

PRESS FOLDER



Photo: Speedy Schlichter, 1929, Deutsche Kinemathek—Hans G. Casparius, Plakatentwurf: Pentagram Design

GENERAL INFORMATION

Title	MODERN CINEMA—FILM IN THE WEIMAR REPUBLIC A joint exhibition in cooperation with the Bundeskunsthalle
Duration	JUNE 20—OCTOBER 13, 2019
Venue	Museum für Film und Fernsehen, Filmhaus am Potsdamer Platz Potsdamer Str. 2, 10785 Berlin
Public Transport	S-/U-Bahn Potsdamer Platz, Bus M48, M85, 200, Varian-Fry-Str.
Information	T +49 (0)30 300903-0, F +49 (0)30 300903-13 E-Mail: info@deutsche-kinemathek.de , www.deutsche-kinemathek.de www.facebook.com/MuseumfuerFilmundFernsehen www.twitter.com/de_kinemathek www.instagram.com/deutsche_kinemathek #kinodermoderne #deutschekinemathek
Opening Hours	Wednesday to Monday 10:00 am to 6:00 pm, Thursday 10:00 am to 8:00 pm; Closed on Tuesday; for opening hours on public holidays, see: www.deutsche-kinemathek.de
Tickets	8 € regular, 5 € concession, 2 € pupils, 8 and 16 € Family Ticket 5 € group ticket p.P., free admission on Thursday from 4:00 to 8:00 pm
Exhibits	ca. 350 exhibits, including written documentation, photos, posters, costumes, 3D-exhibits The majority of the exhibits are derived from the holdings of the Deutsche Kinemathek; they are complemented by loans from the fields of fine art and architecture.
Media	Excerpts from feature and documentary films, as well as newsreels in compilations and video installations, plus an audio station. Total length: approx. 5 hours
Exhibition Space	ca. 800 m ² on the 1 st , 2 nd , and 4 th floors of the Museum für Film und Fernsehen
Accompanying Program	Film evenings in the Kino Arsenal, a film series in the Delphi LUX, and Summer Cinema in the Kulturforum; readings, discussions, guided tours
Education/Mediation	Workshops and guided tours
Publication	<i>Modern Cinema—Film in the Weimar Republic</i> , Sandstein Verlag 29 € (museum edition), 15 € (press)

Modern Cinema—Film in the Weimar Republic
June 20—October 13, 2019



MODERN CINEMA—FILM IN THE WEIMAR REPUBLIC



Film still, *Filmstudie* (Film Study, Hans Richter, 1928). Source: Deutsche Kinemathek—Photo Archive

MODERN CINEMA
FILM IN THE WEIMAR REPUBLIC

On the occasion of the 100th anniversary of the founding of the Weimar Republic, the Deutsche Kinemathek—Museum für Film und Fernsehen and the Bundeskunsthalle are jointly presenting this exhibition focusing on cinema in the first German republic.

In the Weimar Republic, the motion picture rises to become a defining medium. The number of cinemas rapidly increases, and German film is briefly considered serious competition for that of the USA. At the same time, a field of experimentation addresses the question of what film is and could be. Aesthetic and narrative possibilities are tested, and cinematic conventions established. The cinema of this time thus constitutes the nucleus of today's film aesthetics. The first theorists declare film the "seventh art" and see it as the only art form that can lend expression to the rapidly progressing modernization.

The exhibition presents cinematic film in its interactions with literature, the visual arts, architecture, and social developments. Special attention is paid to the often-forgotten works of women *behind* the camera. The cinema audience of the time is also taken into consideration, since the reactions of the audience and film critics contributed significantly to the development of modern cinematic language.

The exhibits come to a large extent from the collections of the Deutsche Kinemathek and are being presented publicly for the first time ever. These exhibits are supplemented by key loans from Germany and abroad.

1 PROLOG

1.1 INDIVIDUAL AND TYPE

1ST FLOOR

In the early twentieth century, the preoccupation with the human face experiences an unforeseen upswing with the ostensibly objective medium of photography. The audience is fascinated by original physiognomies, such as those captured by the photographer Hans G. Casparius both on the film set and in his studio. The camera moves increasingly closer to the face to create radically cropped images.

The cinematic close-up ostensibly allows a glimpse into the soul of a person. The film theorist Béla Balázs speaks of a “polyphonic chord of emotions,” in which several sensations are mirrored at the same time.

With his series *Menschen des 20. Jahrhunderts* (People of the Twentieth Century), compiled in the late 1920s, the photographer August Sander develops a categorization of sorts, featuring portraits of people from various professions, from farmers to industrialists. This tendency towards typification is also found in the medium of film. Particular stereotypes of physiognomy, clothing, and attitude are thus developed for “the proletarian child,” “the artist,” and “the industrialist.”

The appearance and poses of stars are frequently imitated by the cinema audience. This is particularly evident in so-called “photo-booth” images. The passport-sized photos are shot in automated photography machines and are often used for self-staging.

