The Films of G.W. Pabst - Arthur Kingsley Porter Professor of Germanic Languages and Literatures

Eric Rentschler 1990 GW Pabst entered film history as a luminary of Weimar cinema, an astute observer of social struggle and psychic process, the espouser of a progressive and engaged film art. He gained international renown as the director of "The joyless street, Pandora's Box, Westfront 1918 and Kamaradschaft". After 1933, the once-revered auteur would become a voice incessantly modified and modulated by socio-political forces more sovereign than his best intentions, experiencing exile, emigration, a sojourn in Hollywood, a fateful return to Germany and an unsuccessful post-war attempt to regain a once considerable reputation. This collection of essays presents the first truly comprehensive image of a problematic filmmaker whose life and oeuvre compellingly reflect both the turbulent character of recent German history as well as the fate of artistic producers in the transcultural machinery of the modern world.

G. W. Pabst - Lee Atwell 1977 Biography of G.W. Pabst, an Austrian film director and screenwriter. He started as an actor and theater director, before becoming one of the most influential German-language filmmakers during the Weimar Republic.

The Films of G.W. Pabst - Eric Rentschler 1990 GW Pabst entered film history as a luminary of Weimar cinema, an astute observer of social struggle and psychic process, the espouser of a progressive and engaged film art. He gained international renown as the director of The Joyless Street, Pandora's Box, Westfront 1918 and Kamaradschaft. After 1933, the once-revered auteur would become a voice incessantly modified and modulated by socio-political forces more sovereign than his best intentions, experiencing exile, emigration, a sojourn in Hollywood, a fateful return to Germany and an unsuccessful post-war attempt to regain a once considerable reputation.

Gender, Melodrama, New Objectivity in the Weimar Films of G.W. Pabst - Meredith S. Medda 2006 Weimar Cinema - Noah Isenberg 2009 In this comprehensive companion to Weimar cinema, chapters address the technological advancements of each film, their production and place within the larger history of German cinema, the style of the director, the actors and the rise of the German star, and the critical reception of the film.

Pandora's Box - Georg W. Pabst 1971

German Film & Literature - Eric Rentschler 2013-10-15 First Published in 1986. Routledge is an imprint of Taylor & Francis, an informa company.

Cinema and Society in Modern Germany - John Moore 1994

Sound or silence, loss or gain? - Sabine Buchholz 2008-01-30 Essay from the year 2005 in the subject Communications - Media History, grade: 1,3, University of Southampton (University of Southampton - School of Humanities: Film Studies), course: Image, Sound and Narrative in Late Weimar Cinem, 15 entries in the bibliography, language: English, abstract: "Put speech into films, and you will get speech plus film but you will not get a film." Although, initially, sound films were considered to be only a temporary phenomenon that would never replace the silent picture, the transition to talkies proceeded more and more in Weimar cinema of the late 20's, and, in 1931/32, the sound film completely replaced its predecessor, which had gone out of fashion finally. Yet, the new invention unmistakably evoked numerous debates about whether the addition of sound to cinema pictures rather should be seen as a pro- or regress within the evolution of film art. In view of that, this essay discusses the advantages and drawbacks of silent as well as of sound films. [...] G.W. Pabst and the New Objectivity - 2002 Between the years of 1919 and 1933, the Weimar Republic was a world leader in art and entertainment. However, it was also torn apart by severe economic depressions and political violence. This intense atmosphere provided a powerful context for the art and films of the period. As the political and economic tides shifted, the style of painting and filmmaking changed, as well. The idealistic Expressionist art of the years immediately following...
The optimistic revolution subsided as a sober realism emerged. This New Objectivity was both evident in the paintings of artists such as Otto Dix and George Grosz, as well as in the films of G.W. Pabst. However, within the changing artistic and social climate of Weimar Germany, Pabst has received little attention by scholars. This thesis contextualizes G.W. Pabst, one of Weimar's leading film directors, within the artistic transitions and social climate of the era, specifically analyzing issues of class and gender within his silent features.

Hitler - Films from Germany-K. Machtans 2012-11-30 The first book-length study to critically examine the recent wave of Hitler biopics in German cinema and television. A group of international experts discuss films like Downfall in the context of earlier portrayals of Hitler and draw out their implications for the changing place of the Third Reich in the national historical imagination.

The Many Faces of Weimar Cinema-Christian Rogowski 2010 New essays re-evaluating Weimar cinema from a broadened, up-to-date perspective.

