



Gustaf Grundgens Der Schauspieler Und Die Macht

Gitta Honegger



Gustaf Grundgens Der Schauspieler Und Die Macht:

Gustaf Gründgens Peter Michalzik,1999 **Gustaf Gründgens** Thomas Blubacher,2013-02-01 Kein anderer war in der deutschen Theaterlandschaft über Epochen und Systeme hinweg so präsent wie der Schauspieler und Regisseur Gustaf Gründgens 1899-1963 Auch 50 Jahre nach seinem Tod polarisiert der Künstler nicht zuletzt wegen seiner kontrovers diskutierten Rolle im Dritten Reich Gründgens anhaltende Bedeutung zeigt sich auch in der großen Zahl der wissenschaftlichen Untersuchungen Romane und Theaterstücke die sich mit ihm und seinem Leben beschäftigen Was die Biografie des Gründgens Experten Thomas Blubacher aus diesen Werken heraushebt ist die Fülle an neuen biografischen Details die der Theaterwissenschaftler in akribischer Recherche und durch zahlreiche Gespräche mit Zeitzeugen herausgefunden hat Seine lebendige Darstellung des Mythos GG ist somit das Porträt eines erstaunlich unsicheren an sich selbst verzweifelnden zutiefst einsamen Menschen Blubacher zeigt was häufig in Vergessenheit gerät Gustaf Gründgens ist weit mehr als Mephisto seine bekannteste Rolle

Theatre Under the Nazis John London,2000 Were those who worked in the theatres of the Third Reich willing participants in the Nazi propaganda machine or artists independent of official ideology To what extent did composers such as Richard Strauss and Carl Orff follow Nazi dogma How did famous directors such as Gustaf Gründgens and Jürgen Fehling react to the new regime Why were Shakespeare and George Bernard Shaw among the most performed dramatists of the time And why did the Nazis sanction Jewish theatre This is the first book in English about theater in the entire Nazi period The book is based on contemporary press reports research in German archives and interviews with surviving playwrights actors and musicians

Politisierung des Theaters und Theatralisierung der Politik im Nationalsozialismus Silke Christiane Kleine,2025-01-27 Vorliegende Arbeit beschäftigt sich mit den Fragen nach der Politisierung der Bühne während des Dritten Reiches und der Nutzbarmachung theatraler Operativität für die politische nationalsozialistische Massenversammlung anhand der Analysen einer massenwirksamen Hamlet-Inszenierung Lothar Mithel Berlin 1936 und von Leni Riefenstahls filmischer Dokumentation des Reichsparteitags der Einheit und Stärke 1934 Triumph des Willens Während sich das Medium der Theaterbühne als nicht sonderlich fruchtbar für propagandistische Zwecke erwiesen hatte ereignete sich das eigentliche Theater des Dritten Reiches auf den Plätzen und in den Arenen des politischen Massenauftritts Es geschah also ein Transfer theatraler Mittel und Operativität hin zu öffentlichen Massenveranstaltungen des Regimes Theatrale dramaturgische Elemente der Theaterbühne erwiesen sich in Kombination mit massenpsychologischen Grundmechanismen als besonders tragfähig sodass man sagen kann dass es sich bei NS-tendenziösen Theaterinszenierungen um Präfigurationen des politischen Massenauftritts handelte Dies wird anhand öffentlicher Veranstaltungen im Nationalsozialismus erörtert diese werden im Hinblick auf theatrale Kategorien wie der Ausgestaltung Architektur des Raumes Auditivität Stimme und Rede die Rolle der Lautsprechertechnologie Licht Beleuchtung und Requisiten analysiert Neben diesen Aspekten der Theaterregie kamen hier pseudo-religiöse Aspekte der Kirchenregie zum Tragen Leni Riefenstahls

filmische Dokumentation Triumph des Willens zeigt eindr cklich die Kulmination der bis dato in vielen Auftritten erprobten massenpsychologischen Dramaturgie im Gro ereignis von N rnberg Zudem entgrenzt Riefenstahl das Ereignis durch die Reproduzierbarkeit des Mediums Film Einerseits stellt der Film den Initiationsprozess f r die jungen Nationalsozialisten auf dem Reichsparteitag in N rnberg dar andererseits war die Lekt re des Films gleichsam ein Initiationsprozess f r den Zuschauer das filmische Zeugnis Leni Riefenstahls konnte so die Pr senzteilnahme am Reichsparteitag der Einheit und St rke ersetzen

