



BETWEEN TWO WORLDS

The Jewish Presence in German and
Austrian Film, 1910–1933

S. S. PRAWER

Between Two Worlds The Jewish Presence In German And Austrian Film 1910 1933

Kendra Preston Leonard



Between Two Worlds The Jewish Presence In German And Austrian Film 1910 1933:

Between Two Worlds Siegbert Salomon Prawer, S. S. Prawer, 2007 Jews have been well represented in the cinema industry from the beginning of the film era behind the screen as producers distributors directors script writers composers set designers and on the screen as Jewish actors and as named Jewish characters in the film's plot Some of these characters are fictional others ranging from Rabbi Loew of Prague to Ferdinand Lassalle and Alfred Dreyfus have a historic original This book examines how a variety of German and Austrian films treat aspects of Jewish life at home and in the synagogue and Jewish interaction with fellow Jews in different cultural environments conflicts and accommodations between Jews and non Jews at various times ranging from the medieval to the contemporary The author one of the best known scholars in film history theory and criticism offers the reader a rich panorama of the many Jews involved in all spheres of the cinema and who as the author reminds us repeatedly together with their non Jewish contemporaries created a great industry and new forms of art *Between Two Worlds*, 2005 The German-Jewish Experience Revisited Steven E. Aschheim, Vivian

Liska, 2015-09-14 In the past decades the German Jewish phenomenon Derrida has increasingly attracted the attention of scholars from various fields Jewish studies intellectual history philosophy literary and cultural studies critical theory In all its complex dimensions the post enlightenment German Jewish experience is overwhelmingly regarded as the most quintessential and charged meeting of Jews with the project of modernity Perhaps for this reason from the eighteenth century through to our own time it has been the object of intense reflection of clashing interpretations and appropriations In both micro and macro case studies this volume engages the multiple perspectives as advocated by manifold interested actors and analyzes their uses biases and ideological functions over time in different cultural disciplinary and national contexts This volume includes both historical treatments of differing German Jewish understandings of their experience their relations to their Judaism general culture and to other Jews and contemporary reflections and competing interpretations as to how to understand the overall experience of German Jewry **Weimar Film and Modern Jewish Identity** O.

Ashkenazi, 2012-03-14 In reading popular films of the Weimar Republic as candid commentaries on Jewish acculturation Ofer Ashkenazi provides an alternative context for a re evaluation of the infamous German Jewish symbiosis before the rise of Nazism as well as a new framework for the understanding of the German national film in the years leading to Hitler's regime

Between Two Worlds S. S. Prawer, 2007-09-01 Jews have been well represented in the cinema industry from the beginning of the film era behind the screen as producers distributors directors script writers composers set designers and on the screen as Jewish actors and as named Jewish characters in the film's plot Some of these characters are fictional others ranging from Rabbi Loew of Prague to Ferdinand Lassalle and Alfred Dreyfus have a historic original This book examines how a variety of German and Austrian films treat aspects of Jewish life at home and in the synagogue and Jewish interaction with fellow Jews in different cultural environments conflicts and accommodations between Jews and non Jews at various

times ranging from the medieval to the contemporary The author one of the best known scholars in film history theory and criticism offers the reader a rich panorama of the many Jews involved in all spheres of the cinema and who as the author reminds us repeatedly together with their non Jewish contemporaries created a great industry and new forms of art

Armenian and Jewish Experience between Expulsion and Destruction Sarah M. Ross, Regina Randhofer, 2021-11-22
Jews and Armenians are often perceived as peoples with similar tragic historical experiences Not only were both groups forced into statelessness and a life outside their homelands for centuries in the 20th century in the shadow of war they were threatened with collective annihilation Thus far academic approaches to these two classical diasporas have been quite different Moreover Armenian and Jewish questions posed during the 19th and 20th centuries have usually been treated separately The conference We Will Live After Babylon that took place in Hanover in February 2019 addressed this gap in research and was one of the first initiatives to deal directly with Jewish and Armenian historical experiences between expulsion exile and annihilation in a comparative framework The contributions in this volume take on multidisciplinary approaches relating to the conference s central themes diaspora minority issues and genocide *Continuity and Crisis in German Cinema, 1928-1936* Barbara Hales, Mihaela Petrescu, Valerie Weinstein, 2016 New essays examining the differences and commonalities between late Weimar era and early Nazi era German cinema against a backdrop of the crises of that time

