

That Was the Wild East

Film Culture, Unification, and
the “New” Germany

Leonie Naughton



That Was The Wild East Film Culture Unification And The New Germany

David Baud



That Was The Wild East Film Culture Unification And The New Germany:

That was the Wild East Leonie Naughton,2002 *That was the Wild East* Leonie Naughton,2002 An illuminating exploration of the cultural politics of the East West unification and its subsequent impact upon German filmmaking

Re-Imagining DEFA Séan Allan,Sebastian Heiduschke,2016-09-01 By the time the Berlin Wall collapsed the cinema of the German Democratic Republic to the extent it was considered at all was widely regarded as a footnote to European film history with little of enduring value Since then interest in East German cinema has exploded inspiring innumerable festivals books and exhibits on the GDR s rich and varied filmic output In *Re Imagining DEFA* leading international experts take stock of this vibrant landscape and plot an ambitious course for future research one that considers other cinematic traditions brings genre and popular works into the fold and encompasses DEFA s complex post unification afterlife *State of Virginity* Ulrike Strasser,2004 An important contribution to the historical study of sexuality and the growing feminist literature on the state

Why We Fought Peter C. Rollins,John E. O'Connor,2008-07-25 A wide ranging and sophisticated anthology comparing theaters of war to wars in the movie theater Dennis Showalter author of *Patton* and *Rommel* *Why We Fought* makes a powerful case that film can be as valuable a tool as primary documents for improving our understanding of the causes and consequences of war A comprehensive look at war films from depictions of the American Revolution to portrayals of September 11 and its aftermath this volume contrasts recognized history and historical fiction with the versions appearing on the big screen The text considers a selection of the pivotal war films of all time including *All Quiet on the Western Front* *Sands of Iwo Jima* *Apocalypse Now* *Platoon* and *Saving Private Ryan* revealing how film depictions of the country s wars have shaped our values politics and culture and offering a unique lens through which to view American history Named as a Choice Outstanding Academic Title

Justice Imperiled Douglas G. Morris,2005 The story of one of post World War I Germany s greatest defenders of justice in the face of Hitler s rise to power *Other Germans* Tina Marie Campt,2009-02-06 Tells the story through analysis and oral history of a nearly forgotten minority under Hitler s regime

Character Is Destiny Andrew Lees,2010-02-24 In her autobiography the remarkable feminist and social worker Alice Salomon recounts her transition in the 1890s from privileged idleness to energetic engagement in solving social problems Salomon took the lead in establishing the profession of social work and built a career as a social reformer activist and educator A prolific author Salomon also played a key role in the transatlantic dialogue between German and American feminists in the early twentieth century Her narrative concludes with the account of her expulsion from Germany by the Nazis in 1937 Salomon s formative influence on the field of social work makes her story crucial for the history of the discipline This work will also appeal to anyone with an interest in the history of the feminist and socialist movements or the political and social history of twentieth century Germany The volume also includes several of Salomon s essays on social work and women s issues along with photographs of Salomon her students and her colleagues Andrew Lees is Professor and Chair

of the History Department at Rutgers University Camden **The Heimat Abroad** K. Molly O'Donnell, Renate Bridenthal, Nancy Reagin, 2010-02-22 Germans have been one of the most mobile and dispersed populations on earth. Communities of German speakers scattered around the globe have long believed they could recreate their Heimat homeland wherever they moved and that their enclaves could remain truly German. Furthermore, the history of Germany is inextricably tied to Germans outside the homeland who formed new communities that often retained their Germanness. Emigrants including political, economic, and religious exiles such as Jewish Germans fostered a nostalgia for home which, along with longstanding mutual ties of family, trade, and culture, bound them to Germany. *The Heimat Abroad* is the first book to examine the problem of Germany's long and complex relationship to ethnic Germans outside its national borders. Beyond defining who is German and what makes them so, the book reconceives German identity and history in global terms and challenges the nation-state and its borders as the sole basis of German nationalism. Krista O'Donnell is Associate Professor of History, William Paterson University; Nancy Reagin is Professor of History, Pace University; Renate Bridenthal is Emerita Professor of History, Brooklyn College of the City University of New York.

East German Cinema S. Heiduschke, 2013-10-10 East Germany's film monopoly, Deutsche Film Aktiengesellschaft, produced 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. [Historical Dictionary of German Cinema](#) Robert C. Reimer, Carol J. Reimer, 2019-07-15 The history of German film is diverse and multifaceted. 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, as 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 the natural inclination of artists to rebel and create new styles, allow for the 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.

