

The Cinemas Third Machine Writing On Film In Germany 1907 1933 Modern German Culture And Literature

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Excerpt. Discourse about the cinema is... its third machine: after the one that manufactures the films, and the one that consumes them, the one that vaunts them, that valorises the product--CHRISTIAN metz, The Imaginary Signifier. Every time a new cultural practice emerges, the established systems of thought are put into question, and, for a short moment, critical paradigms are open to reexamination and renegotiation. in such a situation, critics have the chance to explore new avenues of ...

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The Cinema's Third Machine reproduces the diversity of perspectives and the intensity of controversies of early German film within the broad context of German social and political history, from the aesthetic rapture of the first years to the institutionalization of film by the national socialist state. Many texts have been rediscovered and are now presented to modern scholars for the first time.

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Posted By J. R. R. TolkienLtd TEXT ID e99752e0 Online PDF Ebook Epub Library the third cinema movement called for a politicised film making practice in africa asia and latin america one which would take on board issues of race class religion and national integrity the films which

The improvements in the technology, artistry, and distribution of motion pictures coincided with the traumas of modern Germany. It is hardly to be wondered that filmmakers frequently turned their cameras on Germany's social and political problems that propagandists regularly sought to manipulate them, that entrepreneurs tried to exploit them, and that German thinkers brooded upon the relationship between German society, politics, and the films that represented them all. From these tangled motives a rich discourse on film emerged that paralleled or anticipated discourses in the other film centers of the world. The Cinema's Third Machine reproduces the diversity of perspectives and the intensity of controversies of early German film within the broad context of German social and political history, from the aesthetic rapture of the first years to the institutionalization of film by the national socialist state. Many texts have been rediscovered and are now presented to modern scholars for the first time. Hake treats all aspects of the medium: production, promotion, education, journalism, aesthetics, and political activism, following throughout the various forms criticism assumed.

Photography, cinema, and video have irrevocably changed the ways in which we view and interpret images. Indeed, the mechanical reproduction of images was a central preoccupation of twentieth-century philosopher Walter Benjamin, who recognized that film would become a vehicle not only for the entertainment of the masses but also for consumerism and even communism and fascism. In this volume, experts in film studies and art history take up the debate, begun by Benjamin, about the power and scope of the image in a secular age. Part I aims to bring Benjamin's concerns to life in essays that evoke specific aspects and moments of the visual culture he would have known. Part II focuses on precise

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instances of friction within the traditional arts brought on by this century's changes in the value and mission of images. Part III goes straight to the image technologies themselves—photography, cinema, and video—to isolate distinctive features of the visual cultures they help constitute. As we advance into the postmodern era, in which images play an ever more central role in conveying perceptions and information, this anthology provides a crucial context for understanding the apparently irreversible shift from words to images that characterized the modernist period. It will be important reading for everyone in cultural studies, film and media studies, and art history.

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.

The Tenth Muse explores writings on the cinema in the first decades of the twentieth century. Laura Marcus examines the impact of cinema on early twentieth-century literary and, more broadly, aesthetic and cultural consciousness, by bringing together the study of the terms and strategies of early writings about film with literary engagement with cinema in the same period. She gives a new understanding of the ways in which early writers about film - reviewers, critics, theorists - developed aesthetic categories to define and accommodate what was called 'the seventh art' or 'the tenth muse' and found discursive strategies adequate to the representation of the new art and technology of cinema, with its unprecedented powers of movement. In examining the writings of early film critics and commentators in tandem with those of more specifically literary figures, including H.G.Wells and Virginia Woolf, and in bringing literary texts into this field, Laura Marcus provides a new account of relationships between cinema and literature. Intertwining two major strands of research - the exploration of early film criticism and theory and cinema's presence in literary texts - The Tenth Muse shows how issues central to an understanding of cinema (including questions of time, repetition, movement, vision, sound and silence) are threaded through both kinds of writing, and the ways in which discursive and fictional writings overlapped. The movement that defined cinema was also perceived as a more fragile and unstable ephemerality that inhered at every level, from the fleeting nature of the projected images to the vagaries of cinematic exhibition. It was the anxiety over the mutability of the medium and its exhibition which, from the 1920s onwards, led to the establishment of such institutional spaces for cinema as the London-based Film Society, the new film journals, and, in the 1930s, the first film archives. The Tenth Muse explores the continuities between these sites of cinematic culture and the conceptual, literary and philosophical understandings of the filmic medium.

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,

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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.

Corporeality in Early Cinema inspires a heightened awareness of the ways in which early film culture, and screen praxes overall are inherently embodied. Contributors argue that on- and offscreen (and in affiliated media and technological constellations), the body consists of flesh and nerves and is not just an abstract spectator or statistical audience entity. Audience responses from arousal to disgust, from identification to detachment, offer us a means to understand what spectators have always taken away from their cinematic experience. Through theoretical approaches and case studies, scholars offer a variety of models for stimulating historical research on corporeality and cinema by exploring the matrix of screened bodies, machine-made scaffolding, and their connections to the physical bodies in front of the screen.

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.

German National Cinema is the first comprehensive history of German film from its origins to the present. In this new

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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.

European Film Theory and Cinema explores the major film theories and movements within European cinema since the early 1900s. An original and critically astute study, it considers film theory within the context of the intellectual climate of the last two centuries. Ian Aitkin focuses particularly on the two major traditions that dominate European film theory and cinema: the "intuitionist modernist and realist" tradition and the "post-Saussurian" tradition. The first originates in a philosophical lineage that encompasses German idealist philosophy, romanticism, phenomenology, and the Frankfurt School. Early intuitionist modernist film culture and later theories and practices of cinematic realism are shown to be part of one continuous tradition. The post-Saussurian tradition includes semiotics, structuralism, and post-structuralism.

This book tells the story of a generation of writers who were passionately engaged with politics and with cinema, exploring the rise and fall of a distinct tradition of cinematic literature. Dismayed by the rise of fascism in Europe and by the widening gulf separating the classes at home, these writers turned to cinema as a popular and hard-hitting art form. Lara Feigel crosses boundaries between high modernism and social realism and between 'high' and 'popular' culture, bringing together Virginia Woolf with W.H. Auden, Elizabeth Bowen with John Sommerfield, Sergei Eisenstein with Gracie Fields. The book ends in the Second World War, an era when the bombs and searchlights rendered everyday life cinematic. Feigel interrogates the genres she maps, drawing on cultural theories from the 1920s onwards to investigate the nature of the cinematic and the literary. While it was not possible directly to transfer the techniques of the screen to the page any more than it was possible to 'go over' to the working classes, the attempts nonetheless reveal a fascinating intersection of the visual and the verbal, the political and the aesthetic. In reading between the frames of an unexplored literary tradition, this book redefines 1930s and wartime literature and politics.

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