'Boxing' Pandora-Maree Arlie Macmillan 1995

An Auteurist History of Film-Charles Silver 2016 From 2009 to 2014, The Museum of Modern Art presented a weekly series of film screenings titled An Auteurist History of Film. Inspired by Andrew Sarris's seminal book The American Cinema, which elaborated on the "auteur theory" first developed by the critics of Cahiers du Cinéma in the 1950s, the series presented works from MoMA's expansive film collection, with a particular focus on the role of the director as artistic author. Film curator Charles Silver wrote a blog post to accompany each screening, describing the place of each film in the oeuvre of its director as well as the work's significance in cinema history. Following the end of the series' five-year run, the Museum collected these texts for publication, and is now bringing together Silver's insightful and often humorous readings in a single volume. This publication is an invaluable guide to key directors and movies as well as an excellent introduction to auteur theory. -- from back cover.

The Ministry of Illusion-Arthur Kingsley Porter Professor of Germanic Languages and Literatures Eric Rentschler 1996 Overview of Nazi cinema

Pandora's Box (Die Büchse der Pandora)-Pamela Hutchinson 2020-05-14 G.W. Pabst's 1929 silent classic Pandora's Box (Die Büchse der Pandora), stars Hollywood icon Louise Brooks as the enigmatic heroine whose erotic charms lead to disaster for the men drawn into her web. Despite failing commercially upon release, it has evolved into a cult film long after it should have been forgotten. Pandora's Box captivates audiences with its libidinous, violent story, and its mysterious heroine whose motivations, as well as whose guilt or innocence, are difficult to determine. It is a sophisticated adaptation of Frank Wedekind's Lulu plays, and indisputably Louise Brooks' finest performance on film. In her compelling study, Pamela Hutchinson traces Pandora's production history and the many contexts of its creation and afterlife, revisiting and challenging many assumptions made about the film, its lead character and its star. Analysing the film act by act, she explores the conflicted relationship between Brooks and the director G.W. Pabst, the film's historical contexts in Weimar Berlin, and its changing fortunes since its release.

A Difference of Opinion-Kristine Elizabeth Nelsen 2002

The Concise Cinegraph-ans-Michael Bock,, 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 bio-filmmgraphical entries on the main protagonists, from the beginnings to the present day.
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.

Weimar Cinema and After-Thomas Elsaesser 2013-04-15 German cinema of the 1920s is still regarded as one of the 'golden ages' of world cinema. Films such as The Cabinet of Dr Caligari, Dr Mabuse the Gambler, Nosferatu, Metropolis, Pandora's Box and The Blue Angel have long been canonised as classics, but they are also among the key films defining an image of Germany as a nation uneasy with itself. The work of directors like Fritz Lang, F.W. Murnau and G.W. Pabst, which having apparently announced the horrors of fascism, while testifying to the traumas of a defeated nation, still casts a long shadow over cinema in Germany, leaving film history and political history permanently intertwined. Weimar Cinema and After offers a fresh perspective on this most 'national' of national cinemas, re-evaluating the arguments which view genres and movements such as 'films of the fantastic', 'Nazi Cinema', 'film noir' and 'New German Cinema' as typically German contributions to twentieth century visual culture. Thomas Elsaesser questions conventional readings which link these genres to romanticism and expressionism, and offers new approaches to analysing the function of national cinema in an advanced 'culture industry' and in a Germany constantly reinventing itself both geographically and politically. Elsaesser argues that German cinema's significance lies less in its ability to promote democracy or predict fascism than in its contribution to the creation of a community sharing a 'historical imaginary' rather than a 'national identity'. In this respect, he argues, German cinema anticipated some of the problems facing contemporary nations in reconstituting their identities by means of media images, memory, and invented traditions.

Six Talks on G.W. Pabst- 1955

Lulu in Hollywood-Louise Brooks 1982 "Louise Brooks (1906-1985), one of the most famous actresses of the silent era, was renowned as much for her rebellion against Hollywood as for her performances in such classics as Pandora's Box and Diary of a Lost Girl. Collected here are eight autobiographical essays by Brooks, vividly describing her childhood in Kansas, her early career as a Denishawn dancer and Ziegfeld Follies "Glorified Girl," and her friendships with Martha Graham, Charles Chaplin, W. C. Fields, Humphrey Bogart and others."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Visions of Vienna-Alexandra Seibel 2017-08-02 'Visions of Vienna' explores the cinematic city of Vienna in international filmmaking in order to provide a fresh perspective on the works of canonized auteurs such as Erich von Stroheim, G. W. Pabst, Ernst Lubitsch, and Max Ophüls. By elaborating the intimate connection between their Vienna-set films and an urban experience bound up with the cultural specificity of the city, the book adds a new contribution to the study of Viennese modernity in cinema. It argues that Vienna's common association, on film, with anti-modern imagery of the nostalgic glorification of the Habsburg Myth is directly tied to crucial issues of modernity. Films set in Vienna persistently articulate the experience of displacement due to emigration, changing gender relations and anti-feminism, class distinction, and anti-Semitism. These themes are all tangibly evident in the representations of this city in cinema - despite the ongoing mystification of Vienna as the incarnation of 'waltz dreams' and schmaltz.

