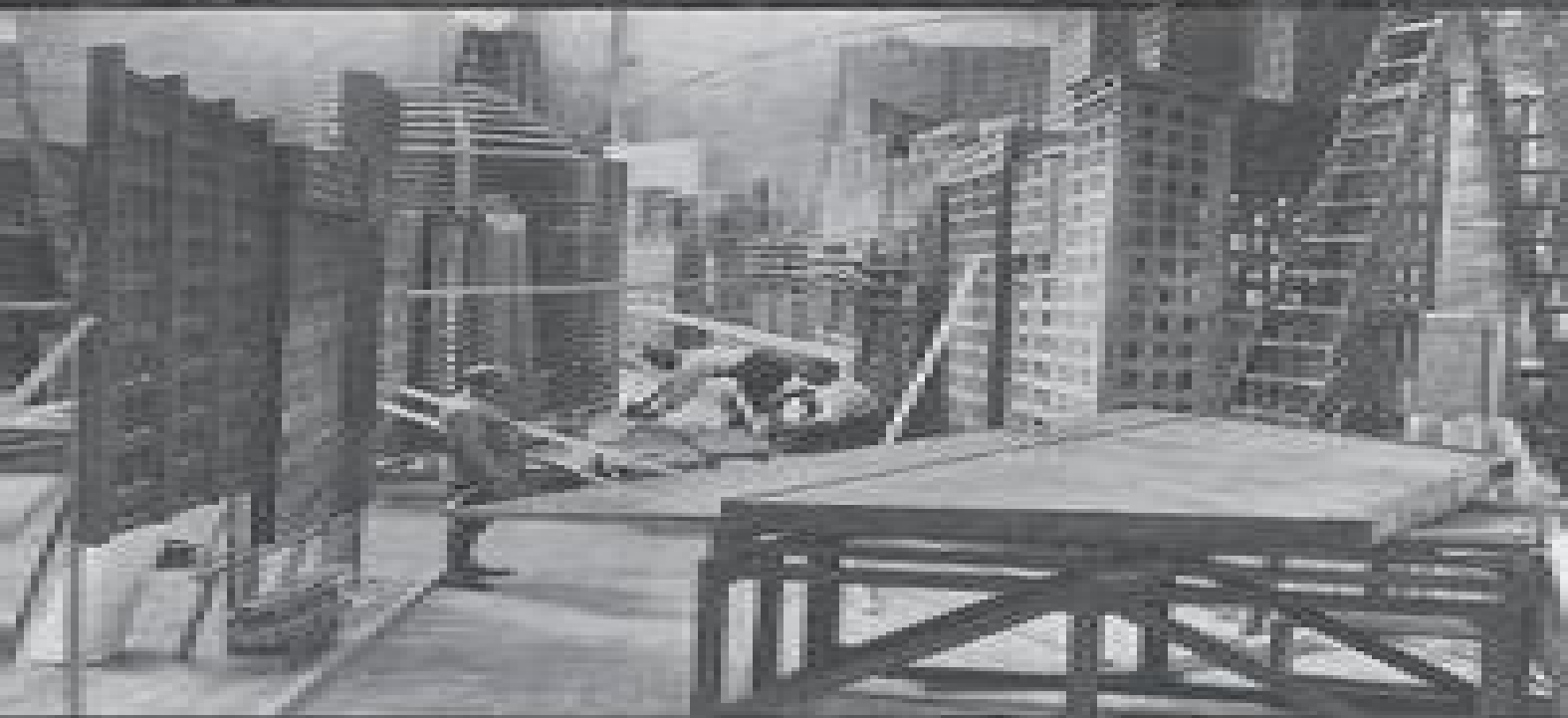


PERIPHERAL VISIONS

THE HIDDEN STAGES OF WEIMAR CINEMA



EDITED BY KENNETH S. CALHOON

Peripheral Visions The Hidden Stages Of Weimar Cinema

Gavin Schmitt



Peripheral Visions The Hidden Stages Of Weimar Cinema:

