

THE GORGON'S GAZE

German Cinema,
Expressionism, and
the Image of Horror



PAUL COATES

Gorgons Gaze German Cinema Expressionism And The Image Of Horror

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Gorgons Gaze German Cinema Expressionism And The Image Of Horror:

The Gorgon's Gaze Paul Coates,1991-04-26 This interdisciplinary study of recurrent themes in German cinema as it has developed since the early twentieth century focuses on pertinent films of the pre and post World War II eras The author explores the nature of expressionism which is generally agreed to have ended with the advent of sound and its persistence in the styles of such modern masters of film noir as Orson Welles and Ingmar Bergman In considering the possibility of homologies between the necessary silence of pre sound cinema and the widespread modernist aspiration to an aesthetic of silence Coates relates theories of the sublime the uncanny and the monstrous to his subject He also reflects upon problems of representability and the morality of representation of events that took place during the Nazi era **Feminism, Film,**

Fascism Susan E. Linville,2010-01-01 German society's inability and/or refusal to come to terms with its Nazi past has been analyzed in many cultural works including the well known books *Society without the Father* and *The Inability to Mourn* In this pathfinding study Susan Linville challenges the accepted wisdom of these books by focusing on a cultural realm in which mourning for the Nazi past and opposing the patriarchal and authoritarian nature of postwar German culture are central concerns namely women's feminist autobiographical films of the 1970s and 1980s After a broad survey of feminist theory Linville analyzes five important films that reflect back on the Third Reich through the experiences of women of different ages Marianne Rosenbaum's *Peppermint Peace* Helma Sanders-Brahms's *Germany Pale Mother* Jutta Brückner's *Hunger Years* Margarethe von Trotta's *Marianne and Juliane* and Jeanine Meerapfel's *Malou* By juxtaposing these films with the accepted theories on German culture Linville offers a fresh appraisal not only of the films' importance but especially of their challenge to misogynist interpretations of the German failure to grieve for the horrors of its Nazi past Fritz Lang's Metropolis

Michael Minden,Holger Bachmann,2002 Providing a broad range of materials and resources for the study of Fritz Lang's classic film *Metropolis* 1927 this volume includes both standard critical essays and contributions appearing for the first time

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

Passport to Hollywood James Morrison, 1998-09-11 CHOICE 1999 Outstanding Academic Books In *Passport to Hollywood* James Morrison examines a series of Hollywood films by directors from European art cinemas Drawing widely on current research in film theory film history and cultural studies he traces the influence of European filmmakers in Hollywood from the 1920s to the 1980s and illuminates the relation between modernism and mass culture in American movies By interpreting important American films Morrison also shows how these films illustrate key issues of cultural hierarchy and national culture over fifty years of American cinema In addition he explores the complex and often contradictory ways that these Hollywood movies conceptualize ideas about foreignness Using insightful close readings Morrison demonstrates new connections among modernism postmodernism and American movies

The Palgrave Handbook of Steam Age Gothic Clive Bloom, 2021-02-03 By the early 1830s the old school of Gothic literature was exhausted Late Romanticism emphasising as it did the uncertainties of personality and imagination gave it a new lease of life Gothic the literature of disturbance and uncertainty now produced works that reflected domestic fears sexual crimes drug filled hallucinations the terrible secrets of middle class marriage imperial horror at alien invasion occult demonism and the insanity of psychopaths It was from the 1830s onwards that the old gothic castle gave way to the country house drawing room the dungeon was displaced by the sewers of the city and the villains of early novels became the familiar figures of Dr Jekyll and Mr Hyde Dracula Dorian Grey and Jack the Ripper After the death of Prince Albert 1861 the Gothic became darker more morbid obsessed with demonic lovers blood sucking ghouls blood stained murderers and deranged doctors Whilst the gothic architecture of the Houses of Parliament and the new Puginesque churches upheld a Victorian ideal of sobriety Christianity and imperial destiny Gothic literature filled these new spaces with a dread that spread like a plague to America France Germany and even Russia From 1830 to 1914 the period covered by this volume we saw the emergence of the greats of Gothic literature and the supernatural from Edgar Allan Poe to Emily Bronte from Sheridan Le Fanu to Bram Stoker and Robert Louis Stevenson Contributors also examine the fin de siècle dreamers of decadence such as Arthur Machen M P Shiel and Vernon Lee and their obsession with the occult folklore spiritualism revenants ghostly apparitions and cosmic annihilation This volume explores the period through the prism of architectural history urban studies feminism hauntology and much more Horror as Poe teaches us is the soul of the plot