Music for Silent Film Kendra Preston Leonard, 2016-01-01 Between 1895 and 1929 more than 15 000 motion pictures were made in the United States We call these works silent films but they were accompanied by an enormous body of music including works adapted or arranged from pre existing works as well as newly composed pieces for theater orchestras organists or pianists While many films and pieces are lost a considerable amount of material remains extant and available for use in research and performance Music for Silent Film A Guide to North American Resources is a unique resource on North American archives and English language materials available in for those interested in this repertoire Part I contains information about archives of primary source materials including full and compiled scores sheet music published anthologies of music interviews with cinema musicians periodicals and instruction books Part II surveys the English language scholarship on silent film music in articles book chapters essay collections and monographs through 2015 The book is fully indexed for ease of access to these important sources on film music

Dismantling the Dream Factory Hester Baer, 2012-02 The history of postwar German cinema has most often been told as a story of failure a failure paradoxically epitomized by the remarkable popularity of film throughout the late 1940s and 1950s Through the analysis of 10 representative films Hester Baer reassesses this period looking in particular at how the attempt to dismantle the dream factory of Nazi entertainment cinema resulted in a new cinematic language which developed as a result of the changing audience demographic In an era when female viewers comprised 70 per cent of cinema audiences a women s cinema emerged which sought to appeal to female spectators through its genres star choices stories and formal conventions In addition to analyzing the formal language

and narrative content of these films Baer uses a wide array of other sources to reconstruct the original context of their reception including promotional and publicity materials film programs censorship documents reviews and spreads in fan magazines This book presents a new take on an essential period which saw the rebirth of German cinema after its thorough delegitimization under the Nazi regime "Taken by the Devil" Margaret Anne Notley,2020 Censorship had an extraordinary impact on Alban Berg's opera *Lulu* composed by the Austrian during the politically tumultuous years spanning 1929 to 1935 Based on two plays by Frank Wedekind that were repeatedly banned from publishing and performing up until the end of World War I the libretto was in turn censored by Berg himself when he submitted it to authorities in Nazi Germany in 1934 When Berg died before the opera was debuted the next season the third act was censored by his widow Helene and his former teacher Arnold Schoenberg In *Taken By the Devil* author Margaret Notley uncovers the unusual and uniquely generative role of censorship throughout the lifecycle of Berg's great opera Placing the opera and its source material in a wider cultural context Notley provides close readings of the opera's libretto and score to reveal the precise techniques employed by the composer in negotiating the censors She goes on to explore the ways Berg chose to augment rather than flatten the discrepancies between various performances of the earlier plays and the opera itself adding further dimensions of interpretation to the work Elegantly readable *Taken by the Devil* is the most meticulously researched and nuanced study of *Lulu* to date and illuminates the process of politically driven censorship of theater music and the arts during the tumultuous early twentieth century Destination London Tim Bergfelder,Christian Cargnelli,2008 The legacy of emigrants in the British film industry from the silent film era until after the Second World War has been largely neglected in the scholarly literature *Destination London* is the first book to redress this imbalance Focusing on areas such as exile genre technological transfer professional training and education cross cultural exchange and representation it begins by mapping the reasons for this neglect before examining the contributions made to British cinema by emigrant directors actors screenwriters cinematographers set designers and composers It goes on to assess the cultural and economic contexts of transnational industry collaborations in the 1920s artistic cosmopolitanism in the 1930s and anti Nazi propaganda in the 1940s *The Many Faces of Weimar Cinema* Christian Rogowski,2010 Traditionally Weimar cinema has been equated with the work of a handful of auteurist filmmakers and a limited number of canonical films Often a single limited phenomenon expressionist film has been taken as synonymous with the cinema of the entire period But in recent decades such reductive assessments have been challenged by developments in film theory and archival research that highlight the tremendous richness and diversity of Weimar cinema This widening of focus has brought attention to issues such as film as commodity questions of technology and genre transnational collaborations and national identity effects of changes in socioeconomics and gender roles on film spectatorship and connections between film and other arts and media Such shifts have been accompanied by archival research that has made a cornucopia of new information available now augmented by the increased availability of films from

