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Urbane Legenden London Jochen Poetter, 1997

Der Krieg und die Frau Andre Kagelmann, 2009

Krieg und Literatur , 1997

"Wegen dieses Krieges--" Ernst Karpf, Doron Kiesel, 1993

Der Deutsche Film , 1941

Film-Dienst , 2008

100 Jahre Film Rolf Thissen, 1995

Geschichte des Films: 1928-1933 Jerzy Toeplitz, 1973

Klassiker des tschechischen und slowakischen Films Christer Petersen, Anke Steinborn, Nicole Kandiolier, 2022-09-12

KLASSIKER des tschechischen und slowakischen Films In die Geschichte des europäischen Films schrieb sich der tschechoslowakische Film zweifellos mit der Nová Vlna ein, mit jener Neuen Welle der 1960er Jahre, die bis heute eng mit Namen wie Miloš Forman, Jiří Menzel oder Věra Chytilová verbunden ist. Über diesen Kanon hinaus werden im Band die wichtigsten tschechischen und slowakischen Filme seit 1930 vorgestellt: 25 Filme, die in ihrer Ästhetik und ihrem Sujet einen Eindruck davon geben, wie vielfältig sich eine tschechische, slowakische und tschechoslowakische Nation in ihren Filmproduktionen bis heute immer wieder neu beschreibt. Besprochene Filme: Ekstaza / Extase (ČS /A 1932, Gustav Machatý) | Hej-ruP! / Heave Ho! (ČS 1934, Martin Frič) | U Pokladny stál... / er stand an der kasse (ČS 1937, Karel Lamáč) | Daleká Cesta / Die lange Reise (ČSSR 1948, Alfréd Radok) | Vynález zkázy / Die Erfindung des Verderbens (ČSSR 1958, Karel Zeman)- Až Přijde kocour / Wenn der Kater kommt (ČSSR 1963, Vojtěch Jasný) | Postava k Podpírání / Josef Kilian (ČSSR 1963, Pavel Juráček, Jan Schmidt) | Limonaden-Joe / Limonádový Joe aneb Koňská opera (ČSSR 1964, Oldřich Lipský) O slavnosti a Hostech / Vom Fest und seinen Gästen (ČSSR 1966, Jan Nemec) | Ostře sledované vlaky / Liebe nach Fahrplan (ČSSR 1966, Jiří Menzel) | Marketa Lazarova (1967, Vláčil) | Sedmikrásky / Tausendschönchen (ČSSR 1967, Věra Chytilová) | Hoří, má panenko / Der Feuerwehrball (ČSSR 1967, Miloš Forman) Spalovac mrtvol / Der Leichenverbrenner (ČSSR 1968, Juraj Herz) Ucho / Das Ohr (ČSSR 1969, Karel Kachyňa) Valerie a týden divů / Valerie - eine Woche voller Wunder (ČSSR 1970, Jaromil Jireš) Obrazy starého světa (Bilder einer alten Welt, 1972, Hanák) Tři oříšky pro Popelku / Drei Haselnüsse für

Aschenbrödel (ČSSR/DDR 1973, Václav Vorlíček) Něco z Alenky / Alice (ČSSR 1988, Jan Švankmajer) Návrat Idiota / Die Rückkehr des Idioten (ČR 1995, Saša Gedeon) Zahrada / Der Garten (SLO 1995, Martin Šulík) Kolya / Kolja (ČR 1996, Jan Svěrák) Stestí / Die Jahreszeit des Glücks (2005) Bohdan Sláma,. Die Karamazows / Karamazovi (Zelenka, 2008) Až do města AŠ / Made in Ash (ČR/SLO 2012, Iveta Grófová)

Wahrheitsmaschinen Claudia Glunz, Thomas F. Schneider, 2010 English summary: Since antiquity, technical innovations have had a direct influence on the portrayal of war in the media and the arts. But has the actual structure and substance of war reporting changed in the course of technological progress from antiquity to the present day? Have pamphlets, war paintings, photography, radio reports and radio plays, newsreels, war films, tv news coverage or internet videos yielded more information content? Have they been able to make the incomprehensible reality of the horrors of war more comprehensible, or have means of manipulation and discourse through war images remained the same? Are the media truth machines in both senses? These are the central questions discussed in this anthology. German text. German description: Technische Innovationen haben zweifellos seit der Antike unmittelbaren Einfluss auf die Darstellung des Krieges in den Medien und Künsten ausgeübt. Doch haben sich tatsächlich die Strukturen und Inhalte der Kriegsberichterstattung in den Produkten verändert, die mit diesen Innovationen erstellt wurden? Haben von der Antike bis zur Gegenwart des 21. Jahrhunderts Flugschriften, Schlachtengemälde, Fotografien, Radioberichte und Hörspiele, Wochenschauen und Kriegsfilme, Fernsehnachrichten oder Internetvideos zu einem Mehr an Informationsgehalt geführt? Haben sie die unfassbare Realität des Grauens der Schlachten nachvollziehbar gestaltet, oder sind die Manipulationswege und die den Bildern eingeschriebenen Diskurse unverändert geblieben? Sind die Medien Wahrheitsmaschinen im doppelten Sinne? Dies waren die zentralen Fragestellungen der Tagung Wahrheitsmaschinen. Der Einfluss technischer Innovationen auf die Darstellung und das Bild des Krieges in den Medien und Künsten, die vom 3. bis 6. September 2009 an der Universität Osnabrück stattfand und deren Beiträge im vorliegenden Band versammelt sind.

