

# Gender And Sexuality In Weimar Modernity Film Literature And New Objectivity

## On Decadence, Decline, and Hope for a Renaissance - The American Conservative The 80 Best Books of 2018 - PopMatters

*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.

**Gender and Sexuality in Weimar Modernity** - R. McCormick 2002-03-28

Richard McCormick takes a fresh look at the crisis of gender in Weimar Germany through the analysis of selected cultural texts, both literary and film, characterized under the label 'New Objectivity'. The 'New Objectivity' was characterized by a sober and unsentimental embrace of urban modernity, in contrast to Expressionism's horror of technology and belief in 'auratic' art. This movement was profoundly gendered - the epitome of the 'New Objectivity' was the 'New Woman' - working, sexually emancipated, and unsentimental. The book traces the crisis of gender identities, both male and female, and reveals how a variety of narratives of the time displaced an assortment of social anxieties onto sexual relations.

**Moderate Modernity** - Jochen Hung 2023-02-06

Focusing on the fate of a Berlin-based newspaper during the 1920s and 1930s, *Moderate Modernity: The Newspaper Tempo and the Transformation of Weimar Democracy* chronicles the transformation of a vibrant and liberal society into an oppressive and authoritarian dictatorship. *Tempo* proclaimed itself as "Germany's most modern newspaper" and attempted to capture the spirit of Weimar Berlin, giving a voice to a forward-looking generation that had grown up under the Weimar Republic's new democratic order. The newspaper celebrated modern technology, spectator sports, and American consumer products, constructing an optimistic vision of Germany's future as a liberal consumer society anchored in Western values. The newspaper's idea of a modern, democratic Germany was undermined by the political and economic crises that hit Germany at the beginning of the 1930s. The way the newspaper described German democracy changed under these pressures. Flappers, American fridges, and modern music—the things that *Tempo* had once marshalled as representatives of a German future—were now rejected by the newspaper as emblems of a bygone age. The changes in *Tempo*'s vision of Germany's future show that descriptions of Weimar politics as a standoff between upright democrats and rabid extremists do not do justice to the historical complexity of the period. Rather, we need to accept the Nazis as a lethal product of a German democracy itself. The history of *Tempo* teaches us how liberal democracies can create and nurture their own worst enemies.

*Desiring Emancipation* - Marti M. Lybeck 2014-07-09

Uses historical case studies to illuminate women's claims to emancipation and to sexual subjectivity during the tumultuous Wilhelmine and Weimar periods in Germany. *Desiring Emancipation* traces middle-class German women's claims to gender emancipation and sexual subjectivity in the pre-Nazi era. The emergence of homosexual identities and concepts in this same time frame provided the context for expression of individual struggles with self, femininity, and sex. The book asks how women used new concepts and opportunities to construct selves in relationship to family, society, state, and culture. Taking a queer approach, *Desiring Emancipation*'s goal is not to find homosexuals in history, but to analyze how women reworked categories of gender and sex. Marti M. Lybeck interrogates their desires, demonstrating that emancipation was fraught with conflict, anachronism, and disappointment. Each chapter is a microhistorical recreation of the actions, writings, contexts, and conflicts of specific groups of women. The topics include the experience of first-generation university students, public debates about female homosexuality, and the stories of three civil servants whose careers were ruined by workplace accusations of homosexuality. The book concludes with a debate between the women who joined the 1920s homosexual

movement on the meanings of their new identities. Marti M. Lybeck is Assistant Professor of History at the University of Wisconsin-La Crosse.

**A Companion to the Literature of German Expressionism** - Neil H. Donahue 2005

New essays examining the complex period of rich artistic ferment that was German literary Expressionism.

**Bodily Desire, Desired Bodies** - Esther K. Bauer 2014-06-24

*Bodily Desire, Desired Bodies* examines the diverse ways that literary works and paintings can be read as screens onto which new images of masculinity and femininity are cast. Esther Bauer focuses on German and Austrian writers and artists from the 1910s and 1920s—specifically authors Franz Kafka, Vicki Baum, and Thomas Mann, and painters Otto Dix, Christian Schad, and Egon Schiele—who gave spectacular expression to shifting trends in male and female social roles and the organization of physical desire and the sexual body. Bauer's comparative approach reveals the ways in which artists and writers echoed one another in undermining the gender duality and highlighting sexuality and the body. As she points out, as sites of negotiation and innovation, these works reconfigured bodies of desire against prevailing notions of sexual difference and physical attraction and thus became instruments of social transformation.

**Continuity and Crisis in German Cinema, 1928-1936** - Barbara Hales 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.

