



# The Films Of Leni Riefenstahl

**G Orfield**



## **The Films Of Leni Riefenstahl:**

**The Films of Leni Riefenstahl** David B. Hinton, 2000-06-28 After considerable controversy over the bold appraisal of Riefenstahl in his first two editions Hinton continues to celebrate the life and films of this brilliant woman in the absence of the repetitious clichés that so often accompany a discussion of such a controversial filmmaker Provided with access to Leni Riefenstahl's personal archives and film collection the author explores her career In addition to examining her most famous wartime works *Triumph of the Will* and *Olympia* the author also investigates her less recognized *Tiefland* her unrealized film projects and her African and underwater films David B Hinton drew on recent interviews with the filmmaker to update this edition Previous edition is No 29 in The Scarecrow Filmmakers Series Reviews of the Previous Edition Raises significant issues involving the relationship between art and politics CHOICE a solid piece of research the author is able to illuminate aspects of the production of *Triumph of the Will* and *Olympia* previously unknown FILMS IN REVIEW It's best to read her Leni Riefenstahl memoirs anybody's memoirs in fact with some independent scholarship at hand and the best place to start is David B Hinton's thoroughly researched *The Films of Leni Riefenstahl* THE MAGAZINE

**Leni Riefenstahl** Jürgen Trimborn, 2008-01-22 Dancer actress mountaineer and director Leni Riefenstahl's uncompromising will and audacious talent for self promotion appeared unmatched until 1932 when she introduced herself to her future protector and patron Adolf Hitler Known internationally for two of the films she made for him *Triumph of the Will* and *Olympia* Riefenstahl's demanding and obsessive style introduced unusual angles new approaches to tracking shots and highly symbolic montages Despite her lifelong claim to be an apolitical artist Riefenstahl's monumental and nationalistic vision of Germany's traditions and landscape served to idealize the cause of one of the world's most violent and racist regimes Riefenstahl ardently cast herself as a passionate young director who caved to the pressure to serve an all powerful Führer so focused on reinventing the cinema that she didn't recognize the goals of the Third Reich until too late Jürgen Trimborn's revelatory biography celebrates this charismatic and adventurous woman who lived to 101 while also taking on the myths surrounding her With refreshing distance and detailed research Trimborn presents the story of a stubborn and intimidating filmmaker who refused to be held accountable for her role in the Holocaust but continued to inspire countless photographers and filmmakers with her artistry

**Leni Riefenstahl** Renata Berg-Pan, 1980 *A Portrait Of Leni Riefenstahl* Audrey Salkeld, 2011-10-31 Leni Riefenstahl will always be remembered for her brilliant film of the 1936 Olympic Games in Berlin still rated as one of the best documentaries ever made Before that she was acclaimed for her roles in silent feature films when German cinema was in its artistic heyday in the 1920s She pioneered the box office success of such classic mountaineering dramas as *The White Hell of Piz Palu* and then began to direct her own films *The Blue Light* was admired by Hitler and led to her filming the Wagnerian Nuremberg Rally of 1934 After the war she was shunned by the film industry despite a court in 1952 proclaiming her not guilty of supporting the Nazis in a punishable way Her undoubted charisma led to many affairs and grandiose schemes deep

sea diving in her seventies and still filming wildlife in her nineties Audrey Salkeld has sifted the fact from the legend and gives us a moving portrait of the great movie star who suffered more in the wilderness than her enduring fame suggests

