



GERMAN CINEMA

SINCE UNIFICATION

EDITED BY
DAVID CLARKE

THE NEW GERMANY IN CONTEXT



German Cinema Since Unification New Germany In Context

Thomas Elsaesser



German Cinema Since Unification New Germany In Context:

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 **German**

Cinema David Clarke, 2006-01-01 Edited book offering a survey of recent German cinema Imaginations Out of Place Gökçen Karanfil, Serkan Şavk, 2014-10-02 As new geographies of mobility and hybridity make the concept of national identity highly problematic new questions emerge that challenge and destabilize our conventional ways of thinking Where do migrants belong Are they members of a distant nation or natives of the places in which they live What kind of changes does the sense of Turkishness undergo and what does it mean to various Turkish communities living in various parts of the world Most important of all can emergent migrant and transnational cinema prevent nationalism s abuse of locality and intimacy In Imaginations Out of Place Cinema Transnationalism and Turkey the editors put together a series of bold and innovative essays that engage the question of transnational cinema in the context of Turkish national identity This collection is essential reading for those who are interested in transnational and Turkish cinemas as well as those who research issues of migrant cultures hybrid identities and new forms of belonging Mahmut Mutman Professor of Cultural Studies stanbul ehir University

East German Distinctiveness in a Unified Germany Jonathan Grix, P Cooke, 2003-02-28 This book explores the nature of the dramatic growth in a distinct sense of East German identity in the years since the events that led to formal unification in 1990 While it is problematic to see East Germanness as a singular and homogenous identity it can be perceived as a distinctive phenomenon and a level of identification that exists alongside local regional and national identities The essays in this volume hope to challenge the commonly held misconception that East German regional identity is a problem that needs to be overcome in the process of unification Through analyses of the social political and cultural behaviour of East Germans and their perception of their own place in German society this volume makes a complex and nuanced contribution to

discussions on German national identity and the unification process **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 **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 **Dismantling the Dream Factory** Hester Baer, 2012-02 The history of postwar German cinema has most often been told as a story of failure a failure paradoxically epitomized by the remarkable popularity of film throughout the late 1940s and 1950s Through the analysis of 10 representative films Hester Baer reassesses this period looking in particular at how the attempt to dismantle the dream factory of Nazi entertainment cinema resulted in a new cinematic language which developed as a result of the changing audience demographic In an era when female viewers comprised 70 per cent of cinema audiences a women s cinema emerged which sought to appeal to female spectators through its genres star choices stories and formal conventions In addition to analyzing the formal language and narrative content of these films Baer uses a wide array of other sources to reconstruct the original context of their reception including promotional and publicity materials film programs censorship documents reviews and spreads in fan magazines This book presents a new take on an essential period which saw the rebirth of German cinema after its thorough delegitimization under the Nazi regime *Approaches to the Study of Contemporary Germany* Jonathan Grix, 2002-09-30 The 10 essays of this collection are derived from a group of courses developed by the U of Birmingham s UK Institute for German Studies which is devoted to the social sciences The essays consider the British research methods used for studying issues in Germany by researchers in economics pol German Literature in the Age of Globalisation Stuart Taberner, 2004-11-01 Literary fiction in Germany has long been a medium for contemplation of the nation and questions of national identity From the mid 1990s in the wake of heated debates on the future direction of culture politics and society in a more normal united country German literature has become increasingly diverse and seemingly

disparate at the one extreme it represents the attempt to reinvent German traditions at the other the unmistakable influence of Anglo American forms and pop literature A shared concern of almost all of recent German fiction however is the contemporary debate on globalisation its nature impact and consequences for local culture In its engagement with globalisation the literature of the Berlin Republic continues the long established practice of reflection on what it is to be German This book investigates literary responses to the phenomenon of globalisation The subject is approached from a wide range of thematic and theoretical perspectives in twelve chapters which taken together also provide an overview of German fiction from the mid 1990s to the present The book serves both as an introduction to contemporary German literature for university students of German and as a resource for scholars interested in culture and society in the Berlin Republic