The Shape of Revelation Zachary Braiterman, 2007 *The Shape of Revelation* highlights the image of form creation sheer presence lyric pathos rhythmic repetition open spatial dynamism and erotic pulse unique in the work of Martin Buber Franz Rosenzweig and German Expressionism in order to

explore the overlap between revelation and aesthetic shape from the perspective of Judaism Gothic television Helen Wheatley, 2017-06-01 Gothic television is the first full length study of the Gothic released on British and US television An historical account the book combines detailed archival research with analyses of key programmes from Mystery and Imagination and Dark Shadows to The Woman in White and Twin Peaks and uncovers an aspect of television drama history which has until now remained critically unexplored While some have seen television as too literal or homely a medium to successfully present Gothic fictions Gothic television argues that the genre in its many guises is and has always been well suited to television as a domestic medium given the genre's obsessions with haunted houses and troubled families This book will be of interest to lecturers and students across a number of disciplines including television studies Gothic studies and adaptation studies as well as to the general reader with an interest in the Gothic and in the history of television drama

Cinema Studies Susan Hayward, 2013 Film studies is a course that is often articulated in highly technical or complex critical vocabulary This is an A Z of the key critical terms designed to make film texts and analysis more accessible to the student Cinema Studies: The Key Concepts Susan Hayward, 2006-04-18 Ranging from Bollywood superstar Amitabh Bachchan to Quentin Tarantino and from auteur theory to the Hollywood Blockbuster Cinema Studies The Key Concepts has firmly established itself as the essential guide for anyone interested in film Covering an impressive range of key genres movements theories and production terms this third edition includes a fully updated bibliography and has been revised and expanded to include new topical entries such as female masquerade silent cinema exploitation cinema art direction national cinema political cinema Authoritative yet accessible Cinema Studies The Key Concepts is undoubtedly a must have guide to what is both a fascinating area of study and arguably the greatest art form of modern times *Women in German Yearbook* Women in German Yearbook, 1995-06-01 Women in German Yearbook volume 13 opens with essays by Herta M Pop Culture in Europe Juliana Tzvetkova, 2017-10-12 A fascinating survey of popular culture in Europe from Celtic punk and British TV shows to Spanish fashion and Italian sports From One Direction and Adele to Penelope Cruz and Alexander Skarsgard many Europeans are becoming household names in the United States This ready reference guide covers international pop culture spanning music literature movies television and radio the Internet sports video games and fashion from the mid 20th century through the present day The organization of the book with entries arranged alphabetically within thematic chapters allows readers to quickly find the topic they are seeking Additionally indexing allows for cross cultural comparisons to be made between pop culture in Europe to that of the United States An extensive chronology and lengthy introduction provide important contextual information such as the United States influence on movies music and the Internet the effect of censorship on Internet and social media use and the history of pop culture over the years Topics feature key musicians songs books actors and actresses movies and television shows popular websites top athletes games clothing fads and designers and much more **Nosferatu (1922)** Kevin Jackson, 2019-07-25 F W Murnau's 1922 Nosferatu the first

albeit unofficial screen adaptation of Bram Stoker's Dracula starring Max Schreck as the hollow eyed cadaverous vampire remains a potent and disturbing horror film Kevin Jackson's study traces Nosferatu's eventful production and reception history including attempts by Stoker's widow to suppress it The Cinema of Steven Spielberg Nigel Morris, 2007-02-13 Cinema's most successful director is a commercial and cultural force demanding serious consideration Not just triumphant marketing this international popularity is partly a function of the movies themselves Polarised critical attitudes largely overlook this and evidence either unquestioning adulation or vilification often vitriolic for epitomising contemporary Hollywood Detailed textual analyses reveal that alongside conventional commercial appeal Spielberg's movies function consistently as a self reflexive commentary on cinema Rather than straightforwardly consumed realism or fantasy they invite divergent readings and self conscious spectatorship which contradict assumptions about their ideological tendencies Exercising powerful emotional appeal their ambiguities are profitably advantageous in maximising audiences and generating media attention Bernard Herrmann's The Ghost and Mrs. Muir David Cooper, 2005-08-04 Regarded as one of the greatest film composers of all time Bernard Herrmann was responsible for some of the most memorable music in film His work with Alfred Hitchcock produced a slew of classics including Vertigo 1958 North by Northwest 1959 and Psycho 1960 Several years before collaborating with Hitchcock however Herrmann composed the brilliant score for The Ghost and Mrs Muir 1947 which remained a personal favorite of the composer's Herrmann's score reinforces the film's romantic theme and much of the music has an appropriately elegiac quality In mood orchestration and even to some extent thematic identity it seems to prefigure his music for Vertigo In this latest addition to the Scarecrow Film Score Guide series author David Cooper examines Herrmann's career in general as well as the specific elements that went into the creation of The Ghost and Mrs Muir's score Cooper traces the development of Herrmann's craft as a film composer especially through his radio work where he made contact with many of the great artists of the age most notably Orson Welles This association was to give him a passport to Hollywood and led to the scoring of his first film Citizen Kane Herrmann's subsequent film scores of the 1940s included The Devil and Daniel Webster The Magnificent Ambersons and Jane Eyre In this guide Cooper considers Herrmann's musical technique and offers a theorization of some of the ways in which music can be meaningful in film He also explores non musical contexts of the film including the screenplay's relationship to the popular novel from which it was adapted as well as the contribution of director Joseph L Mankiewicz the performances of Gene Tierney and Rex Harrison and the editing of Dorothy Spencer Cooper also provides a quantitative evidence based study of the score In doing so he discusses the extent to which Herrmann adopted screenwriter Philip Dunne's suggestions for music in **World Cinema** Bryan Burns, 1996 Hungarian cinema began in cafes and short films were projected at the Velence coffee house in Budapest in the late 1890s By 1912 a distinct film culture had formed in Hungary which unlike the imported American popular entertainment cinema throughout its history has shown a commitment to the idea of film as art This new book is a detailed historical critical and