**Leni Riefenstahl** Rainer Rother,2003-10-01 Leni Riefenstahl now aged 101 achieved fame as a dancer actress photographer and director but her entire career is colored by her association with the Nazi party This overt tension between the political meaning of her work for National Socialism and its essential aesthetic quality forms the basis of the compelling account Appointed by Hitler Leni Riefenstahl directed the Nazi propaganda film Triumph des Willens along with her bestknown work Olympia a documentary of the 1936 Berlin Olympics By 1939 Riefenstahl was arguably the most famous women film director in the world yet after World War II she was never again accepted as a filmmaker Rainer Rother s book is a remarkable account of the fascinating life and work of Germany s most controversial photographer and filmmaker **The Many Names of Leni Riefenstahl** Therese .,2012-09-11 Essay from the year 2012 in the subject Biographies language English abstract Leni Riefenstahl has been and still is a much discussed person She has been called many things and given many labels She has been called a liar a man eater a Nazi an extraordinary talent and a genius She was an actress director dancer filmmaker and photographer In her career she has done everything between making Nazi propaganda films to taking photos of Mick Jagger to photograph unknown tribes in Africa Leni had many talents but her great passion and what she is best known for is her great filmmaking She was the brain behind the masterpiece of propaganda films Triumph of the Will 1935 which she made for Hitler and the Nazi Party before World War 2 She was a close friend to Hitler before and during the war and as described in Bach 2007 p 388 she is probably best known as Hitler s Filmmaker *Leni Riefenstahl* Glenn B. Infield,1976 Biography of filmmaker Leni Riefenstahl *Leni* Steven Bach,2007 An exceptional work of historical investigation Leni is the definitive biography of one of the most fascinating and controversial personalities of the 20th century Leni Riefenstahl the woman best known as Hitler s filmmaker **An Introduction to Film Studies** Jill Nelmes,2003 An Introduction to Film Studies has established itself as the leading textbook for students of cinema This revised and updated third edition guides students through the key issues and concepts in film studies and introduces some of the world s key national cinemas including British Indian Soviet and French Written by experienced teachers in the field and lavishly illustrated with over 122 film stills and production shots it will be essential reading for any student of film Features of the third edition include full coverage of all the key topics at undergraduate level comprehensive and up to date information and new case studies on recent films such as Gladiator Spiderman The Blair Witch Project Fight Club Shrek and The Matrix annotated key readings further viewing website resources study questions a comprehensive bibliography and indexes and a glossary of key terms will help lecturers prepare tutorials and encourage students to undertake independent study Individual chapters include Film form and narrative Spectator audience and response Critical approaches to Hollywood cinema authorship genre and stars Animation forms and meaning Gender and film Lesbian and gay cinema British cinema

Soviet montage Cinema French New Wave Indian Cinema      Olympia Taylor Downing, 2012 Leni Riefenstahl's *Olympia* 1938 is one of the most controversial films ever made Capitalising on the success of *Triumph of the Will* 1935 her propaganda film for the Nazi Party Riefenstahl secured Hitler's approval for her grandiose plans to film the 1936 Berlin Olympics The result was a work as notorious for its politics as celebrated for its aesthetic power This revised edition includes new material on Riefenstahl's film making career before *Olympia* and her close relationship with Hitler Taylor Downing also discusses newly available evidence on the background to the film's production that conclusively proves that the film was directly commissioned by Hitler and funded through Goebbels's Ministry of Propaganda and not as Riefenstahl later claimed commissioned independently from the Nazi state by the Olympic authorities In writing this edition Taylor Downing has been given access to a magnificent new restoration of the original version of the film by the International Olympic Committee Bloomsbury publishing      *Leni Riefenstahl and Olympia* Cooper C. Graham, 1986 Leni Riefenstahl's four hour film *Olympia* deals with the major propaganda achievement of Nazi Germany in the 1930s the Eleventh Olympic Games that were held in Berlin in 1936 Graham has scrutinized the history of the film and shows that it was deeply involved with the regime both in its stages of production and in its later distribution He also argues that the film can be regarded as a masterpiece of propaganda and further that virtually any work of this nature is bound to have a propaganda effect whether intended or not The author relates the film's subsequent history against the background of the worsening political situation in Europe The book will be of value to film historians sports scholars and those interested in the history and culture of Nazi Germany

**Riefenstahl Screened** Neil Christian Pages, Mary Rhiel, Ingeborg Majer O'Sickey, 2008-01-01 Leni Riefenstahl is larger than life From the lure of her persona as it enters our homes via television to our pleasure in the recognition of her film images at rock concerts to her place as part of the history of the Nazi period Riefenstahl lives on in our imagination and in our cultural productions Thus the editors' introduction to this volume examines the manner in which Riefenstahl haunts debates on aesthetics and politics and how her legacy reverberates in the contemporary cultural scene The editors view the collection as a three part framework The essays in the opening section of the book show that Riefenstahl is still very much alive and well and controversial in popular culture Her films continue to determine the way in which we think about the Nazi period providing instantly recognizable images and messages that often go unquestioned We cannot separate these phenomena from Riefenstahl's years of avid self-fashioning The second section of the book offers treatments of the shifting mobile relationship between Riefenstahl's stubborn attempts to create and control her personae and her reactions to others re-appropriations of the meanings of her life and work Reading the texts and discourses surrounding Riefenstahl these scholars treat her memoirs and her repeated assertions about herself as a springboard into understanding anew how we might approach her films in a productive way The closing section of the volume comprises essays that go right to the heart of the matter Riefenstahl's films and photography The new contexts theoretical discussions and emerging discourses that

animate these essays include Scarry's treatise on beauty justice and the global the problems of history and memory the place of Riefenstahl's filmmaking technique in contemporary cinema and her appropriation of German musical traditions Fueled by the work of a diverse range of scholars then Riefenstahl Screened offers an opportunity to rethink the place of Leni Riefenstahl and her work in contemporary culture and in academic discourse It insists upon a critical self examination that maps a topography of how scholars and teachers avail themselves of Riefenstahl's corpus

