



FILM  
CULTURE

IN TRANSITION

**FILM ARCHITECTURE  
AND THE TRANSNATIONAL  
IMAGINATION**

SET DESIGN IN 1930s  
EUROPEAN CINEMA

TIM BERGFELDER  
SUE HARRIS  
SARAH STREET

AMSTERDAM UNIVERSITY PRESS

**Film Architecture And The Transnational Imagination**  
**Set Design In 1930s European Cinema Amsterdam**  
**University Press Film Culture In Transition**

**Bo Florin**



## **Film Architecture And The Transnational Imagination Set Design In 1930s European Cinema Amsterdam University Press Film Culture In Transition:**

**Film Architecture and the Transnational Imagination** Tim Bergfelder, Sue Harris, Sarah Street, 2007 Summary Film Architecture and the Transnational Imagination presents for the first time a comparative study of European film set design in the late 1920s and 1930s based on a wealth of designers drawings film stills and archival documents the book offers a new insight into the development and significance of trans national artistic collaboration during this period European cinema from the late 1920s to the late 1930s is famous for its attention to detail in terms of set design and visual effect Focusing on developments in Britain France and Germany Film Architecture and the Transnational Imagination Set Design in 1930s European Cinema provides a comprehensive analysis of the practices styles and function of cinematic production design during this period and its influence on subsequent filmmaking patterns Publisher description

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Film transnational und transkulturell Ricarda Strobel, Andreas Jahn-Sudmann, 2009 Seit einigen Jahren zeichnet sich in der Filmwissenschaft ein Paradigmenwechsel ab Filmlandschaften werden weniger als in sich geschlossene nationale Einheiten begriffen sondern zunehmend hinsichtlich ihrer transkulturellen und transnationalen Einflüsse und Verflechtungen untersucht Transnationalität und Transkulturalität sind im westlichen Kino insbesondere dort sichtbar wo auf den Leinwänden spezifische Erfahrungsdimensionen von Migration sowie allgemein die gesellschaftliche und kulturelle Situation von

Menschen mit Migrationshintergrund im Zentrum der Auseinandersetzung stehen beispielsweise in den Filmen deutsch türkischer Regisseure dem französischen cinema beur dem indisch pakistanischen Kino Großbritannien oder dem Chicano cinema in den USA

**The Routledge Companion to Art Deco** Bridget Elliott, Michael Windover, 2019-06-25 Scholarly interest in Art Deco has grown rapidly over the past fifty years spanning different academic disciplines This volume provides a guide to the current state of the field of Art Deco research by highlighting past accomplishments and promising new directions Chapters are presented in five sections based on key concepts migration public culture fashion politics and Art Deco's afterlife in heritage restoration and new media The book provides a range of perspectives on and approaches to these issues as well as to the concept of Art Deco itself It highlights the slipperiness of Art Deco yet points to its potential to shed new light on the complexities of modernity

**Journeys in Argentine and Brazilian Cinema** Natalia Pinazza, 2014-10-16 Many South American films that use the popular road movie format to examine regional culture and attitudes especially in Argentina and Brazil Pinazza performs a careful cultural analysis of the films and investigates how road movies deal with narratives on nationhood whilst simultaneously inserting themselves in a transnational dialogue

**Paris in the Cinema** Alastair Phillips, Ginette Vincendeau, 2019-07-25 Paris in the Cinema offers a new approach to the representation of Paris on screen Bringing together a wide range of renowned French and Anglophone specialists in film television history architecture and literature the volume introduces challenges and extends ideas about the city as the locus of screen modernity Through a range of concrete and historically specific case studies ranging from particular districts such as Saint Germain des Pres and les banlieues the suburbs in French cinema to iconic figures such as the detective Maigret and the lovers and from locations such as the hotel the building site and the Eiffel Tower to filmmakers such as Agnes Varda and Jean Pierre Jeunet this unique text demonstrates how the cinematic city of Paris now constitutes a major archive of French cultural history and memory

**Looking at Movies** Richard Meran Barsam, 2010 Contents on dvds 1 Tutorials 2 Short films

*Transition and Transformation* Bo Florin, 2012-12-24 Victor Sjöström 1879-1960 or Victor Seastrom as he was known during his Hollywood career was undoubtedly one of the most renowned silent film directors Focusing on his masterpieces such as The Scarlet Letter and The Wind but also including films he had made in Sweden before moving to Hollywood as well as film fragments and films considered lost Florin analyses Sjöström's austere and naturalistic style and the transformations it underwent during his Hollywood years

Visions of Vienna Alexandra Seibel, 2017-08-02 Visions of Vienna explores the cinematic city of Vienna in international filmmaking in order to provide a fresh perspective on the works of canonized auteurs such as Erich von Stroheim G.W. Pabst Ernst Lubitsch and Max Ophüls By elaborating the intimate connection between their Vienna set films and an urban experience bound up with the cultural specificity of the city the book adds a new contribution to the study of Viennese modernity in cinema It argues that Vienna's common association on film with anti-modern imagery of the nostalgic glorification of the Habsburg Myth is directly tied to crucial issues of modernity Films set in Vienna persistently

articulate the experience of displacement due to emigration changing gender relations and anti feminism class distinction and anti Semitism These themes are all tangibly evident in the representations of this city in cinema despite the ongoing mystification of Vienna as the incarnation of waltz dreams and schmaltz