Peripheral Visions Kenneth Scott Calhoun, 2001 The eight essays in this volume consider questions concerning spatial transformations in and around Weimar cinema They analyse the periphery the other spaces that are implicated if not present in the films themselves The 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 **Cities and Cinema** Barbara Mennel, 2008-03-19 Films about cities abound They provide fantasies for those who recognize their city and those for whom the city is a faraway dream or nightmare How does cinema rework city planners hopes and city dwellers fears of modern urbanism Can an analysis of city films answer some of the questions posed in urban studies What kinds of vision for the future and images of the past do city films offer What are the changes that city films have undergone Cities and Cinema puts urban theory and cinema studies in dialogue The book s first section analyzes three important genres of city films that follow in historical sequence each associated with a particular city moving from the city film of the Weimar Republic to the film noir associated with Los Angeles and the image of Paris in the cinema of the French New Wave The second section discusses socio historical themes of urban studies beginning with the relationship of film industries and individual cities continuing with the portrayal of war torn and divided cities and ending with the cinematic expression of utopia and dystopia in urban science fiction The last section negotiates the question of identity and place in a global world moving from the portrayal of ghettos and barrios to the city as a setting for gay and lesbian desire to end with the representation of the global city in transnational cinematic practices The book suggests that modernity links urbanism and cinema It accounts for the significant changes that city film has undergone through processes of globalization during which the city has developed from an icon in national cinema to a privileged site for transnational cinematic practices It is a key text for students and researchers of film studies urban studies and cultural studies A Companion to Werner Herzog Brad Prager, 2012-05-21 A Companion to Werner Herzog showcases over two dozen original scholarly essays examining nearly five decades of filmmaking by one of the most acclaimed and innovative figures in world cinema First collection in twenty years dedicated to examining Herzog s expansive career Features essays by international scholars and Herzog specialists Addresses a broad spectrum of the director s films from his earliest works such as Signs of Life and Fata Morgana to such recent films as The Bad Lieutenant and Encounters at the End of the World Offers creative innovative approaches guided by film history art history and philosophy Includes a comprehensive filmography that also features a list of the director s acting appearances and opera productions Explores the director s engagement with music and the arts his self stylization as a global filmmaker his Bavarian origins and even his love hate relationship with the actor Klaus Kinski Shell Shock Cinema Anton Kaes, 2009-08-24 How war trauma haunted the films of Weimar Germany Shell Shock Cinema explores

how the classical German cinema of the Weimar Republic was haunted by the horrors of World War I and the devastating effects of the nation's defeat. In this exciting new book Anton Kaes argues that masterworks such as *The Cabinet of Dr Caligari*, *Nosferatu*, *The Nibelungen* and *Metropolis* even though they do not depict battle scenes or soldiers in combat engaged the war and registered its tragic aftermath. These films reveal a wounded nation in post-traumatic shock reeling from a devastating defeat that it never officially acknowledged let alone accepted. Kaes uses the term shell shock coined during World War I to describe soldiers suffering from nervous breakdowns as a metaphor for the psychological wounds that found expression in Weimar cinema. Directors like Robert Wiene, F. W. Murnau and Fritz Lang portrayed paranoia, panic and fear of invasion in films peopled with serial killers, mad scientists and troubled young men. Combining original close textual analysis with extensive archival research, Kaes shows how this post-traumatic cinema of shell shock transformed extreme psychological states into visual expression, how it pushed the limits of cinematic representation with its fragmented story lines, distorted perspectives and stark lighting, and how it helped create a modernist film language that anticipated film noir and remains incredibly influential today. A compelling contribution to the cultural history of trauma.

Shell Shock Cinema exposes how German film gave expression to the loss and acute grief that lay behind Weimar's sleek facade. *Women in Weimar Fashion* Mila Kaneva, 2008. New view of the crucial role of fashion discourse and practice in Weimar Germany and its significance for women.

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.