*Weimar Through the Lens of Gender* - Julia Roos 2010-10-18

DIVExploring the social and political struggles over prostitution reform in the Weimar Republic/div

**Gender and Sexuality in Weimar Modernity** - R. McCormick 2002-02-22

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*Weimar Germany* - Anthony McElligott 2009-03-19

The Weimar Republic was born out of Germany's defeat in the First World War and ended with the coming to power of Hitler and his Nazi Party in 1933. In many ways, it is a wonder that Weimar lasted as long as it did. Besieged from the outset by hostile forces, the young republic was threatened by revolution from the left and coups d'états from the right. Plagued early on by a wave of high-profile political assassinations and a period of devastating hyper-inflation, its later years were dominated by the onset of the Great Depression. And yet, for a period from the mid-1920s it looked as if the Weimar system would not only survive but even flourish, with the return of economic stability and the gradual reintegration of the country into the international community. With contributions from an international team of ten experts, this volume in the Short Oxford History of Germany series offers an ideal introduction to Weimar Germany, challenging the reader to rethink preconceived ideas of the republic and throwing new light on important areas, such as military ideas for reshaping society after the First World War, constitutional and social reform, Jewish life, gender, and culture.

**True Story** - Shanon Fitzpatrick 2022-07-19

The larger-than-life story of Bernarr Macfadden, a bodybuilder who turned his obsession with muscles, celebrity, and confession into a publishing empire that transformed global media. In *True Story*, Shanon Fitzpatrick tells the unlikely story of an orphan from the Ozarks who became one of history's most powerful

media moguls. Born in 1868 in Mill Spring, Missouri, Bernarr Macfadden turned to bodybuilding to transform himself from a sickly "boy" into a creature of masculine perfection. He then channeled his passion into the magazine *Physical Culture*, capitalizing on the wider turn-of-the-century mania for fitness. Macfadden Publications soon become a pioneer in mass media, helping to inaugurate our sensational, confessional, and body-obsessed global marketplace. With publications like *True Story*, a magazine purportedly written and edited by its own readers, as well as scores of romance, crime, and fan magazines, Macfadden specialized in titles that targeted women, immigrants, and the working class. Although derided as pulp by critics of the time, Macfadden's publications were not merely profitable. They were also influential. They championed reader engagement and interactivity long before these were buzzwords in the media industry, breaking down barriers between producers and consumers of culture. At the same time, Macfadden Publications inspired key elements of modern media strategy by privileging rapid production of new content and equally rapid disintegration and reconfiguration of properties in the face of shifting market conditions. No less than the kings of Hollywood and Madison Avenue, Macfadden was a crucial player in shaping American consumer culture and selling it to the world at large. Though the Macfadden media empire is overlooked today, its legacies are everywhere, from true-crime journalism to celebrity gossip rags and fifteen-minute abs.

**The German-Jewish Experience Revisited** - Steven E. Aschheim 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.

**The Masculine Woman in Weimar Germany** - Katie Sutton 2011-04-30

Throughout the Weimar period the so-called "masculinization of woman" was much more than merely an outsider or subcultural phenomenon; it was central to representations of the changing female ideal, and fed into wider debates concerning the health and fertility of the German "race" following the rupture of war. Drawing on recent developments within the history of sexuality, this book sheds new light on representations and discussions of the masculine woman within the Weimar print media from 1918-1933. It traces the connotations and controversies surrounding this figure from her rise to media prominence in the early 1920s until the beginning of the Nazi period, considering questions of race, class, sexuality, and geography. By focusing on styles, bodies and identities that did not conform to societal norms of binary gender or heterosexuality, this book contributes to our understanding of gendered lives and experiences at this pivotal juncture in German history.

Weimar Publics/Weimar Subjects - Kathleen Canning 2010

In spite of having been short-lived, "Weimar" has never lost its fascination. Until recently the Weimar Republic's place in German history was primarily defined by its catastrophic beginning and end - Germany's defeat in 1918 and the Nazi seizure of power in 1933; its history seen mainly in terms of politics and as an arena of flawed decisions and failed compromises. However, a flourishing of interdisciplinary scholarship on Weimar political culture is uncovering arenas of conflict and change that had not been studied closely before, such as gender, body politics, masculinity, citizenship, empire and borderlands, visual culture, popular culture and consumption. This collection offers new perspectives from leading scholars in the disciplines of history, art history, film studies, and German studies on the vibrant political culture of Germany in the 1920s. From the traumatic ruptures of defeat, revolution, and collapse of the Kaiser's state, the visionaries of Weimar went on to invent a republic, calling forth new citizens and cultural innovations