the period on DVD This wealth of new source material calls for a re evaluation of Weimar cinema that considers the legacies of lesser known directors and producers popular genres experiments of the artistic avant garde and nonfiction films all of which are aspects attended to by the essays in this volume Contributors Ofer Ashkenazi Jaimey Fisher Veronika Fuechtner Joseph Garncarz Barbara Hales Anjeana Hans Richard W McCormick Nancy P Nenno Elizabeth Otto Mihaela Petrescu Theodore F Rippey Christian Rogowski Jill Smith Philipp Stiasny Chris Wahl Cynthia Walk Valerie Weinstein Joel Westerdale Christian Rogowski is Professor of German at Amherst College

Framing the Fifties John Davidson, Sabine Hake, 2009 This anthology offers an account of German cinema in the fifties focusing on popular genres famous stars and dominant practices taking into account the complicated relationships between East and West Germany and by paying attention to the economic and political conditions of film production and reception during this period

Orientalism, Gender, and the Jews Ulrike Brunotte, Anna-Dorothea Ludewig, Axel Stähler, 2014-12-16 Originating in the collaboration of the international Research Network Gender in Antisemitism Orientalism and Occidentalism RENG00 this collection of essays proposes to intervene in current debates about historical constructions of Jewish identity in relation to colonialism and Orientalism The network s collaborative research addresses imaginative and aesthetic rather than sociological questions with particular focus on the function of gender and sexuality in literary scholarly and artistic transformations of Orientalist images RENG00 s first publication explores the ways in which stereotypes of the external and internal Other intertwine With its interrogation of the roles assumed in this interplay by gender processes of sexualization and aesthetic formations the volume suggests new directions to the interdisciplinary study of gender antisemitism and Orientalism

Jew Suss Susan Tegel, 2011-06-09 Joseph Suss Oppenheimer 1698 1738 better known as Jew Suss was a court Jew who advised the Duke of Württemberg Clever and handsome even ostentatious he fitted easily into court life despite his humble origins However his unpopular economic policies made him enemies and when the Duke died suddenly Suss was arrested convicted of destestable abuses and executed in Stuttgart in an iron cage His spectacular rise and fall inspired a media outpouring in the eighteenth century and he has been much written about subsequently In the twentieth century two films were made about him one British in 1934 the other German in 1940 Goebbels took an active interest in the latter After the war its director Veit Harlan was tried for Crimes against Humanity for having made the film Despite his acquittal the film s association with the Holocaust remains controversial to this day For almost three centuries the life of Jew Suss has been adapted distorted and transformed This book tells the story of these transformations

A Foreign Affair Gerd Gemünden, 2008-04-01 With six Academy Awards four entries on the American Film Institute s list of 100 greatest American movies and more titles on the National Historic Register of classic films deemed worthy of preservation than any other director Billy Wilder counts as one of the most accomplished filmmakers ever to work in Hollywood Yet how American is Billy Wilder the Jewish migr from Central Europe This book underscores this complex issue unpacking underlying contradictions where previous commentators routinely

