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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      **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 this moral ambiguity and ironic richness 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      **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      **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 historica y creativa del cineasta Douglas Sirk chocan en este libro con el asombroso e ironico genio de este ultimo y el resultado es un singular y exquisito dialogo 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 cinematografico y teatral la cultura en la Europa de entreguerras el esplendor y la decadencia de Hollywood y un largo etcetera todo ello contado con una sinceridad absoluta sin parangon en las obras de este tipo Pero esta nueva version ampliada del libro de Halliday constituye tambien un viaje fascinante y repleto de emociones a menudo vertiginoso y rebosante de informacion a la accidentada carrera de un hombre que empezo a trabajar en la Alemania de Hitler y acabo convirtiendose en uno de los grandes clasicos del cine norteamericano con peliculas como *Obsesion* *Escrito sobre el viento* o *Imitacion a la vida* [Sirk on Sirk; interview with Jon Halliday](#) Jon Halliday, 1971

**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

**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 **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 *Born to Be Hurt* Sam Staggs, 2024-06-04 In a passionate and witty behind the scenes expose the author of *All About All About Eve* takes on the classic 1959 Douglas Sirk film starring Lana Turner Few films inspire the devotion of *Imitation of Life* one of the most popular films of the 50s a split personality drama that's both an irresistible women's picture and a dark commentary on ambition motherhood racial identity and hope lost and found *Born to be Hurt* is the first in depth account of director Sirk's masterpiece Lana Turner on the brink of personal and professional ruin starred as Lora Meredith African American actress Juanita Moore played her servant and dearest friend and Sandra Dee and Susan Kohner their respective daughters caught up in the heartbreak of the black passing for white daughter in the 1950s Both Moore and Kohner were Oscar nominated as Best Supporting Actress Sam Staggs combines vast research extensive interviews with surviving cast members and superb storytelling into a masterpiece of film writing Entertaining saucy and incisive this is irresistible reading for every film fan *Douglas Sirk* Jean-Loup Bourget, 1984-01-01 T00:00:00+01:00 Douglas Sirk a t sacr prince du m lodrame Chacun connait la s rie flamboyante et baroque qu'il a sign e chez Universal international Le secret magnifique crit sur du vent La ronde de l aube Mirage de la vie constituent autant de tableaux peints de couleurs stridentes de la d cadence d'une soci t Intoxiqu s par l'alcool et le pouvoir hant s par l'obsession de la st rilit fascin s par les engins de vitesse et de mort les personnages de Sirk se clo trent dans des palais de marbre qui deviendront leurs mausol es Ce n'est l pourtant que la partie la plus spectaculaire d'une uvre singulirement riche tout la fois diverse et coh rente D s les ann es trente celui qui s'appelle encore Detlef Sierck r alise en Allemagne nazie d'admirables m lodrames Curieux depuis l'enfance de l'Am rique il entreprend Hollywood une seconde carri re signe des productions ind pendantes dirige George Sanders dans des uvres raffin es et ironiques comme *Scandale* Paris tonnante biographie romanc e de Vidocq

Avant de donner avec *La ronde* de l'aube la plus belle adaptation cinématographique de Faulkner il porte le cran Tchekhov réalise un film sur les suites des comédies acides de toniques films d'action et d'aventures *Le signe du pa* en Capitaine Mystère. Après avoir passé vingt ans Hollywood Sirk revient en Allemagne retourne au théâtre l'enseignement la lecture des classiques il redevient un intellectuel européen. Une analyse attentive de l'ensemble de l'œuvre la situe dans son contexte historique celui de la migration allemande Hollywood et en claire la double et contradictoire fidélité au Vieux continent et la jeune Amérique au sentiment de l'inluctable cadence et la nostalgie d'une innocence pastorale.

### **A Companion to François Truffaut**

Dudley Andrew, Anne Gillain, 2013-02-11 *A Companion to François Truffaut* An unprecedented critical tribute to the director who in France wound up becoming the most controversial figure of the New Wave he helped found Raymond Bellour Centre National de la Recherche Scientifique This exciting collection breaks through the widely held critical view that Truffaut abandoned the iconoclasm of his early work for an academicism he had consistently railed against in his own film criticism. Indeed if fever and fire were Truffaut's most consistent motifs the essays in this collection live up to his lifelong burning passion for the cinema. Written by world famous scholars the essays exhaustively explore the themes and styles of the films as well as Truffaut's relationships to André Bazin Alfred Hitchcock and the directors of the New Wave his ground breaking and controversial film criticism and his position in the complex politics of French cultural life from the Popular Front to 1968 and after. Angelo Restivo Georgia State University Although the New Wave one of the most influential aesthetic revolutions in the history of cinema might not have existed without him François Truffaut has largely been ignored by film scholars since his death almost thirty years ago. As an innovative theoretician an influential critic and a celebrated filmmaker Truffaut formulated disseminated and illustrated the ideals of the New Wave with exceptional energy and distinction. Yet no book in recent years has focused on Truffaut's value and his overall contribution to cinema deserves to be redefined not only to reinstate him in his proper place but to let us rethink how cinema developed during his lifetime. In this new Companion thirty four original essays by leading film scholars offer new readings of individual films and original perspectives on the filmmaker's background influences and consequence. Hugely influential around the globe Truffaut is assessed by international contributors who delve into the unique quality of his narratives and establish the depth of his distinctively styled work. An extended interview with French filmmaker Arnaud Desplechin tracks Truffaut's controversial stature within French cinema and vividly identifies how he thinks and works as a director adding an irreplaceable perspective to this essential volume.

**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     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

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