



# German Cinema

**Stephen Brockmann**



## German Cinema:

**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

**The Concise Cinegraph** Hans-Michael Bock, Wim Bergfelder, 2009-09-01 This comprehensive guide is an ideal reference work for film specialists and enthusiasts First published in 1984 but continuously updated ever since CineGraph is the most authoritative and comprehensive encyclopedia on German speaking cinema in the German language This condensed and substantially revised English language edition makes this important resource available to students and researchers for the first time outside its German context It offers a representative historical overview through biographical filmographical entries on the main protagonists from the beginnings to the present day Included are directors and actors writers and cameramen composers and production designers film theorists and critics producers and distributors inventors and manufacturers An appendix includes short introductory essays on specific periods and movements such as Early Film Weimar Nazi Cinema DEFA New German Cinema and German film since unification as well as on cinematic developments in Austria and Switzerland Sections that crossreference names around specific professional groups and themes will prove equally invaluable to researchers

**New German Cinema** Thomas Elsaesser, 1989 The aim of this study of contemporary German cinema is to set the significant films and film makers in their proper context The author explains the nature of the German film industry the cultural inheritance of its film makers and the social and political climate within which they work

The Haunted Screen Lotte H. Eisner, 1969 Book on expressionism in German motion pictures

**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      No Place Like Home Johannes von Moltke, 2005-09-06 Charting the development of the Heimatfilm Johannes von Moltke focuses on its heyday in the 1950s Questions of what it could mean to call the German nation home after World War II are present in these films and Moltke uses them as a lens to view contemporary discourses on German national identity      **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 Solo 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 Gorgon's Gaze* Paul Coates, 1991-04-26 This interdisciplinary study of recurrent themes in German cinema as it has developed since the early twentieth century focuses on pertinent films of the pre and post World War II eras The author explores the nature of expressionism which is generally agreed to have ended with the advent of sound and its persistence in the styles of such modern masters of film noir as Orson Welles and Ingmar Bergman In considering the possibility of homologies between the necessary silence of pre sound cinema and the widespread modernist aspiration to an aesthetic of silence Coates relates theories of the sublime the uncanny and the monstrous to his subject He also reflects upon problems of representability and the morality of representation of events that took place during the Nazi era      **The Queer German Cinema** Alice A. Kuzniar, 2000 On German homosexual cinema      The New German Cinema Caryl Flinn, 2004-02-09 This study of New German cinema identifies different styles of historical remembrance in which music participates      **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 *German Cinema* David Clarke,2006-06-07 Edited book offering a survey of recent German cinema *The New German Cinema* John Sandford,1982-08-21 Examining the New German Cinema as a whole Sandford provides a film by film study of seven directors locating their achievements within a frame of developments in television drama documentaries and the political history of contemporary Germany itself He also surveys the thematic concerns that dominate or are notably absent from these films From publisher description **A New History of German Cinema** Jennifer M. Kapczynski,Michael David Richardson,2012 A dynamic event centered exploration of the hundred year history of German language film This dynamic event centered anthology offers a new understanding of the hundred year history of German language film from the earliest days of the Kintopp to contemporary productions like The Lives of Others Each of the more than eighty essays takes a key date as its starting point and explores its significance for German film history pursuing its relationship with its social political and aesthetic moment While the essays offer ample temporal and topical spread this book emphasizes the juxtaposition of famous and unknown stories granting attention to a wide range of cinematic events Brief section introductions provide a larger historical and film historical framework that illuminates the essays within it offering both scholars and the general reader a setting for the individual texts and figures under investigation Cross references to other essays in the book are included at the close of each entry encouraging readers not only to pursue familiar trajectories in the development of German film but also to trace particular figures and motifs across genres and historical periods Together the contributions offer a new view of the multiple intersecting narratives that make up German language cinema The constellation that is thus established challenges unidirectional narratives of German film history and charts new ways of thinking about film historiography more broadly Jennifer Kapczynski is Associate Professor of German at Washington University St Louis and Michael Richardson is Associate Professor of German at Ithaca College [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 **Re-Imagining DEFA**

Séan Allan, Sebastian Heiduschke, 2016-09-01 By the time the Berlin Wall collapsed the cinema of the German Democratic Republic to the extent it was considered at all was widely regarded as a footnote to European film history with little of enduring value Since then interest in East German cinema has exploded inspiring innumerable festivals books and exhibits on the GDR's rich and varied filmic output In Re-Imagining DEFA leading international experts take stock of this vibrant landscape and plot an ambitious course for future research one that considers other cinematic traditions brings genre and popular works into the fold and encompasses DEFA's complex post unification afterlife **East German Cinema S.**

Heiduschke, 2013-10-10 East Germany's film monopoly Deutsche Film Aktiengesellschaft produced a films ranging beyond simple propaganda to westerns musicals and children's films among others This book equips scholars with the historical background to understand East German cinema and guides the readers through the DEFA archive via examinations of twelve films New German Cinema and Its Global Contexts Marco Abel, Jaimey Fisher, 2025-01-14 Contributors explore these

films transnational circuits of production distribution and exhibition as well as how the films were made and received thereby inviting us to reexamine the roots of what New German Cinema was and imagine what it might yet become Generic Histories of German Cinema Jaimey Fisher, 2013 Offers a fresh approach to German film studies by tracing key genres including horror the thriller Heimat films and war films over the course of German cinema history **Threatened**

**Masculinity from British Fiction to Cold War German Cinema** Joseph Willis, 2019-05-30 The impact of the Cold War on German male identities can be seen in the nation's cinematic search for a masculine paradigm that rejected the fate centered value system of its National Socialist past while also recognizing that German males once again had become victims of fate and fatalism but now within the value system of the Soviet and American hegemonies that determined the fate of Cold War Germany and Central Europe This monograph is the first to demonstrate that this Cold War cinematic search sought out a meaningful masculine paradigm through film adaptations of late Victorian and Edwardian male writers who likewise sought a means of self determination within a hegemonic structure that often left few opportunities for personal agency In contrast to the scholarly practice of exploring categories of modern masculinity such as Victorian imperialist manliness or German Cold War male identity as distinct from each other this monograph offers an important comparative corrective that brings forward an extremely influential century long trajectory of threatened masculinity For German Cold War masculinity lessons were to be learned from history namely from late Victorian and Edwardian models of manliness Cold War Germans like the Victorians before them had to confront the unknowns of a new world without fear or hesitation In a Cold War mentality where nuclear technology and geographic distance had trumped face to face confrontation between East and West Cold War German

masculinity sought alternatives to the insanity of mutual nuclear destruction by choosing not just to confront threats but to resolve threats directly through personal agency and self determination

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