smoothed them out Wilder emerges as an artist with roots in sensationalist journalism and the world of entertainment as well as with an awareness of literary culture and the avant garde features that lead to productive and often highly original confrontations between high and low *Homemade Men in Postwar Austrian Cinema* Maria Fritsche, 2013-05-01 Despite the massive influx of Hollywood movies and films from other European countries after World War II Austrian film continued to be hugely popular with Austrian and German audiences By examining the decisive role that popular cinema played in the turbulent post war era this book provides unique insights into the reconstruction of a disrupted society Through detailed analysis of the stylistic patterns narratives and major themes of four popular genres of the time costume film Heimatfilm tourist film and comedy the book explains how popular cinema helped to shape national identity smoothed conflicted gender relations and relieved the Austrians from the burden of the Nazi past through celebrating the harmonious charming musical Austrian man *The Afterlives of Weimar Berlin* Jill Suzanne Smith, 2024 Explores the recent proliferation of literary and filmic representations of Weimar Berlin in German culture probing the connections between historical and contemporary texts their contexts and their creators often German Jews and women More than a century after its founding there can be little doubt that Weimar is back The recent proliferation of references to and portrayals of the Weimar Republic Germany's first democracy born out of the aftermath of the First World War and characterized by economic and political crisis is not surprising given our crisis filled present That said the Weimar era has been a consistent focus of scholarly work in both the German speaking and the Anglo American academic worlds since the 1970s and yet depictions of this period in German literature and visual culture were few and far between until the beginning of the 21st century This book traces this renewed fascination with Weimar specifically its capital Berlin in contemporary German language culture providing both wide angle and close up views While discussions of the time period in mainstream media and historiography tend to focus on Weimar as a warning against the dangers of economic and political instability the novels and visual works produced by contemporary German writers and filmmakers in the last 15 years revive and reshape the cultural legacy of Weimar Berlin *The Afterlives of Weimar Berlin* explores the creative interplay between contemporary and historical texts their contexts and their creators tracing a cultural legacy that has the work of German Jews and women as its foundation **Anti-Heimat Cinema** Ofer Ashkenazi, 2020-09-08 Anti Heimat Cinema The Jewish Invention of the German Landscape studies an overlooked yet fundamental element of German popular culture in the twentieth century In tracing Jewish filmmakers' contemplations of Heimat a provincial German landscape associated with belonging and authenticity it analyzes their distinctive contribution to the German identity discourse between 1918 and 1968 In its emphasis on rootedness and homogeneity Heimat seemed to challenge the validity and significance of Jewish emancipation Several acculturation seeking Jewish artists and intellectuals however endeavored to conceive a notion of Heimat that would rather substantiate their belonging This book considers Jewish filmmakers' contribution to this endeavor It shows how they devised the landscapes of the German Homeland as Jews

namely as acculturated outsiders within Through appropriation of generic Heimat imagery the films discussed in the book integrate criticism of national chauvinism into German mainstream culture from World War One to the Cold War Consequently these Jewish filmmakers anticipated the anti Heimat film of the ensuing decades and functioned as an uncredited inspiration for the critical New German Cinema

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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web the decomposition is done with respect to either a particular wavelet see wfilters for more information or particular wavelet decomposition filters example ca ch cv cd dwt2 x wname computes the single level 2 d discrete wavelet transform dwt of the input data x using the wname wavelet

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web learn more about wavelet signal processing matlab wavelet toolbox hi i want to decompose a signal with wavelet in 5 subbands delta 0 4 hz theta 4 8 hz alpha 8 15 hz beta 15 30 hz and gamma 30 60 hz use db4 i

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web perform a single level wavelet decomposition of a signal construct approximations and details from the coefficients display the approximation and detail regenerate a signal by inverse wavelet transform perform a multilevel wavelet decomposition of a signal extract approximation and detail coefficients reconstruct the level 3 approximation

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web for example decompose the 10th channel of the multichannel espiga3 eeg data set using these commands load espiga3 signalmultiresolutionanalyzer espiga3 10 to decompose different 1 d signals simultaneously run multiple instances of signal multiresolution analyzer

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web while fourier analysis consists of decomposing a signal into sine waves of specific frequencies wavelet analysis is based on decomposing signals into shifted and scaled versions of a wavelet a wavelet unlike a sine wave is

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web the wavelet signal analyzer app enables visualization analysis and compression of 1 d signals using decimated and nondecimated discrete wavelet and wavelet packet transforms the app plots the decomposition of the signal and its

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web for example it is possible to construct the scalogram based on the continuous wavelet transform cwt however a potential drawback of using the cwt is that it is computationally expensive the discrete wavelet transform dwt permits a time frequency decomposition of the input signal but the degree of frequency resolution in

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web nov 30 2022 wavelet sym4 capprox cdetailed pywt dwt signal wavelet usewavelet mode symmetric set a level for the direct wavelet decomposition uselevel 4 i usually select 4 levels to start with i e n 4 sample decomposition but that may change depending on the dataset of your choice coeffs pywt wavedec signal

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