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Sirk On Sirk

Tom Ryan (Film writer)



Sirk On Sirk:

Sirk on Sirk Douglas Sirk, Jon Halliday, 1972 **Sirk on Sirk** Jon Halliday, 2011-03-03 Douglas Sirk is one of the most neglected directors in American cinema. This book aims to rectify that and through a survey of his career to re-establish Sirk as one of the great stylists of Hollywood cinema. In 1937 Sirk left Germany after a successful career in theatre and film and came to Hollywood. From 1942 to 1958 he directed some 30 films, the most famous of which were a series of lush melodramas in the 50s which were seen at the time as vehicles for stars such as Rock Hudson and Lana Turner. These films are now seen as perceptive dissections of the repressive conventions underlying American life, revealing a disintegrating society, a society of pretence and illusion befogged by alcohol. Sirk's films are many-layered, the style transcending the melodrama and transforming the material into works of art. *Sirk on Sirk* Douglas Sirk, Jon Halliday, *Sirk on Sirk* provides a survey of the career of Douglas Sirk, one of Quentin Tarantino's favourite directors. Sirk left Germany in 1937 to go to Hollywood where he directed some 30 films which are now seen in a new light by critics. **Douglas Sirk** Robert B. Pippin, 2021-04-08 It would be easy to dismiss the films of Douglas Sirk 1897-1987 as brilliant examples of mid-century melodrama with little to say to the contemporary world. Yet Robert Pippin argues that far from being marginal pieces of sentimentality, Sirk's films are rich with irony, insight and depth. Indeed, Sirk's films, often celebrated as classics of the genre, are attempts to subvert rather than conform to rules of conventional melodrama. The visual style, story and characters of films like *All That Heaven Allows*, *Written on the Wind* and *Imitation of Life* are explored to argue for Sirk as an incredibly nuanced moral thinker. Instead of imposing moralising judgements on his characters, Sirk presents them as people who do wrong things often without understanding why or how, creating a complex and unsettling ethics. Pippin argues that it is this moral ambiguity and ironic richness that enables Sirk to produce films that grapple with important themes such as race, class and gender with real force and political urgency. Douglas Sirk: Filmmaker and Philosopher argues for a filmmaker who was a disruptive not restorative auteur and one who broke the rules in the most interesting and subtle of ways. **The Films of Douglas Sirk** Tom Ryan, 2019-05-23 Best known for powerful 1950s melodramas like *All That Heaven Allows*, *Written on the Wind*, *The Tarnished Angels* and *Imitation of Life*, Douglas Sirk 1897-1987 brought to all his work a distinctive style that led to his reputation as one of twentieth-century film's great directors. Sirk worked in Europe during the 1930s mainly for Germany's UFA studios and then in America in the 1940s and 50s. *The Films of Douglas Sirk: Exquisite Ironies and Magnificent Obsessions* provides an overview of his entire career, including Sirk's work on musicals, comedies, thrillers, war movies and westerns. One of the great ironists of the cinema, Sirk believed rules were there to be broken. Whether defying the decrees of Nazi authorities trying to turn film into propaganda or arguing with studios that insisted characters' problems should always be solved and that endings should always restore order, what Sirk called emergency exits for audiences, Sirk always fought for his vision. Offering fresh insights into all of the director's films and situating them in the culture of their times, critic Tom Ryan also incorporates extensive interview material drawn

from a variety of sources including his own conversations with the director Furthermore his enlightening study undertakes a detailed reconsideration of the generally overlooked novels and plays that served as sources for Sirk's films as well as providing a critical survey of previous Sirk commentary from the time of the director's rediscovery in the late 1960s up to the present day

Imitation of Life Douglas Sirk, 1991 Douglas Sirk Claus Detler Sierck was born in Hamburg Germany in 1900 He made nine films before fleeing Nazi Germany eventually coming to America His best known films made during the 1950s all of them melodramas were *Magnificent Obsession* *All That Heaven Allows* *The Tarnished Angels* *Written on the Wind* and *Imitation of Life* made in 1958 released in 1959 This volume includes the complete continuity script of the film critical commentary and published reviews interviews with the director and a filmography and bibliography It also includes an excellent introduction by Lucy Fischer