Ostalgie in German Cinema After Reunification Tatiana Astafeva, 2024-12-26 This book provides a thorough overview of the ostalgie films about the German Democratic Republic GDR produced since the 1990s Far from being a homogenous phenomenon that romanticizes the totalitarian state the ostalgie genre is multifaceted reflexive and at times subversive Thus Astafeva argues the core of ostalgie is an experience of distance that is prefocused by various aesthetic strategies This genre based definition makes it possible to conceptualize the phenomenon of ostalgie film in its heterogeneity and to reveal the mechanisms that lay in the essence of ostalgie experience The cognitivist phenomenological approach is underpinned by historiographic and genre theory and close analysis of film examples from the most popular ostalgie films such as *Goodbye Lenin* Wolfgang Becker 2003 to lesser known film productions and recent series such as *Kleo* 2022 2024 that allow exploration of various functions of the ostalgie experience Ostalgie films can foster uncritical reactionary and conservative views of history and expose the experience of distance by orienting aesthetics toward kitsch and retro They can also encourage reflexive and meta reflexive understandings of history so that the GDR past is critically discussed and reworked Furthermore ostalgie films can in some cases activate historical consciousness facilitate the production of historical knowledge and generate ethical thinking and empathy

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

Fatih Akin's Cinema and the New Sound of Europe Berna Gueneli, 2019-01-09 In *Fatih Akin's Cinema and the New Sound of Europe* Berna Gueneli explores the transnational works of acclaimed Turkish German filmmaker and auteur Fatih Akin The first minority director in Germany to receive numerous national and international awards Akin makes films that are informed by Europe s past provide cinematic imaginations about its present and future and engage with public discourses on minorities and migration in Europe through his treatment and representation of a diverse multiethnic and multilingual European citizenry Through detailed analyses of some of Akin s key works *In July* *Head On* and *The Edge of Heaven* among others Gueneli identifies Akin s unique stylistic use of multivalent sonic and visual components and multinational characters She argues that the soundscapes of Akin s films including music and multiple languages dialects and accents create an aesthetic of heterogeneity that envisions an expanded and integrated Europe and highlights the political nature of Akin s decisions regarding casting settings and audio At a time when belonging and identity in Europe is complicated by questions of race ethnicity religion and citizenship Gueneli demonstrates how Akin s aesthetics intersect with politics to reshape notions of Europe European cinema and cinematic history

Postwall German Cinema Mattias Frey, 2013-05-01 Since the fall of the Berlin Wall there has been a proliferation of German historical films These productions have earned prestigious awards and succeeded at box offices both at home and abroad where they count among the most popular German films of all time Recently however the country s cinematic take on history has seen a significant new development the radical style content and politics of the New German Cinema With in depth analyses of the major trends and films this book represents a comprehensive assessment of the historical film in today s Germany Challenging previous paradigms it takes account of a postwall cinema that complexly engages with various historiographical forms and above all with film history itself

Hollywood Behind the Wall Daniela Berghahn, 2005-07-15 This book is a representative history of East German film culture from 1946 to the present examining both DEFA s celebrated classics and the most acclaimed post unification feature films by East German directors As Berghahn shows East German cinema occupies an ambivalent position between German national cinema on the one hand and East European and Soviet cinema on the other It includes a wide ranging exploration of post unification cinema from East Germany including cult films such as *Sun Alley* and *Goodbye Lenin* and provides contextualized readings of twenty significant films referencing one hundred and ninety East German films in total along with numerous West German and East European