Karl Freund Gavin Schmitt, 2022-02-28. Karl Freund is the most important film pioneer you've never heard of. From the silent film era to the rise of the American sitcom, Freund was there at every turn. Countless camera techniques can be traced back to his unchained camera. His lighting setup for filming *I Love Lucy* live remains standard to this day. He was the man behind the lens for many influential and award-winning films from *Metropolis* to *The Good Earth* to

Key Largo This biography is the first book length look at one of the world s greatest cameramen It details the events of his early life his entrance into the world of film his work in both Germany and America and his legacy while also putting his life and films into the historical context of the 20th century The author gives particular attention to Freund s role in the early horror films Der Golem Dracula Murders in the Rue Morgue The Mummy and Mad Love Anti-Heimat Cinema Ofer Ashkenazi,2020-09-08 Anti Heimat Cinema The Jewish Invention of the German Landscape studies an overlooked yet fundamental element of German popular culture in the twentieth century In tracing Jewish filmmakers contemplations of Heimat a provincial German landscape associated with belonging and authenticity it analyzes their distinctive contribution to the German identity discourse between 1918 and 1968 In its emphasis on rootedness and homogeneity Heimat seemed to challenge the validity and significance of Jewish emancipation Several acculturation seeking Jewish artists and intellectuals however endeavored to conceive a notion of Heimat that would rather substantiate their belonging This book considers Jewish filmmakers contribution to this endeavor It shows how they devised the landscapes of the German Homeland as Jews namely as acculturated outsiders within Through appropriation of generic Heimat imagery the films discussed in the book integrate criticism of national chauvinism into German mainstream culture from World War One to the Cold War Consequently these Jewish filmmakers anticipated the anti Heimat film of the ensuing decades and functioned as an uncredited inspiration for the critical New German Cinema **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 **Materials, Practices, and Politics of Shine in Modern Art and Popular Culture** Antje Krause-Wahl,Petra Löffler,Änne Söll,2021-06-03 Shine allures and awakens desire As a phenomenon of perception shiny things and materials fascinate and tantalize They are a formative element of material culture promising luxury social distinction and the hope of limitless experience and excess Since the early twentieth century the mass production dissemination and popularization of synthetic materials that produce heretofore unknown effects of shine have

increased At the same time shine is subjectified as glamor and made into a token of performative self empowerment The volume illuminates genealogical as well as systematic relationships between material phenomena of shine and cultural philosophical concepts of appearance illusion distraction and glare in bringing together renowned scholars from various disciplines

The Silent Cinema Reader Lee Grieveson, Peter Krämer, 2004 The Silent Cinema Reader brings together key writings on cinema from the beginnings of film in 1894 to the advent of sound in 1927 addressing the development of film production and exhibition technologies methods of distribution film form and film culture during this critical period on film history Thematic sections address film projection and variety shows storytelling and the Nickelodeon cinema and reform feature films and cinema programs classical Hollywood cinema and European national cinemas Each section is introduced by the editors and contains suggestions for further readings and film viewings

German National Cinema Sabine Hake, 2013-01-11 German National Cinema is the first comprehensive history of German film from its origins to the present In this new edition Sabine Hake discusses film making in economic political social and cultural terms and considers the contribution of Germany's most popular films to changing definitions of genre authorship and film form The book traces the central role of cinema in the nation's turbulent history from the Wilhelmine Empire to the Berlin Republic with special attention paid to the competing demands of film as art entertainment and propaganda Hake also explores the centrality of genre films and the star system to the development of a filmic imaginary This fully revised and updated new edition will be required reading for everyone interested in German film and the history of modern Germany

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

German Ways of War Jaimey Fisher, 2022-08-12 German Ways of War explores the production of novel spaces and evocation of new affects in the war film genre between the 1910s and 2000s Beyond the conventional pairing of visuality and violence war films combine mobility landscape territory scales and topological networks into affective geographies that interweave narratively generated affect space and political processes