Sirk on Sirk Jon Halliday, Douglas Sirk, 1971 *Douglas Sirk* Michael Stern, 1979 Discusses films such as *Magnificent Obsession* *All That Heaven Allows* *There's Always Tomorrow* *Written on the Wind* *The Tarnished Angels* *A Time to Love and a Time to Die* *Imitation of Life* and others

Melodrama and Meaning Barbara Klinger, 1994-08-22 *Melodrama and Meaning* is a major addition to the new historical approach to film studies Barbara Klinger shows how institutions most associated with Hollywood cinema academia the film industry review journalism star publicity and the mass media create meaning and ideological identity for films Chapters focus on Sirk's place in the development of film studies from the 1950s through the 1980s as well as the history of the critical reception both academic and popular of Sirk's films a history that outlines journalism's role in public tastemaking Other chapters are devoted to Universal's selling of *Written on the Wind* the machinery of star publicity and the changing image of Rock Hudson and the contemporary institutionalized camp response to Sirk that has resulted from developments in mass culture

Douglas Sirk por **Douglas Sirk** Jon Halliday, 2002 Las investigaciones de Jon Halliday sobre la verdad personal histórica y creativa del cineasta Douglas Sirk chocan en este libro con el asombroso e irónico genio de este último y el resultado es un singular y exquisito diálogo lleno de temas apasionantes y de un insobornable amor al cine Se trata de un libro que a partir de las experiencias personales del director tan conmovedoras como terribles tan ilustrativas como divertidas extrae soberbias observaciones sobre el arte cinematográfico y teatral la cultura en la Europa de entreguerras el esplendor y la decadencia de Hollywood y un largo etcétera todo ello contado con una sinceridad absoluta sin parangón en las obras de este tipo Pero esta nueva versión ampliada del libro de Halliday constituye también un viaje fascinante y repleto de emociones a menudo vertiginoso y rebosante de información a la accidentada carrera de un hombre que empezó a trabajar en la Alemania de Hitler y acabó convirtiéndose en uno de los grandes clásicos del cine norteamericano con películas como *Obsesión* *Escrito sobre el viento* o *Imitación a la vida*

Sirk on Sirk; interview with Jon Halliday Jon Halliday, 1971 **The Films of Douglas Sirk** Tom Ryan (Film writer), 2019 The first comprehensive critical overview of the films of the acclaimed director

Imitation of Life, 2009 DIVA reprint of the 1933 classic novel the basis for two film versions with a new introduction div

Douglas Sirk, Aesthetic Modernism and the Culture of Modernity Victoria L. Evans, 2017-05-24 The first truly interdisciplinary analysis to link Douglas Sirk's striking visual aesthetic to key movements in twentieth century art and architecture this book reveals how the exaggerated artifice of Sirk's formal style emerged from his detailed understanding of the artistic debates that raged in 1920s Europe and the post war United States With detailed case studies of *Final Chord* and *All That Heaven Allows* Victoria Evans demonstrates how Sirk attempted to dissolve the boundaries of cinema by assimilating elements of avant garde art architecture and design into the colour composition and setting of many of his most well known films Treating Sirk's oeuvre as a continuum between his German and American periods Evans argues that his mise en scene was the result of an interdisciplinary transnational dialogue and illuminates the broader cultural context in which his films appeared by establishing links between archival documents Modernist manifestos and the philosophical writings of his peers