Artists Under Hitler Jonathan Petropoulos, 2014-11-28 What are we to make of those cultural figures many with significant international reputations who tried to find accommodation with the Nazi regime Jonathan Petropoulos asks in this exploration of some of the most acute moral questions of the Third Reich In his nuanced analysis of prominent German artists architects composers film directors painters and writers who rejected exile choosing instead to stay during Germany's darkest period Petropoulos shows how individuals variously dealt with the regime's public opposition to modern art His findings explode the myth that all modern artists were anti Nazi and all Nazis anti modernist Artists Under Hitler closely examines cases of artists who failed in their attempts to find accommodation with the Nazi regime Walter Gropius Paul Hindemith Gottfried Benn Ernst Barlach Emil Nolde as well as others whose desire for official acceptance was realized Richard Strauss Gustaf Gr ndgens Leni Riefenstahl Arno Breker Albert Speer Collectively these ten figures illuminate the complex cultural history of Nazi Germany while individually they provide haunting portraits of people facing excruciating choices and grave moral questions

Representing the "good German" in Literature and Culture After 1945 Pól Ó Dochartaigh, Christiane Schönfeld, 2013 Essays analyzing postwar literary cultural and historical representations of good Germans during the Second World War and the Nazi period In the aftermath of the Second World War both the allied occupying powers and the nascent German authorities sought Germans whose record during the war and the Nazi period could serve as a counterpoint to the notion of Germans as evil That search has never really stopped In the past few years we have witnessed a burgeoning of cultural representations of this other kind of Third Reich citizen the good German as opposed to the committed Nazi or genocidal maniac Such representations have highlighted individuals choices in favor of dissenting behavior moral truth or at the very least civil disobedience The good German's counterhegemonic practice cannot negate or contradict the barbaric reality of Hitler's Germany but reflects a value system based on humanity and an other ideal community This volume of new essays explores postwar and recent representations of good Germans during the Third Reich analyzing the logic of moral behavior cultural and moral relativism and social conformity found in them It thus draws together discussions of the function and reception of Good Germans in Germany and abroad Contributors Eoin Bourke Manuel Bragança Maeve Cooke Kevin De Ornellas Sabine Egger Joachim Fischer Coman Hamilton Jon Hughes Karina von Lindeiner Str sky Alexandra Ludewig P l O Dochartaigh Christiane Sch nfeld Matthias Uecker P l O Dochartaigh is Professor of German and Dean of the Faculty of Arts at the University of Ulster Northern Ireland Christiane Sch nfeld is Senior

Lecturer in German and Head of the Department of German Studies at Mary Immaculate College University of Limerick

Gustaf Gründgens - Ansichten eines Schauspielers Michael Matzigkeit, Winrich Meisries, 1999 *Culture in Nazi*

Germany Michael H. Kater, 2019-05-21 A fresh and insightful history of how the German arts and letters scene was transformed under the Nazis Culture was integral to the smooth running of the Third Reich In the years preceding WWII a wide variety of artistic forms were used to instill a Nazi ideology in the German people and to manipulate the public perception of Hitler's enemies During the war the arts were closely tied to the propaganda machine that promoted the cause of Germany's military campaigns Michael H Kater's engaging and deeply researched account of artistic culture within Nazi Germany considers how the German arts and letters scene was transformed when the Nazis came to power With a broad purview that ranges widely across music literature film theater the press and visual arts Kater details the struggle between creative autonomy and political control as he looks at what became of German artists and their work both during and subsequent to Nazi rule

Zwischen Opportunismus und Opposition: Kulturschaffende im Nationalsozialismus am Beispiel Erich Ebermayers Peter Henning, 2024-09-04 Erich Ebermayer war ein erfolgreicher Schriftsteller in der Weimarer Republik im Dritten Reich und schließlich in der Bundesrepublik In der NS Filmwelt konnte er mit seinen Drehbüchern große Erfolge feiern Seine Annäherungen an die Machthaber und die Versuche diese in sein Selbstbild als Widerständler zu integrieren stehen beispielhaft für das Verhalten vieler anderer Kulturschaffender Peter Henning untersucht die narrativen Strategien mittels derer Ebermayer sein Wirken rechtfertigte Im Zentrum der Quellenanalyse stehen dabei seine Tagebücher aus den Jahren 1933 bis 1939 Weiter das historische Fallbeispiel hinaus betrachtet die Arbeit die Bedingungen und Begrenzungen kulturellen Schaffens im Nationalsozialismus