Cinema of Collaboration Mariana Ivanova, 2019-10-03 From their very inception, European cinemas undertook collaborative ventures in an attempt to cultivate a transnational Film Europe. In the postwar era, it was DEFA, the state cinema of East Germany, that emerged as a key site for cooperative practices. Despite the significant challenges that the Cold War created for collaboration, DEFA sought international prestige through various initiatives. These ranged from film exchange in occupied Germany to partnerships with

Western producers and from coproductions with Eastern European studios to strategies for film co authorship Uniquely positioned between East and West DEFA proved a crucial mediator among European cinemas during a period of profound political division

The to Z of German Cinema Robert C. Reimer, Carol J. Reimer, 2010-04 Outlining the richness of German film The A to Z of German Cinema covers mainstream alternative and experimental film from 1895 to the present through a chronology introductory essay appendix of the 100 most significant German films a bibliography and hundreds of cross

Post-Wall German Cinema and National History Mary-Elizabeth O'Brien, 2014 German history films that focus on utopianism and political dissent and their effect on German identity since 1989 Since unification a radical shift has taken place in Germans view of their country s immediate past with 1989 replacing 1945 as the primary caesura The cold war division the failed socialist state the 68 student movement and the Red Army Faction historical flashpoints involving political oppression civil disobedience and the longing for utopian solutions to social injustice have come to be seen as decisive moments in a collective history that unites East and West even as it divides them Telling stories about a shared past establishing foundational myths and finding commonalities of experience are pivotal steps in the construction of national identity Such nation building is always incomplete but the cinema provides an important forum in which notions of German history and national identity can be consumed negotiated and contested This book looks at history films made since 1989 exploring how utopianism and political dissent have shaped German identity It studies the genre including popular successes critical successes and perceived failures as a set of texts and a discursive network gauging which conventions and storylines are resilient At issue is the overriding question to what extent do these films contribute to a narrative that legitimizes the German nation state Mary Elizabeth O'Brien is Professor of German and The Courtney and Steven Ross Chair in Interdisciplinary Studies at Skidmore College

Work and Play David D. Hamlin, 2007 Publisher description *The Cosmopolitan Screen* Lutz Peter Koepnick, 2007 Explores German cinema s enthusiasm for and anxiety about the blurring of postwar cultural boundaries

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 *Germans on Drugs* Robert P. Stephens, 2007 The first history of German drug culture in the psychedelic age

Divided Subjects, Invisible Borders Ben Gook, 2015-09-21 What do Germany's memorials, films, artworks, memory debates and national commemorations tell us about the lives of Germans today? How did the Wall in the Head come to replace the Wall that fell in 1989? The old identities of East and West, which all but dissolved in joyous embraces as the Berlin Wall fell, emerged once more after formal reunification a year later. In 1990, 2015 marks the twenty-fifth anniversary of that German reunification. Yet Germany remains divided; a mutual distrust lingers and national history remains contentious. The material, social, cultural and psychic effects of reunification on the lives of eastern and western Germans since 1989 all demand again asking fundamental questions about history, social change and ideology. *Divided Subjects, Invisible Borders* puts affective life at the centre of these questions, both in the role affect played in mobilizing East Germans to overthrow their regime and as a sign of disappointment after formal reunification. Using contemporary Germany as a lens, the book explores broader debates about borders, memory and subjectivity.

Postcommunist Film - Russia, Eastern Europe and World Culture Lars Kristensen, 2013-02-28 A post-communist condition has arisen from the fall of the Berlin Wall and later the Soviet Empire; this book looks at how this condition has manifested itself globally in the production of post-communist film. It argues post-communism is a shared experience on a geopolitical level, unlimited by national state borders, and examines post-communist cross-culturalism and global totalitarianism within film. The book examines different national cinemas and dissimilar cinematic modes, from Russian blockbuster cinema to Chinese independent cinema, from Serbian city films to revolutionary films of Mozambique, all formulated as within the postcommunist condition. It considers the postcommunist film in terms of transnational and World cinema. It covers a wide range of films, from small and independent filmmaking to mainstream popular cinema, and explains post-communist signifiers as manifested in visual culture both inside and outside former and current communist countries.

Embracing the Beat of Expression: An Emotional Symphony within **That Was The Wild East Film Culture Unification And The New Germany**

In a world taken by monitors and the ceaseless chatter of immediate transmission, the melodic splendor and mental symphony produced by the written word often diminish in to the back ground, eclipsed by the relentless sound and interruptions that permeate our lives. Nevertheless, nestled within the pages of **That Was The Wild East Film Culture Unification And The New Germany** a marvelous literary prize overflowing with fresh feelings, lies an immersive symphony waiting to be embraced. Crafted by a wonderful composer of language, that fascinating masterpiece conducts readers on a psychological journey, well unraveling the concealed tunes and profound impact resonating within each carefully constructed phrase. Within the depths with this moving examination, we will investigate the book is main harmonies, analyze its enthralling publishing model, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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précédents romans de l'écrivain canadien atlantis et le chandelier d'or ainsi que