Ministry of Illusion Eric Rentschler, 1996-10-01 Eric Rentschler argues that cinema in the Third Reich emanated from a Ministry of Illusion and not from a Ministry of Fear His analysis of the sophisticated media culture of this period demonstrates in an unprecedented way the potent and destructive powers of fascination and fantasy Melodrama John Mercer, Martin Shingler, 2004 Melodrama Genre Style and Sensibility is designed as an accessible overview of the often complex debates that emerge out of the connections between melodrama and cinema The book identifies three distinct but connected concepts through which it is possible to make sense of melodrama either as a genre originating in European theatre of the 18th and 19th century as a specific cinematic style epitomised by the work of Douglas Sirk or as a sensibility that emerges in the context of specific texts speaking to and reflecting the desires concerns and anxieties of audiences Each chapter includes overviews of key essays analyses of significant and widely studied films and includes an annotated reading list Popular Cinema of the Third Reich Sabine Hake, 2010-01-01 Too often dismissed as escapist entertainment or vilified as mass manipulation popular cinema in the Third Reich was in fact sustained by well established generic conventions cultural traditions aesthetic sensibilities social practices and a highly developed star system not unlike its Hollywood counterpart in the 1930s This pathfinding study contributes to the ongoing reassessment of Third Reich cinema by examining it as a social cultural economic and political practice that often conflicted with contradicted and compromised the intentions of the Propaganda Ministry Nevertheless by providing the illusion of a public sphere presumably free of politics popular cinema helped to sustain the Nazi regime especially during the war years Rather than examining Third Reich cinema through overdetermined categories such as propaganda ideology or fascist aesthetics Sabine Hake concentrates on the constituent elements shared by most popular cinemas famous stars directors and studios movie audiences and exhibition practices popular genres and new trends in set design the reception of foreign films the role of film criticism and the representation of women She pays special attention to the forced coordination of the industry in 1933 the changing demands on cinema during the war years and the various ways of coming to terms with these filmic legacies after the war Throughout Hake's findings

underscore the continuities among Weimar Third Reich and post 1945 West German cinema They also emphasize the codevelopment of German and other national cinemas especially the dominant Hollywood model **Melodrama** Jonathan Goldberg, 2016-07-21 Offering a new queer theorization of melodrama Jonathan Goldberg explores the ways melodramatic film and literature provide an aesthetics of impossibility Focused on the notion of what Douglas Sirk termed the impossible situation in melodrama such as impasses in sexual relations that are not simply reflections of social taboo and prohibitions Goldberg pursues films by Rainer Werner Fassbinder and Todd Haynes that respond to Sirk's prompt His analysis hones in on melodrama's original definition a form combining music and drama as he explores the use of melodrama in Beethoven's opera *Fidelio* films by Alfred Hitchcock and fiction by Willa Cather and Patricia Highsmith including her *Ripley* novels Goldberg illuminates how music and sound provide queer ways to promote identifications that exceed the bounds of the identity categories meant to regulate social life The interaction of musical dramatic and visual elements gives melodrama its indeterminacy making it resistant to normative forms of value and a powerful tool for creating new potentials **How a Film Theory Got Lost and Other Mysteries in Cultural Studies** Robert B. Ray, 2001-04-22 He is a member of The Vulgar Boatmen whose records include *You and Your Sister* *Please Panic* and *Opposite Sex* Contents Foreword by James Naremore Impressionism Surrealism and Film Theory Path Dependence or How a Tradition in Film Theory Gets Lost The Bordwell Regime and the Stakes of Knowledge Snapshots The Beginnings of Photography Tracking How to Start and Avant Garde How to Teach Cultural Studies The Best Way to Understand Postmodernism The Mystery of Edward Hopper Film and Literature Conclusion Hollywood and the Movies of the Fifties Foster Hirsch, 2023-10-10 A fascinating look at Hollywood's most turbulent decade and the demise of the studio system set against the boom of the post World War II years the Cold War and the atomic age and the movies that reflected the seismic shifts The definitive book on 1950s Hollywood Booklist Lavish insightful rich expansive penetrating Kirkus Hollywood in the 1950s was a period when the film industry both set conventions and broke norms and traditions from Cinerama CinemaScope and VistaVision to the epic film and lavish musical It was a decade that saw the rise of the anti hero the smoldering the hidden and the unspoken teenagers gone wild in the streets the sacred and the profane the revolution of the Method the socially conscious the implosion of the studios the end of the production code and the invasion of the ultimate body snatcher the small screen television Here is Eisenhower's America seemingly complacent conformity ridden revealed in Vincente Minnelli's *Father of the Bride* Walt Disney's *Cinderella* and *Brigadoon* among others And here is its darkening resonant landscape beset by conflict discontent and anxiety *The Man Who Knew Too Much* *The Asphalt Jungle* *A Place in the Sun* *Touch of Evil* *It Came From Outer Space* an America on the verge of cultural political and sexual revolt busting up and breaking out *East of Eden* *From Here to Eternity* *On the Waterfront* *Sweet Smell of Success* *The Wild One* *A Streetcar Named Desire* and *Jailhouse Rock* An important riveting look at our nation at its peak as a world power and at the political cultural sexual upheavals it endured reflected and explored in the quintessential

American art form

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