classics **The Counter-cinema of the Berlin School** Marco Abel, 2013 The contemporary German directors collectively known as the Berlin School constitute the most significant filmmaking movement to come out of Germany since the New German Cinema of the 1970s not least because their films mark the emergence of a new film language The Berlin School filmmakers including Christian Petzold Thomas Arslan Angela Schanelec Christoph Hochhäusler Ulrich Köhler Benjamin Heisenberg Maren Ade and Valeska Grisebach are reminiscent of the directors of the New German Autorenkino and of French cinéma des auteurs of the 1960s This is the first book length study of the Berlin School in any language Its central thesis that the movement should be regarded as a counter cinema is built around the unusual style of realism employed in its films a realism that presents images of a Germany that does not yet exist Abel concludes that it is precisely how these films images and sounds work that renders them political they are political not because they are message driven films but because they are made politically thus performing a redistribution of the sensible a direct artistic intervention in the way politics partitions ways of doing and making saying and seeing Marco Abel is Professor of English and Film Studies at the University of Nebraska Lincoln **European Cinema after the Wall** Leen Engelen, Kris Van Heuckelom, 2013-11-21 Since the fall of the Berlin Wall in 1989 transnational European cinema has risen not only in terms of production but also in terms of a growing focus on multiethnic themes within the European context This shift from national to trans European filmmaking has been profoundly influenced by such historical developments as the collapse of the Iron Curtain and the subsequent ongoing enlargement of the European Union In *European Cinema after the Wall* Screening East West Mobility Leen Engelen and Kris Van Heuckelom have brought together essays that critically examine representations of post 1989 migration from the former Eastern Bloc to Western Europe uncovering an array of common tropes and narrative devices that characterize the influences and portrayals of immigration Featuring essays by contributors from backgrounds as divergent as film studies Slavic and Russian studies comparative literature sociology contemporary history and communication and media studies this volume will appeal to scholars of film European history and those interested in the impact of migration diaspora and the global flow of cinematic culture **German Cinema - Terror and Trauma** Thomas Elsaesser, 2013-10-30 In *German Cinema Terror and Trauma* Since 1945 Thomas Elsaesser reevaluates the meaning of the Holocaust for postwar German films and culture while offering a reconsideration of trauma theory today Elsaesser argues that Germany's attempts at mastering the past can be seen as both a failure and an achievement making it appropriate to speak of an ongoing guilt management that includes not only Germany but Europe as a whole In a series of case studies which consider the work of Konrad Wolf Alexander Kluge Rainer Werner Fassbinder Herbert Achterbusch and Harun Farocki as well as films made in the new century Elsaesser tracks the different ways the Holocaust is present in German cinema from the 1950s onwards even when it is absent or referenced in oblique and hyperbolic ways Its most emphatically absent presence might turn out to be the compulsive afterlife of the Red Army Faction whose acts of terror in the 1970s were a response to as well as a reminder

of Nazism's hold on the national imaginary. Since the end of the Cold War and 9/11, the terms of the debate around terror and trauma have shifted also in Germany where generational memory now distributes the roles of historical agency and accountability differently. Against the background of universalized victimhood, a cinema of commemoration has, if anything, confirmed the violence that the past continues to exert on the present in the form of missed encounters, retroactive incidents, unintended slippages and uncanny parallels which Elsaesser, reviving the full meaning of Freud's *Fehlleistung*, calls the parapractic performativity of cultural memory.

On Their Own Terms H. Schmitz, 2004-06-16. *On Their Own Terms* is a study of how post-1990 German literature reconfigures the legacy of National Socialism and the Holocaust. In five sections: Historisation, Perpetrators, Hitler Youth, Memories, War Memories, and Victim Perspective, a number of key literary works such as Bernhard Schlink's *Der Vorleser*, Martin Walser's *Ein springender Brunnen*, Günter Grass's *Im Krebsgang*, and W.G. Sebald's *Austerlitz* are analysed. The literary texts are situated within the wider context of contemporary German debates on the issue from the exhibition *Crimes of the German Wehrmacht 1941-1945* to the Walser-Bubis affair and the ensuing debate about representations of German suffering. One of the central concerns of this book is the literary configuration of German experience and the narrative strategies employed by the writers to validate it against or set it in context with a perspective of victim experience.

DEFA After East Germany Brigitta B. Wagner, 2014. Paints a complex portrait of East German film art and representation through examining eighteen key DEFA films following the fall of the Berlin Wall. In the late 1980s and early 1990s, East Germany's DEFA filmmakers had a brief window in which to critique GDR society on either side of the *Wende*, the sweeping political turn that surrounded the fall of the Berlin Wall and the opening of the border. Building on the DEFA Film Library's retrospective *Wende Flicks* series and Indiana University's DEFA Project, this study examines the newly rediscovered filmic artifacts of this transitional cinema, introducing eighteen key films from 1988 to 1994 in essays by German scholars, film professionals, and cultural figures. Accompanying interviews and historical film reviews present a complex portrait of East German film art, its communist bloc influences, and its legacy for contemporary German film culture. The resulting anthology combines historical, autobiographical, cultural, political, and journalistic discourses to explore the tension between the hopes and frustrations these films express, the historical exigencies that overshadowed their production and reception, and the politics of their revival.

Contributors: Skyler J. Arndt, Briggs Peter, Blank Claudia, Breger Barton, Byg Knut, Elstermann Peter, Kahane Jennifer, M. Kapczynski Wolfgang, Kohlhaase Thomas, Krüger Helmut, Morsbach Benjamin, Robinson Katrin, Schlösser and Frank L. Prich, Nicholas Sveholm, Johannes von Moltke. Brigitta B. Wagner is an Alexander von Humboldt Fellow in Film Studies at the Freie Universität and in Time-Based Media at the Universität der Künste in Berlin.

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