Close Up 1927-1933-James Donald 1998 Close Up was the first English-language journal of film theory. Published between 1927 and 1933, it billed itself as "the only magazine devoted to film as an art," promising readers "theory and analysis: no gossip." The journal was edited by the writer and filmmaker Kenneth Macpherson, the novelist Winifred Bryher, and the poet H. D., and it attracted contributions from such major figures as Dorothy Richardson, Sergei Eisenstein, and Man Ray. This anthology presents some of the liveliest and most important articles from the publication's short but influential history. The writing in Close Up was theoretically astute, politically incisive, open to emerging ideas from psychoanalysis, passionately committed to "pure cinema," and deeply critical of
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Hollywood and its European imitators. The articles collected here cover such subjects as women and film, "The Negro in Cinema," Russian and working-class cinema, and developments in film technology, including the much debated addition of sound. The contributors are a cosmopolitan cast, reflecting the journal's commitment to internationalism; Close Up was published from Switzerland, printed in England and France, and distributed in Paris, Berlin, London, New York, and Los Angeles. The editors of this volume present a substantial introduction and commentaries on the articles that set Close Up in historical and intellectual context. This is crucial reading for anyone interested in the origins of film theory and the relationship between cinema and modernism.

The Use and Abuse of Cinema-Eric Rentschler 2015-04-28
Eric Rentschler's new book, The Use and Abuse of Cinema, takes readers on a series of enthralling excursions through the fraught history of German cinema, from the Weimar and Nazi eras to the postwar and postwall epochs and into the new millennium. These journeys afford rich panoramas and nuanced close-ups from a nation's production of fantasies and spectacles, traversing the different ways in which the film medium has figured in Germany, both as a site of creative and critical enterprise and as a locus of destructive and regressive endeavor. Each of the chapters provides a stirring minidrama; the cast includes prominent critics such as Siegfried Kracauer and Rudolf Arnheim; postwar directors like Wolfgang Staudte, Rainer Werner Fassbinder, Wim Wenders, and Alexander Kluge; representatives of the so-called Berlin School; and exponents of mountain epics, early sound musicals, rubble films, and recent heritage features. A film history that is both original and unconventional, Rentschler's colorful tapestry weaves together figures, motifs, and stories in exciting, unexpected, and even novelistic ways.

Selling Sex on Screen-Karen A. Ritzenhoff 2015-07-16
The volume explores contemporary and historical films about "marked women" in various national cinema traditions. The essays focus on the depictions of prostitution and promiscuity in visual media from Silent Film in America to Weimar Cinema in Germany, the Golden Years in Hollywood, to the present. The book also touches on the Western genre, exploitation film, pornography, independent, and exploitation movies.

Close Up: Cinema And Modernism-James Donald 1998
Between 1927 and 1933, the journal "Close Up" championed a European avant-garde in film-making. This volume republishes articles from the journal, with an introduction and a commentary on the lives of, and complex relationships between, its writers and editors.

Shell Shock Cinema-Anton Kaes 2011-10-02
'Shell Shock Cinema' shows how classical German cinema of the Weimar Republic was haunted by the horrors of World War I & the trauma of Germany's humiliating defeat. Anton Kaes argues that even films which do not depict war reveal a wounded nation in post-traumatic shock.

Homemade Men in Postwar Austrian Cinema-Maria Fritsche 2013-05-30
Despite the massive influx of Hollywood movies and films from other European countries after World War II, Austrian film continued to be hugely popular with Austrian and German audiences. By examining the decisive role that popular cinema played in the turbulent post-war era, this book provides unique insights into the reconstruction of a disrupted society. Through detailed analysis of the stylistic patterns, narratives and major themes of four popular genres of the time, costume film, Heimatfilm, tourist film and comedy, the book explains how popular cinema helped to shape national identity, smoothed conflicted gender relations and relieved the Austrians from the burden of the Nazi past through celebrating the harmonious, charming, musical Austrian man.

Pandora's Box-Frank Wedekind 2017-11-23
G. W. Pabst directed a silent film version (Pandora's Box), which was loosely based on the play, in 1929. Both plays together also formed the basis for the opera Lulu by Alban Berg in 1935 (premiered posthumously... World Politics on Screen-Mark A. Sachleben 2014-01-29
Increasingly resistant to lessons on international politics, society often turns to television and film to engage the subject. Numerous movies made in the twentieth and twenty-first centuries reflect political themes that were of concern within the popular cultures of their times. For example, Norman Jewison's The Russians Are Coming! The Russians Are Coming! (1966) portrays the culture of suspicion between the United...
States and the Soviet Union during the Cold War, while several of Alfred Hitchcock’s movies as well as the John Wayne film Big Jim McLain (1952) and John Milius’s Red Dawn (1984) helped to raise and sustain skepticism about the Soviet Union. World Politics on Screen: Understanding International Relations through Popular Culture uses films and television shows like these as well as contemporary including 24, The Simpsons, South Park, and The Daily Show to guide readers to a deeper understanding of enduring issues in international politics. In this unique and insightful volume, author Mark Sachleben demonstrates that popular culture reflects societal beliefs about the world, and that the messages captured on television and film transcend time and place. Using films such as Secret Ballot (2001), Under the Bombs (2007), and Wall E (2008), he addresses topics such as international relations and diplomacy, the study of war, nuclear weapons, poverty, immigration and emigration, human rights, and genocide. An engaging read for students and for anyone with a general interest in politics and popular culture, World Politics on Screen succeeds in its argument by illuminating unexplored assumptions about international policy.