that shaped the republic far beyond the realms of parliaments and political parties. Kathleen Canning is Arthur F. Thurnau Professor of History, Women's Studies, and German at the University of Michigan. She is the author of *Languages of Labor and Gender: Female Factory Work in Germany, 1850-1914* (2nd ed., University of Michigan Press 2002) and *Gender History in Practice: Historical Perspectives on Bodies, Class, and Citizenship* (Cornell University Press 2006). She is currently a board member of *Central European History* and the *Journal of Modern History*. Kerstin Barndt is Associate Professor of German Studies at the University of Michigan. She is the author of *Sentiment und Sachlichkeit. Der Roman der Neuen Frau in der Weimarer Republik* (Böhlau 2004) and several articles on German modernism, gender theory, and the history of reading. Her current book project *Exhibition Time. History, Memory, and Aesthetics in Germany* focuses on contemporary exhibition culture against the backdrop of national unification, migration, and deindustrialization. Kristin McGuire is a Research Fellow at the Institute for Research on Women and Gender at the University of Michigan and co-Director of the Global Feminisms Project based at the University of Michigan. She is the co-author of *Global Feminisms through a Virtual Archive* (SIGNS 2010). She is currently working on a book manuscript, *Activism, Intimacy and Selfhood* which offers a comparative historical analysis of women activists in Germany and Poland from 1890-1918; and co-editing a volume of translated essays entitled *Women on Nietzsche, Gender, and Sexuality: An Anthology of European Women's Writings, 1880-1920*. Cover image: Marianne Brandt, *Es wird marschiert* (1928)

*Current Trends in Language and Culture Studies* - Yves-Antoine Clemmen 2013

This volume includes selected papers from the 20th Southeast Conference on Foreign Languages, Literatures and Film, held on March 2-3, 2012 at Stetson University in DeLand, Florida. It represents a cross section of current approaches to questions of violence and trauma; identity subjectivity and the national; race and gender; and teaching in foreign languages, literatures and film.

The A to Z of German Cinema - Robert C. Reimer 2010-04-01

Outlining the richness of German film, *The A to Z of German Cinema* covers mainstream, alternative, and experimental film from 1895 to the present through a chronology, introductory essay, appendix of the 100 most significant German films, a bibliography, and hundreds of cross-referenced dictionary entries on directors, actors, films, cinematographers, composers, producers, and major historical events that greatly affected the direction and development of German cinema. The book's broad canvas will lead students and scholars of cinema to appreciate the complex nature of German film.

**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 and 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 and Chair of German at Amherst College.

**Historical Dictionary of German Cinema** - Robert C. Reimer 2019-07-15

*Historical Dictionary of German Cinema, Second Edition* contains a chronology, an introduction, appendixes and a bibliography. The dictionary section has over 200 cross-referenced entries on directors, actors, films, cinematographers, composers, producers, and major historical events that affected the direction and

development of German cinema.

**The Bohemian Body** - Alfred Thomas 2007-06-01

The Bohemian Body examines the modernist forces within nineteenth- and twentieth-century Europe that helped shape both Czech nationalism and artistic interaction among ethnic and social groups—Czechs and Germans, men and women, gays and straights. By re-examining the work of key Czech male and female writers and poets from the National Revival to the Velvet Revolution, Alfred Thomas exposes the tendency of Czech literary criticism to separate the political and the personal in modern Czech culture. He points instead to the complex interplay of the political and the personal across ethnic, cultural, and intellectual lines and within the works of such individual writers as Karel Hynek Mácha, Božena Němcová, and Rainer Maria Rilke, resulting in the emergence and evolution of a protean modern identity. The product is a seemingly paradoxical yet nuanced understanding of Czech culture (including literature, opera, and film), long overlooked or misunderstood by Western scholars.

**Hitchcock** - Richard Allen 2004-08-02

This new collection of writings on Alfred Hitchcock considers Hitchcock both in his time and as a continuing influence on filmmakers, films and film theory. The contributions, who include leading scholars such as Slavoj Žižek, Laura Mulvey, Peter Wollen, and James Naremore, discuss canonical films such as Notorious and The Birds alongside lesser-known works including Juno and the Paycock and Frenzy. Articles are grouped into four thematic sections: 'Authorship and Aesthetics' examines Hitchcock as auteur and investigates central topics in Hitchcockian aesthetics. 'French Hitchcock' looks at Hitchcock's influence on filmmakers such as Chabrol, Truffaut and Rohmer, and how film critics such as Bazin and Deleuze have engaged with Hitchcock's work. 'Poetics and Politics of Identity' explores the representation of personal and political in Hitchcock's work. The final section, 'Death and Transfiguration' addresses the manner in which the spectacle and figuration of death haunts the narrative universe of Hitchcock's films, in particular his subversive masterpiece Psycho.

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