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Deterritorializing The New

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excessive amount of away, however it
causes the two families to separate.

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Cinema — University of ...

The New German Cinema as Genre In this book I undertake a close study of the New German Cinema (NGC), the national cinema brought about over time by the parallel, though hardly unified, efforts of West German politicians, West German filmmakers, and, to a great extent, U.S. film enthusiasts. As the label has come to be understood in a number

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conceptual originality and boldness. It does force us to reconsider the role of (New German) cinema within discourses of nation building and cultural legitimation, and to look more critically at a part of German film history that too often has been memorialized as a second 'Golden Era'.

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By deterritorializing the New German Cinema, by broadening its concerns beyond the elective affinities and differences within "Western" cultural identities, I hope to show how the focus on the "German" has systematically developed as a cultural logic paralleling the FRG's reintegration into the West.

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context to show its relation to the international constellations of the Cold War and postcolonial politics.

Deterritorializing the New German Cinema

Deterritorializing the New German Cinema Book Description: Between 1961 and 1989, the New German Cinema came into being, the product of the diverse efforts of West German politicians, West German filmmakers, and foreign—chiefly American—film enthusiasts.

Deterritorializing the New German Cinema on JSTOR

Filmfest the era of the New German Cinema is ended— [I am] beginning work on 'The 120 Days of Bottrop,' which will be the last New German film."⁷ The re-silient need to kill off NGC, of course, indicates that it contains something uncomfortable and even disturbing. The reaction against it does not necessarily spring

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Deterritorializing The New German Cinema

Deterritorializing the New German Cinema Hardcover - January 15, 1999 by John E. Davidson (Author)

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Deterritorializing the New German Cinema. By John E. Davidson. Read preview. Synopsis "This book takes the

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story of the New German Cinema beyond its strictly German context to show its relation to the international constellations of the Cold War and postcolonial politics. After a reevaluation of the political and aesthetic atmosphere of the ...

Deterritorializing the New German Cinema

Cinema Remembers the Past (New York: Twayne, 1992), 170-71. Nazi-retro plays on the French mode retro to describe both the retrograde and retrospective—that is, the nega-

Deterritorializing the New German Cinema: John E. Davidson ...

Between 1961 and 1989, the years of the building and dismantling of the Berlin Wall, the New German Cinema came into being, the product of the diverse efforts of West German politicians, West German filmmakers, and foreign—chiefly American—film enthusiasts.

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the New German Cinema Rediscovering

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the "Cultural Work" of Cinema The recovery that rejuvenated nearly every sector of the West German economy in the 1950s did not include the film industry. The young West German state was unable or unwilling to take steps to protect the domestic film market and nurture the struggling industry, at a time when ...

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boldly declared: "The old cinema is dead! We believe in a new cinema!" Out of this movement to overcome the legacies of fascism and the genre conventions of the Heimatfilm (homeland film) emerged a wave of filmmaking that became internationally known as New German Cinema. Heavily funded by the West German government and

NEW GERMAN CINEMA

If you're looking for one small but concise book covering German cinema

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from its beginning until 2007, I heartily recommend the second edition of 'German National Cinema' by Sabine Hake. I own her fine study about popular cinema during the Third Reich and this one also doesn't disappoint.