From Strange Bedfellows to Soulmates: Psychoanalysis as an Allegory of Weimar Cinema-Irene Fowlkes 2009-04-23 Essay from the year 2005 in the subject English Language and Literature Studies - Comparative Literature, grade: A, University of Paderborn, language: English, abstract: application of the science of psychology to the study of culture. The screening of the movie Secrets of a Soul on the birthday of the founding father of psychoanalysis Sigmund Freud in Berlin demonstrated the initial point of convergence between one of the most important and influential psychological theories of the 20th century and film production. Although Freud did not consider the cinematic medium as appropriate to fully explain the abstract concepts of psychoanalysis, which the film attempts by means of a case study concerning a patient’s treatment, there apparently occurred some sort of transference process between the analyst and the artists. Thus, by mutually reinforcing each other, both discourses gained legitimacy making it worthwhile to further examine this relationship. G.W. Pabst’s 1926 film, Secrets of a Soul (Geheimnisse einer Seele), is one such encounter, a chapter in the still unwritten and untheorized metahistory of psychoanalysis and cinema. This paper aims to make a contribution to that metahistorical text, proposing a combination of abstract analytical thought and popular entertainment during the Weimar Cinema period. In agreement with the notion, that “the ready appeal of cinema as an analogy for mental processes brings about the danger of the loss of the specificity of psychoanalytic understanding”3, I will not try to equate the two discourses, but rather follow two objectives: First, utilize psychoanalytic theory as an instrument for strategic interpretation of the story / plot of a particular film and second, attempt to crystallize out the way it corresponds with cinematic representation. In regards to the latter aspect I operate under the assumption, that the creative process of film making entails a big part of the unconscious and thus lends itself to psychoanalytic interpretation. Although in contrast to Secrets of a Soul it does not deal with the method of psychoanalysis directly, I chose the movie The Cabinet of Dr Caligari for this paper, because I suppose that it contains various elements of the conceptual framework of the theory which comes about in narrative and visual terms. Primarily leaning onto a core text in the history of German film, written by the Marxian representative Krakauer, I will thus treat the movie as an allegory of psychoanalysis in general and try to see to what extent it can be considered a reflection of the so called collective unconscious. [...]
resurgence of interest in silent cinema. Bryony Dixon's illuminating guide introduces a wide range of films of the silent period (1895–1930), including classics such as The Birth of a Nation (1915), The General (1926), Metropolis (1927), Sunrise (1927) and Pandora's Box (1928), alongside more unexpected choices, and represents major genres and directors of the period - Griffith, Keaton, Chaplin, Murnau, Sjöström, Dovzhenko and Eisenstein - together with an introductory overview and useful filmographic and bibliographic information.

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

Rethinking Jewishness in Weimar Cinema-Barbara Hales 2020-11-01 The burgeoning film industry in the Weimar Republic was, among other things, a major site of German-Jewish experience, one that provided a sphere for Jewish "outsiders" to shape mainstream culture. The chapters collected in this volume deploy new historical, theoretical, and methodological approaches to understanding the significant involvement of German Jews in Weimar cinema. Reflecting upon different conceptions of Jewishness – as religion, ethnicity, social role, cultural code, or text - these studies offer a wide-ranging exploration of an often overlooked aspect of German film history.

West German Filmmakers on Film-Arthur Kingsley Porter Professor of Germanic Languages and Literatures Eric Rentschler 1988 A collection by West German film directors that provides a comprehensive overview of the German Cinema and its history which, since the 1960s has been marked by crisis and confrontation.

G. W. Pabst-Wolfgang Jacobsen 1997
La fin d'Hitler- 1954

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

European Silent Films on Video-William B. Parrill 2015-06-08 This book is a critical encyclopedia of silent European films currently available on DVD, laser disc, and VHS. It provides concise and accurate summaries of the films, evaluates the quality of the prints, discusses the changing reputations of both films and filmmakers, and considers how the techniques developed during the silent period continue to influence filmmaking today. The book cites contemporary and recent criticism of the films and includes an extensive bibliography as well as a list of films by director. Numerous photos are also included.

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