The Wooster Group and Its Traditions Johan Callens, 2004 This is the first collection of critical essays to appear about the Wooster Group Since the 1970s this groundbreaking New York based performance company has led the way in crystallizing the conditions of contemporary stage practice at the intersection of several cultural and artistic traditions As demonstrated by the assembled critics each of them an authority in the field these traditions extend into the past as well as into the future through the Wooster Group's impact on the latest generation of performance artists The company's consequent institutionalization is posited and challenged in the essays constituting Part I of the collection Part II tackles the work in progress mapping its idiomatic stage vocabulary and providing case studies ranging from Frank Dell's *The Temptation of St Antony* to *To You The Birdie* Part III presents productions by kindred artists such as Elevator Repair Service the Builders Association Cannon Company and Richard Maxwell Lavishly illustrated with photographs this collection should prove invaluable to anyone with an interest in the current theatrical scene and its place in the wider institutional artistic and historical contexts

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

Juden und Nichtjuden nach der Shoah Stefanie Fischer, Nathanael Riemer, Stefanie Schüler-Springorum, 2019-05-06

The series European Jewish Studies reflects the international network and competence of the Moses Mendelssohn Center for European Jewish studies MMZ Thanks to the highly interdisciplinary character of the series which is edited in collaboration with the Selma Stern Center for Jewish Studies Berlin Brandenburg particular emphasis is placed on the way in which history the humanities and cultural sciences approach the subject as well as on fundamental intellectual political and religious questions that inspire Jewish life and thinking today and have influenced it in the past The CONTRIBUTIONS publish excellent monographs and anthologies on the entire spectrum of themes from Jewish studies The series is peer reviewed

Thomas Bernhard Gitta Honegger, 2001-01-01 Thomas Bernhard 1931 1989 a literary figure of international acclaim and arguably Austria's greatest post World War II writer became the first of his generation to expose unrelentingly his country's pathological denial of complicity in the Holocaust Bernhard's writings and indeed his own biography reflect Austria's fraught efforts to define itself as a nation following the collapse of the Habsburg monarchy and the trauma of World War II Repeatedly he scandalized the nation with novels plays and public statements that exposed the convoluted ways Austrians were attempting to come to terms with their Nazi past or defiantly avoiding doing so This book the first comprehensive biography of Thomas Bernhard in English examines his life and work and their intricate relationship to Austria's geographical political and cultural transformations in the twentieth century While Bernhard was the scourge of his native culture Honegger explains he was also a product of that same culture Appreciation of his controversial impact on his society is possible only through an understanding of the contradictions the shame and the achievements that mark Austrians self perception in the postwar years Honegger shows that for Bernhard the theater was not only a profession but also a paradigm for his life and that performance was the primary force animating his writing and self construction Even after his death Bernhard's carefully constructed biography continues to fascinate shock and expose the Austrian culture at large

Geschichte des deutschen Films Wolfgang Jacobsen, Anton Kaes, Hans Helmut Prinzler, 2016-10-28 Internationales

Standardwerk der Filmgeschichtsschreibung Von ausgewählten Filmen und ihren Regisseuren bis zum Autorenfilm berichtet der Band über alle wichtigen filmgeschichtlichen Epochen Vorgestellt werden auch die charakteristischen Genres Ideen Motive die politische Dimension des Films und die Rolle des Publikums Eine Chronik erschließt die Daten zum deutschen Film eine Bibliografie nennt weiterführende Literatur Mit zahlreichen Abbildungen von über einhundert Jahren deutscher Filmgeschichte

