

New Austrian Film

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austria the multicultural crossroad of the european continent has been the genesis of many artistic concepts just as late 19th and early 20th century austria gave influential modernism to the world in the fields of medicine urban planning architecture design literature music and theater so its film industry created a significant national cinema that seeded talents and concepts internationally nevertheless the value of austrian cinema to international film has been long obscured austria s important bond with american film is also underappreciated because of the lack of accessible english language scholarship on the early careers of austro hollywood artists and on influential developments in austrian film history this first comprehensive english survey of austrian film introduces more than a century of cinema following the development of the industry chronologically through the nation s various transformations since 1895 important industry movements genres and films are highlighted with sociopolitical cultural and aesthetic details an analysis of the economic trends that have influenced austrian film is also provided the survey considers the directors actors producers writers cinematographers editors composers and other film artists who have been essential to the development and influence of austrian cinema the closing chapter anticipates new faces of the austrian film industry in the 21st century

out of a film culture originally starved of funds have emerged rich and eclectic works by film makers that are now achieving the international recognition that they deserve barbara albert michael haneke ulrich seidl and stefan ruzowitzky to give four examples this comprehensive critical anthology by leading scholars of austrian film is intended to introduce and make accessible this much under represented phenomenon although the book covers the full development of the austrian new wave it focuses on the period that has brought it global attention 1998 to the present new austrian film is the only book currently available on this topic and will be an essential reference work for academics students and filmmakers interested in modern austrian film

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

during the 1930s austrian film production companies developed a process to navigate the competing demands of audiences in nazi germany and those found in broader western markets in screening transcendence film historian robert dassanowsky explores how austrian filmmakers during the austrofascist period 1933 1938 developed two overlapping industries aryanized films for distribution in germany its largest market and emigrantenfilm which employed "emigr" and jewish talent that appealed to international audiences through detailed archival research in both vienna and the united states dassanowsky reveals what was culturally socially and politically at stake in these two simultaneous and overlapping film industries influenced by french auteurism admired by italian cinephiles and ardently remade by hollywood these period austrian films demonstrate a distinctive regional style mixed with transnational influences combining brilliant close readings of individual films with thoroughly informed historical and cultural observations dassanowsky presents the story of a nation and an industry mired in politics power and intrigue on the brink of nazi occupation

austrian avant garde cinema bears a resemblance to materialist and visionary aspects of the american avant garde while also manifesting a subversive social critique kindred in spirit to european auteur cinema this third way staked out by austrian filmmakers and revealed by this volume is a unique brand of anti traditional tradition equally devoted to rigor and precision as it is to fomenting chaos and liberating energy it is a counter universe that uses cinema to penetrate new realms of experience this book helps us enter its delights and dangers

this book is an analysis of the specificities of public film funding on an international scale it shows how public funding schemes add value to film making and other audio visual productions and provides a comprehensive analysis of today s global challenges in the film industry such as industry change digital transformation and shifting audience tastes based on insights from fields such as cultural economics media economics media management and media governance studies the authors illustrate how public spending shapes the financial fitness of national and international film industries this highly informative book will help both scholars and practitioners in the film industry to understand the complexity of issues and the requirements necessary to preserve the social benefits of film as an important cultural good

a companion to german cinema a companion to german cinema regards the shifting terrain of german filmmaking and film studies against their larger social contexts with twenty two newly commissioned essays by well established and younger scholars in the field while several of these focus on classic topics such as weimar cinema fifties cinema new german cinema and its legacy and holocaust film the collection is distinguished by its focus on new developments and the innovative light they may shed on earlier practices a companion to german cinema includes essays on berlin film neue heimat film new comedy post wall documentaries the post wende raf genre and rabenmutter imagery as well as on the persistently overlooked and under theorized indianerfilme post aids documentaries sexploitation films and new multicultural and transnational films produced in germany under the auspices of the european union organized into three movements representing the significance of these developments for their aesthetic theorization a companion to german cinema challenges its readers to address critical gaps in the field with the aim of opening it further onto new terrains of intellectual engagement

this is the first publication to bring together comparative research on the international expansion of third reich cinema this volume investigates various attempts to infiltrate economically politically and culturally the film industries of 20 countries and regions either occupied by friendly with or neutral towards nazi germany

considers over sixty hollywood films set in austria examining the film industry the influence of domestic factors on images of a foreign country and the persistence of clichés maria von trapp watching the final scene of the sound of music for the first time as her family escaped into switzerland exclaimed don t they know geography in hollywood salzburg does not border on switzerland had she thought about the beginning of the film which transports viewers to salzburg austria in the last golden days of the thirties when the country was in fact suffering from extreme political and social unrest she might have asked don t they know history either in the sound of music as well as in hollywood s many other austria films the projections on the screen resemble reflections in a funhouse mirror elements of a real place with a real history inhabited by real people can be found in the fractured distortions which have both drawn from and contributed to the general public s perceptions of the country and its citizens austria made in hollywood focuses on films set in an identifiable austria examining them through the lenses of the historical contexts on both sides of the atlantic and the prism of the ever changing domestic film industry the study chronicles the protean screen images of austria and austrians that set them apart both from european projections of austria and from hollywood incarnations of other european nations and nationals it explores explicit and implicit cultural commentaries on domestic and foreign issues inserted in the austrian stories while considering the many sometimes conflicting forces that shaped the films

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

this is an ambitious historical what s what rather than who s who of world film an admirable similarly formatted companion to slide s the american film industry slide and his hard working associates continue to make the work of film scholars students and teachers easier and maybe a bit more fun library journal

the demise of the new german cinema and the return of popular cinema since the 1990s have led to a renewed interest in the postwar years and the complicated relationship between east and west german cinema in particular a survey of the 1950s as offered here for the first time is therefore long overdue moving beyond the contempt for papa s kino and the nostalgia for the fifties found in much of the existing literature this anthology explores new uncharted territories traces hidden connections discovers unknown treasures and challenges conventional interpretations informed by cultural studies gender studies and the study of popular cinema this anthology offers a more complete account by focusing on popular genres famous stars and dominant practices by taking into account the complicated relationships between east vs west german german vs european and european vs american cinemas and by paying close attention to the economic and political conditions of film production and

reception during this little known period of german film history

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