### **Documenting the**

**Documentary** Barry Keith Grant, Jeannette Sloniowski, 1998 Documenting the Documentary features essays by 27 film scholars from a wide range of critical and theoretical perspectives Each essay focuses on one or two important documentaries engaging in questions surrounding ethics ideology politics power race gender and representation but always in terms of how they arise out of or are involved in the reading of specific documentaries as particular textual constructions By closely reading documentaries as rich visual works this anthology fills a void in the critical writing on documentaries which tends to privilege production over aesthetic pleasure As we increasingly perceive and comprehend the world through visual media understanding the textual strategies by which individual documentaries are organized has become critically important Documenting the Documentary offers clear serious and insightful analyses of documentary films and is a welcome balance between theory and criticism abstract conceptualization and concrete analysis

### **Encyclopedia of the**

**Documentary Film 3-Volume Set** Ian Aitken, 2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumi re brothers Workers Leaving the Lumi re Factory 1885 to Michael Moore's Fahrenheit 911 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation

*Hitler's Women* Guido Knopp, 2003 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company

**Visual Culture in Twentieth-century Germany** Gail Finney, 2006 Visual Culture in Twentieth Century Germany explores a wide spectrum of visual media in 20th century Germany in their critical and social contexts Contributors examine film photography cabaret performances advertising architecture painting dance television and cartography

**Film Study** Frank Manchel, 1990-10 The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition Volume one examines the film as film volume two focuses on the thematic approach to film volume three draws on the history of film and volume four contains extensive appendices listing film distributors sources and historical information as well as an index of authors titles and film personalities

*The Many Names of Leni Riefenstahl* GRIN Verlag GmbH, Therese, 2013-08 Essay from the year 2012 in the subject Biographies grade language English abstract Leni Riefenstahl has been and still is a much discussed person She has been called many things and given many labels She

has been called a liar a man eater a Nazi an extraordinary talent and a genius She was an actress director dancer filmmaker and photographer In her career she has done everything between making Nazi propaganda films to taking photos of Mick Jagger to photograph unknown tribes in Africa Leni had many talents but her great passion and what she is best known for is her great filmmaking She was the brain behind the masterpiece of propaganda films Triumph of the Will 1935 which she made for Hitler and the Nazi Party before World War 2 She was a close friend to Hitler before and during the war and as described in Bach 2007 p 388 she is probably best known as Hitler s Filmmaker

*Walter Benjamin and the Aesthetics of Film* Daniel Mourenza, 2025-10-01 Walter Benjamin is today regarded as one of the leading thinkers of the twentieth century Often captured in pensive pose his image is now that of a serious intellectual But Benjamin was also a fan of the comedies of Adolphe Menjou Mickey Mouse and Charlie Chaplin As an antidote to repressive civilization he developed through these figures a theory of laughter Walter Benjamin and the Aesthetics of Film is the first monograph to thoroughly analyse Benjamin s film writings contextualizing them within his oeuvre whilst also paying attention to the various films actors and directors that sparked his interest The book situates all these writings within Benjamin s anthropological materialism a concept that analyses the transformations of the human sensorium through technology Through the term innervation Benjamin thought of film spectatorship as an empowering reception that through a rush of energy would form a collective body within the audience interpenetrating a liberated technology into the distracted spectators Benjamin s writings on Soviet film and German cinema Charlie Chaplin and Mickey Mouse are analysed in relation to this posthuman constellation that Benjamin had started to dream of in the early twenties long before he began to theorize about films

**Nazi Propaganda Films** Rolf Giesen, 2015-09-11 Hitler and the Nazis saturated their country with many types of propaganda to convince the German citizenry that the Nazi ideology was the only ideology One type of propaganda that the Nazis relied on heavily was cinematic This work focuses on Nazi propaganda feature films and feature length documentaries made in Germany between 1933 and 1945 and released to the public Some of them were Staatsauftragsfilme films produced by order of and financed by the Third Reich The films are arranged by subject and then alphabetically and complete cast and production credits are provided for each Short biographies of actors directors producers and other who were involved in the making of Nazi propaganda films are also provided

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