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

Das Theater der fünfziger Jahre Sven Hanuschek, Günter Häntzschel, Ulrike Leuschner, 2024-08-29 In keinem Bereich ist der Anschluss der deutschsprachigen an die internationale Literatur so augenfällig wie in der Dramatik und auf den Bühnen Deshalb vereint dieser Doppelband nicht nur die Produktion und Wirkung neuer Stücke sondern auch die Theaterpraxis Enthalten sind u.a. Aufsätze zum Geschichtsdrama und zum satirischen Theater in der DDR zu Volksstück und Zimmertheater zur Theatermission von Gustaf Gründgens zur Wechselbeziehung zwischen Theater und Fernsehen zur Rolle der Zeitschrift Sinn und Form für die Theaterkritik in der DDR oder zur Gender und Kriegsthematik in ausgewählten Stücken Bertolt Brechts Neben dem literarischen Kanon vertreten u.a. durch Brecht Hacks Hildesheimer Hochwilder Weisenborn oder Werfel findet der Tradition des Jahrbuchs folgend auch weniger Bekanntes seinen Platz so die szenischen Dramen der Nelly Sachs das Judas Drama Der Mann der Gott gehen hat von Ingeborg Drewitz oder Erwin Strittmatters dorfliche Komödie Katzgraben

Hamburgische Biografie-Personenlexikon Franklin Kopitzsch, Dirk Brietzke, 2001

Klaus Mann. Ein Schriftsteller in den Fluten der Zeit Thomas O. H. Kaiser, 2024-09-11 Der Schriftsteller Klaus Mann letzter Sohn Thomas Manns war einer der schärfsten literarischen Kritiker des Nationalsozialismus Das Buch zeichnet die Entwicklung nach die Klaus Mann in seinem Leben vollzogen hat und beschreibt die unterschiedlichen Facetten seines Werkes Dabei finden auch die Zeitumstände in denen Klaus Mann gelebt hat besondere Berücksichtigung Das Buch richtet sich an alle die sich für die Literatur der Weimarer Republik die Zeit des Nationalsozialismus und des Exils sowie für die Familie Mann interessieren Ein Who is Who bei Klaus Mann gestattet es einzelne Personen einordnen zu können die in Klaus Manns Leben und seiner Zeit eine Rolle gespielt haben

Mit anderen Augen Heike Klapdor, 2021-07-01 Der Themenkomplex Exil und Film ist in den letzten Jahrzehnten intensiv erforscht worden vor allem mit Blick auf die Jahre zwischen 1933 und 1945 Allerdings ist der Exilfilm kein rein historisches Phänomen sondern reicht weit in die Gegenwart hinein Die deutsche Filmgeschichte beschreibt bisher mit dem Begriff Filmexil die Auswirkungen nationalsozialistischer Filmpolitik auf die Biografien der Filmschaffenden die nach der Machtübergabe aus Deutschland vertrieben wurden sich in europäischen und transatlantischen Filmproduktionen mehr oder weniger etablierten und nach dem Ende des Zweiten Weltkriegs zur Remigration entschieden Heike Klapdor setzt an diesem filmhistorischen Punkt an doch geht sie darüber

hinaus Sie trägt mit ihren filmanalytischen Studien zu einer Theorie des Exilfilms bei dessen Relevanz und Entwicklungslinien bis weit in die heutige Zeit hineinreichen Der Bogen der so gespannt wird von La crise est finie 1934 über den deutschen und italienischen Nachkriegsfilm bis hin zu Wim Wenders Lars von Trier und Christian Petzold zeigt wie stark Filme die Generalerzählung Exil variieren Die globale und universelle Erfahrung Exil erweist sich dabei als eine der zentralen Erzählungen des 20. Jahrhunderts Exil ist eine Krisenerfahrung Die Filme tragen die Signatur der Krise Sie führen Krisensymptome Krisenreflexionen und Krisenlungen vor Augen Sie entspringen nicht der Exilgeschichte im engeren Sinn sondern der dynamischen Erfahrung Exil

Regie im Theater. Regietheorien Jens Roselt, 2015-01-09 Ein Hand und Lesebuch mit kommentierten Originaltexten bedeutender Regisseure Der Band versammelt Grundlagentexte die nachvollziehbar machen wie sich Regie in den vergangenen gut 250 Jahren von einer handwerklichen Tätigkeit zu einer künstlerischen Praxis entwickelt hat Die ausgewählten Texte stammen von namhaften Theatermachern die selbst als Regisseure gearbeitet haben und ihr Praxiswissen reflektieren Sie forschen nach den Regeln und Gesetzmäßigkeiten ihrer eigenen Praxis Mit Texten von Adolphe Appia Edward Gordon Craig Konstantin Stanislawski Wsewolod Meyerhold LeopoldmJener Max Reinhardt Gustav Grndgens Bertolt Brecht Richard Schechner Anne Bogart Katie Mitchell und Theaterwissenschaftler Dramatiker und Übersetzer

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