiety or curiosity The cinematic shadow plays a stylistic role by enhancing image texture depth of field and tonal contrast of cinematic moments Such enhancements are especially important in monochromatic films and Sadowski interweaves the book with accounts of seminal Weimar cinema moments Sadowski s book is distinctive for combining historical materials and theoretical approaches to develop a deeper understanding of Weimar cinema and other contemporary art forms The Semiotics of Light and Shadows is an ideal resource for both scholars and students working in linguistics semiotics film media and visual arts

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