Hollywood und das Projekt Amerika Elisabeth Bronfen, 2018-01-15 Träume und Katastrophen haben das amerikanische Projekt von Anfang an begleitet. Das Kino ist der Ort, wo sie aufgegriffen, verhandelt und neu konzipiert wurden. Die Essays dieses Bandes widmen sich den kulturellen Imaginationen Amerikas als einer Geschichte der Heimsuchungen. Elisabeth Bronfen stellt dazu Crossmapping als ein Verfahren vor, welches Verbindungslinien zwischen Literatur, Film und anderen Medien aufzeigt, etwa das kulturelle Nachleben von Shakespeare und Wagner in Hollywood. Auch analysiert sie die ästhetische Verschränkung von Weiblichkeit und Tod, mit besonderem Fokus auf der Figur der Femme Fatale, und stellt die Praktiken und Strukturen der kinematischen Re-Imagination von Geschichte vor.

Räume des Schreckens Felix Schnell, 2012-10-18 Wie verhalten sich Menschen, wenn der Staat sein Gewaltmonopol nicht durchsetzen kann, wenn gewohnte Ordnungen zusammenbrechen und die Möglichkeit, sich etwas mit Gewalt zu

nehmen, eine Option, wenn nicht für jedermann, so doch für viele wird? Wenn also Gewalträume entstehen, in denen nur das Recht des Stärkeren gilt? Felix Schnell untersucht diese Kultur der Gewalt am Beispiel der Ukraine zwischen 1905, dem Jahr der ersten Russischen Revolution, und 1933, als die sowjetische Herrschaft gefestigt und die Kollektivierung der Landwirtschaft abgeschlossen war. Seine Analyse des Gewalthandelns der militanten Banden und ihrer Anführer offenbart, dass für dessen Entstehung weniger politische Ideologien als vielmehr Möglichkeiten und Anforderungen im Ausnahmezustand ausschlaggebend sind. Gewalt, so Schnell, ist viel mehr als ein Instrument, mit dem man tötet, verletzt oder sich fremdes Gut aneignet. Sie folgt eigenen Logiken, ist ein Mittel der Machtdemonstration und Kommunikation innerhalb der militanten Gruppe; sie stiftet Gemeinschaft und Identität und gibt Orientierung im Ungewissen.

Nationale Helden und jüdische Opfer Peter Hallama, 2015-05-04 Wurde der Holocaust in der Tschechoslowakei tatsächlich mit einem offiziellen »Tabu« belegt und die jüngste Geschichte von den kommunistischen Machthabern »konfisziert«? Viele Beobachter erklären so die nur zögerlich einsetzende und mangelnde selbstkritische Auseinandersetzung mit der Verfolgung und Ermordung der Juden in der tschechischen Gesellschaft: Die Geschichtspolitik des kommunistischen Staates trüge demnach zusammen mit dem Schweigen der jüdischen Opfer Schuld an diesem »Tabu«. Die vorliegende Studie stellt beide Vorstellungen in Frage und geht stattdessen von den jüdischen Repräsentationen des Holocaust aus. Sie untersucht so die sich wandelnden Möglichkeiten, Formen und Grenzen einer Erinnerung an die Shoah in einem kommunistischen Staat von 1945 bis in die 1990er Jahre. Die Analyse der mannigfaltigen jüdischen Erinnerungen an den Zweiten Weltkrieg widerlegt die oft vertretene Formel vom »Tabu des Holocaust in der Tschechoslowakei« und trägt damit zu einem differenzierteren Blick auf die tschechoslowakische Erinnerungskultur bei. Dieser wirft notwendigerweise Fragen an die Mehrheitsgesellschaft in der Tschechoslowakei auf: Sind nicht – mehr als die staatliche Politik oder die kommunistische Ideologie – gesellschaftliche Einstellungen und Wahrnehmungen der Grund für die Marginalisierung des Holocaust und seine Ausklammerung aus der tschechischen Nationalgeschichte? Welche Konsequenzen haben der tschechische Nationalismus, antisemitische Stereotype und das anachronistische Festhalten an einem heroischen Geschichtsverständnis für die Erinnerung an die jüdischen Opfer des Zweiten Weltkrieges?

Die Schweden in Mitteleuropa, vol. 47, 2023

Film schreiben Jürgen Kasten, 1990

Das große Personenlexikon des Films Kay Weniger, 2001

Von der Aufklärung zur Klassik - von Gottsched bis Jean Paul Michael Stolle, 2025-01-29 Begebenheiten, Charaktere, Gedanken und Kunstwerke des 18. Jahrhunderts üben auch heute noch einen großen Reiz aus. Es ist die Lebensspanne von Lessing und Goethe, von Haydn und Mozart. Diese waren umgeben von zahlreichen außerordentlichen Persönlichkeiten. Das gesamte Kulturgeschehen des achtzehnten Jahrhunderts berechtigt, diese Phase der Literatur,

Philosophie, Musik und Bildenden Kunst im deutschen Kulturraum als klassisch zu bezeichnen. 200 Persönlichkeiten aus Kunst, Kultur und Politik dieser interessanten Periode der Geschichte und Kulturgeschichte werden hier mit Kurzbiografien und Literaturangaben vorgestellt – von Gottsched bis Jean Paul, von der Aufklärung zur Klassik. Bewusst erfolgt die Konzentration auf deutsche, österreichische und deutsch-schweizerische Persönlichkeiten.

Film und Fernsehen ,1982

Shakespeares Selbstdekonstruktion Oliver Lubrich,2001

Filmkritik ,1957

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