Cinema, Emergence, and the Films of Satyajit Ray Keya Ganguly, 2010-06-08 Although revered as one of the world's great filmmakers the Indian director Satyajit Ray is described either in narrowly nationalistic terms or as an artist whose critique of modernity is largely derived from European ideas Rarely is he seen as an influential modernist in his own right whose contributions to world cinema remain unsurpassed In this benchmark study Keya Ganguly situates Ray's work within the internationalist spirit of the twentieth century arguing that his film experiments revive the category of political or committed art She suggests that in their depictions of Indian life Ray's films intimate the sense of a radical future and document the capacity of the image to conceptualize a different world glimpsed in the remnants of a disappearing past

From Caligari to

Hitler Siegfried Kracauer, 2019-04-02 An essential work of the cinematic history of the Weimar Republic by a leading figure of film criticism First published in 1947 From Caligari to Hitler remains an undisputed landmark study of the rich cinematic history of the Weimar Republic Prominent film critic Siegfried Kracauer examines German society from 1921 to 1933 in light of such movies as The Cabinet of Dr Caligari M Metropolis and The Blue Angel He explores the connections among film aesthetics the prevailing psychological state of Germans in the Weimar era and the evolving social and political reality of the time Kracauer makes a startling and still controversial claim films as popular art provide insight into the unconscious motivations and fantasies of a nation With a critical introduction by Leonardo Quaresima which provides context for Kracauer's scholarship and his contributions to film studies this Princeton Classics edition makes an influential work available to new generations of cinema enthusiasts *A Companion to the Literature of German Expressionism* Neil H. Donahue, 2005 New essays examining the complex period of rich artistic ferment that was German literary Expressionism **Long Century's Long Shadow** Kenneth S. Calhoon, 2021-06-25 The Long Century's Long Shadow approaches German Romanticism and Weimar cinema as continuous developments enlisting both in a narrative of reciprocal illumination The author investigates different moments and media as connected phenomena situated at alternate ends of the long nineteenth century but joined by their mutual rejection of the neo classical aesthetic standard of placid and weightless poise in numerous media including film painting sculpture prose poetry and dance Connecting Weimar filmmaking to Romantic thought and practice Kenneth S Calhoon offers a non technological aesthetic genealogy of cinema He focuses on well known literary and artistic works including films such as Nosferatu Metropolis Frankenstein and Fantasia the writings of Conrad Kafka Goethe and Novalis and the paintings of Caspar David Friedrich one of the leading artists of German Romanticism With an eye to the modernism of which Weimar filmmaking was a part The Long Century's Long Shadow employs the Romantic landscape in poetry and painting as a mirror in which to regard cinema *Heights of Reflection* Sean Moore Ireton, Caroline Schaumann, 2012 Examines the lure of mountains in German literature philosophy film music and culture from the Middle Ages to the twenty first century Mountains have always stirred the human imagination playing a crucial role in the cultural evolution of peoples around the globe and becoming infused with meaning in the process Beyond their geographical geological significance mountains affect the topography of the mind whether as objects of peril or attraction of spiritual enlightenment or existential fulfillment of philosophical contemplation or aesthetic inspiration This volume challenges the oversimplified assumption that human interaction with mountains is a distinctly modern development one that began with the empowerment of the individual in the wake of Enlightenment rationalism and Romantic subjectivity These essays by European and North American scholars examine the lure of mountains in German literature philosophy film music and culture from the Middle Ages to the present with a focus on the interaction between humans and the alpine environment The contributors consider mountains not as mere symbolic tropes or literary metaphors but as constituting a tangible reality that informs the

experiences and ideas of writers naturalists philosophers filmmakers and composers Overall this volume seeks to provide multiple answers to questions regarding the cultural significance of mountains as well as the physical practice of climbing them Contributors Peter Arnds Olaf Berwald Albrecht Classen Roger Cook Scott Denham Sean Franzel Christof Hamann Harald H busch Dan Hooley Peter H yng Sean Ireton Oliver Lubrich Anthony Ozturk Caroline Schaumann Heather I Sullivan Johannes T rk Sabine Wilke Wilfried Wilms SEAN IRETON is Associate Professor of German at the University of Missouri CAROLINE SCHAUMANN is Professor of German Studies at Emory University

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