appreciative account of the Hungarian cinema from its early days to the transforming 1990s and provides an extended analysis of some 50 directors and their key films It describes the ways in which the industry has developed largely with the assistance of the state especially since the Second World War and shows how the Hungarian cinema has achieved an international success out of all proportion to its size and despite the potential obstructions of language and culture The author concludes with a survey of recent filmmaking activities and a look towards the future in rapidly changing Eastern Europe This book will appeal to all those interested in Hungarian and Eastern European film and history

Comparative Cinema Paul Coates, 2021-05-10 This book comprises what may be called exercises in comparative cinema Its focus on endings near endings and late style is connected with the author's argument that comparative criticism itself may constitute an endgame of criticism arising at the moment at which societies or individuals relinquish primary adherence to one tradition or medium The comparisons embrace different works and artistic media and primarily concern works of literature and film though they also consider issues raised by the interrelationship of language and moving and still images as well as inter and intra textuality The works probed most fully are ones by Theo Angelopoulos Ingmar Bergman Harun Farocki Theodor Fontane Henry James Krzysztof Kieślowski Chang-dong Lee Roman Polański Thomas Pynchon and Paul Schrader while the key recurrent motifs are those of dusk the horizon the labyrinth and the ruin

Cinema and Evil Dara Waldron, 2014-08-11 Malevolence and its causes has been central to film since its inception the birth of film coinciding with a fascination with crime death murder horror etc Films which address the problem of evil however are less frequent and fewer in quantity especially films which respond to a body of thought philosophical or theological which has deliberated on the topic of evil over the centuries Cinema and Evil Moral Responsibility and the Dangerous Film addresses these films It explores the legacy of evil from Manicheism to Arendt assessing the alternative definitions offered by philosophers theologians and writers *per se* on its problematic status It then considers how the films of filmmakers such as Fritz Lang Orson Welles Pier Paolo Pasolini Michael Haneke Gus Van Sant and Lynne Ramsay have responded to the problem of evil in their films In case by case studies filmmakers response to evil events whether those such as the Holocaust or Columbine in which evil is used as a descriptor for human behaviour is explored The book refers to these as dangerous films tasking us with the need to consider evil as a problem which is also our responsibility It argues that these filmmakers have been at the forefront of ethical deliberation on evil

The Gothic Nick Groom, 2012-09-27 The Gothic is wildly diverse It can refer to ecclesiastical architecture supernatural fiction cult horror films and a distinctive style of rock music It has influenced political theorists and social reformers as well as Victorian home décor and contemporary fashion Nick Groom shows how the Gothic has come to encompass so many meanings by telling the story of the Gothic from the ancient tribe who sacked Rome to the alternative subculture of the present day This unique Very Short Introduction reveals that the Gothic has predominantly been a way of understanding and responding to the past Time after time the Gothic has been invoked in order to reveal what lies behind

conventional history It is a way of disclosing secrets whether in the constitutional politics of seventeenth century England or the racial politics of the United States While contexts change the Gothic perpetually regards the past with fascination both yearning and horrified It reminds us that neither societies nor individuals can escape the consequences of their actions The anatomy of the Gothic is richly complex and perversely contradictory and so the thirteen chapters here range deliberately widely This is the first time that the entire story of the Gothic has been written as a continuous history from the historians of late antiquity to the gardens of Georgian England from the mediaeval cult of the macabre to German Expressionist cinema from Elizabethan Revenge Tragedy to American consumer society from folk ballads to vampires from the past to the present ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable

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

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