### **Film Societies in Germany and Austria**

**1910-1933** Michael Cowan,2023-03-07 This study traces the evolution of early film societies in Germany and Austria from the emergence of mass movie theaters in the 1910s to the turbulent years of the late Weimar Republic Examining a diverse array of groups it approaches film societies as formations designed to assimilate and influence a new medium a project emerging from the world of amateur science before taking new directions into industry art and politics Through an interdisciplinary approach in dialogue with social history print history and media archaeology it also transforms our theoretical understanding of what a film society was and how it operated Far from representing a mere collection of pre formed cinephiles film societies were according to the book s central argument productive social formations which taught people how to nurture their passion for the movies how to engage with cinema and how to interact with each other Ultimately the study argues that examining film societies can help to reveal the diffuse agency by which generative ideas of cinema take shape

### **German Film After Germany**

Randall Halle,2008-06-25 A focused examination of German film s transformation from a national to transnational industry

### The Berlin School and Its Global Contexts

Jaimey Fisher,Marco Abel,2018-06-04 This volume will be of great interest to scholars of German and global cinema

### **A Second Life**

Thomas Elsaesser,Michael Wedel,1996 In the Beginning Recollections of Software Pioneers records the stories of computing s past enabling today s professionals to improve on the realities of yesterday The stories in this book clearly show that modern concepts such as data abstraction modularity and structured approaches date much earlier in the field than their appearance in academic literature These stories help capture the true evolution The book illustrates human experiences and industry turning points through personal recollections by the pioneers people like Barry Boehm Peter Denning Watts Humphrey Frank Land and a dozen others

### **Cinema and Social Change in Germany and Austria**

Gabriele Mueller,James M. Skidmore,2012-09-01 During the last decade contemporary German and Austrian cinema has grappled with new social and economic realities The cinema of consensus a term coined to describe the popular and commercially oriented filmmaking of the 1990s has given way to a more heterogeneous and critical cinema culture Making the greatest artistic impact since the 1970s contemporary cinema is responding to questions of globalization and the effects of societal and economic change on the individual This book explores this trend by investigating different thematic and aesthetic strategies and alternative methods of film production and distribution Functioning both as a product and as an agent of globalizing processes this new cinema mediates and influences important political and social debates The contributors illuminate these processes through their analyses of cinema s intervention in discourses on such concepts as national cinema the effects of globalization on social mobility and the emergence of a global culture The essays illustrate the variety and inventiveness of contemporary

Austrian and German filmmaking and highlight the complicated interdependencies between global developments and local specificities They confirm a broader trend toward a more complex critical and formally diverse cinematic scene This book offers insights into the strategies employed by German and Austrian filmmakers to position themselves between the commercial pressures of the film industry and the desire to mediate or even attempt to affect social change It will be of interest to scholars in film studies cultural studies and European studies *Weimar Cinema and After* Thomas

Elsaesser, 2013-04-15 German cinema of the 1920s is still regarded as one of the golden ages of world cinema Films such as *The Cabinet of Dr Caligari* *Dr Mabuse the Gambler* *Nosferatu* *Metropolis* *Pandora's Box* and *The Blue Angel* have long been canonised as classics but they are also among the key films defining an image of Germany as a nation uneasy with itself The work of directors like Fritz Lang F W Murnau and G W Pabst which having apparently announced the horrors of fascism while testifying to the traumas of a defeated nation still casts a long shadow over cinema in Germany leaving film history and political history permanently intertwined *Weimar Cinema and After* offers a fresh perspective on this most national of national cinemas re evaluating the arguments which view genres and movements such as films of the fantastic Nazi Cinema film noir and New German Cinema as typically German contributions to twentieth century visual culture Thomas Elsaesser questions conventional readings which link these genres to romanticism and expressionism and offers new approaches to analysing the function of national cinema in an advanced culture industry and in a Germany constantly reinventing itself both geographically and politically Elsaesser argues that German cinema's significance lies less in its ability to promote democracy or predict fascism than in its contribution to the creation of a community sharing a historical imaginary rather than a national identity In this respect he argues German cinema anticipated some of the problems facing contemporary nations in reconstituting their identities by means of media images memory and invented traditions Herr Lubitsch Goes

to Hollywood Kristin Thompson, 2005 The first study by an acclaimed American scholar of the artistic interdependencies between the German and the Hollywood cinema in the 1920s **Weimar Cinema, Embodiment, and Historicity** Mason

Kamana Allred, 2017-01-20 In its retrieval and re construction the past has become interwoven with the images and structure of cinema Not only have mass media especially film and television shaped the content of memories and histories but they have also shaped their very form Combining historicization with close readings of German director Ernst Lubitsch's historical films this book focuses on an early turning point in this development exploring how the medium of film shaped modern historical experience and understanding how it moved embodied audiences through moving images , **Peripheral**

**Visions** Kenneth Scott Calhoon, 2001 The eight essays in this volume consider questions concerning spatial transformations in and around Weimar cinema They analyse the periphery the other spaces that are implicated if not present in the films themselves

## The Enigmatic Realm of **Film Architecture And The Transnational Imagination Set Design In 1930s European Cinema Amsterdam University Press Film Culture In Transition**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Film Architecture And The Transnational Imagination Set Design In 1930s European Cinema Amsterdam University Press Film Culture In Transition** a literary masterpiece penned by way of a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those that partake in its reading experience.

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