1.2 STARS AND FANS

In Germany, a star system modelled after Hollywood—and with this a corresponding fan culture—establishes itself quite early. Postcards with portraits of the stars, home stories, and autograph sessions are examples of the staging and marketing of film celebrities such as Brigitte Helm, Henny Porten, and Emil Jannings. They function as role models and are also in demand as brand ambassadors. As role models, they offer a variety of opportunities for identification: Elisabeth Bergner is seen as being dispassionate, Leni Riefenstahl as athletic, and Lil Dagover as ladylike. The spectrum of young lovers ranges from the melancholic Conrad Veidt and the worldly Franz Lederer to the carefree Gustav Fröhlich. Images shot with the help of a self-timer in a photo-booth mimic the roles and poses of the stars. Visual artists are also inspired by the charisma of film actors: Hannah Höch collects press photos of Anna May Wong and Marlene Dietrich, while Herbert Bayer collages images of Louise Brooks.

1.3 CINEMA ARCHITECTURE

The “kintopp” of the 1910s develops into the fashionable “cinema palace” of the metropolis. With 2,000 seats in 1928, the Lichtburg cinema in Essen boasts one of the largest auditoriums in Germany. The New Objectivity cinema designs by architects such as Erich Mendelsohn and Hans Poelzig are incunabula of modern urban architecture. With their rounded façades and interior walls, the Berlin cinemas Universum and Capitol am Zoo pick up on the dynamics of street traffic. Their colorfully illuminated entrance façades celebrate the dazzling lifestyle of the 1920s. The commercial graphics of the time also follow the new artistic trends, from Expressionism to New Objectivity.

2 MODERN LIFE I

Like no other art form, film picks up on and promotes the zeitgeist of modernism: Cinema reflects fashion and sports, mobility and urban life. It takes up gender issues and the emergence of psychoanalysis, as well as the social impact of the First World War and the political turmoil of the Weimar Republic.

In film, the society of the Weimar Republic contemplates itself. By reflecting themes and types from everyday life, the cinema screen becomes a mirror image; at the same time, film rises to become a defining medium, which establishes role models and ideals and enables a form of self-questioning: Who are we, and who do we wish to become?

2.1 WORKING ENVIRONMENTS

From the mid-1920s onward, during the so-called “phase of relative stabilization,” film increasingly turns to the contemporary world of work. New types appear in films, such as “the engineer” and “the secretary.” On sets, as well as in the open-plan office, the studio, and the factory, hierarchies in gender relations are renegotiated. Unemployment and mechanization appear for the first time as themes and are used to agitate in proletarian films such as *KUHLE WAMPE ODER WEM GEHÖRT DIE WELT?* (*Kuhle Wampe, or Who Owns the World?*, 1932). The composer and Schoenberg student Walter Gronostay uses “industrial sounds,” such as gas cylinders and factory sirens, in his score for the scenes of *SPRENGBAGGER 1010* (*Blast Excavator 1010*, 1929) filmed in the Leuna works, to create a musical setting for the modern working environment.

2.2 SOCIAL ISSUES

During the Weimar Republic, an increased rural exodus set in, for cities promise the prospect of work. The consequence is a drastic housing shortage, especially in fast-growing Berlin. Social disparities rapidly escalate and are addressed in both feature and documentary films. The artist Heinrich Zille collaborates with the director Gerhard Lamprecht in a production that focuses on social ills within the working-class milieu. Together with other artists, Käthe Kollwitz supports the leftist film project *MUTTER KRAUSENS FAHRT INS GLÜCK* (*Mother Krause’s Journey to Happiness*, 1929). Ella Bergmann-Michel documents soup kitchens for the homeless in Frankfurt am Main and, with her film *WO WOHNEN ALTE LEUTE?* (*Where Old People Live*, 1932), points to an alternative in social housing.

2.3 SPORTS

In the 1920s, sports become a mass phenomenon. Due to shorter working hours, the work force has significantly more leisure time. Sports activities, especially soccer, boxing, and mountain climbing, as well as cycling and motor sports, are popular leisure activities and find their way into film. World boxing champion Max Schmeling conquers the silver screen with *LIEBE IM RING* (*Love in the Ring*, 1930). His fans come from all walks of life. Working-class sports experience a surge of popularity during this era. In the meantime, the well-to-do install private gyms at home, which is repeatedly satirized in comedies. In *WEGE ZU KRAFT UND SCHÖNHEIT* (*Ways to Strength and Beauty*, 1925), rhythmic gymnastics celebrates the ornament of the masses.

2.4 GENDER

The “New Woman” is the key buzzword with regard to gender relations in the 1920s. The self-confident woman who takes her life into her own hands becomes a role model for a younger generation. Fashionable accessories such as neckties and top hats are no longer the sole preserve of men. So-called “trouser roles” allow a playful game of gender swapping, and homosexuality is also taken up by film. The feature film directed against Paragraph 175 of the German Criminal Code, *ANDERS ALS DIE ANDERN* (*Different from the Others*, 1919), was written in a brief censorship-free phase with the support of the sexologist Magnus Hirschfeld. Especially women filmmakers draw attention to the debate over the abolition of the abortion law (Paragraph 218). *MÄDCHEN IN UNIFORM* (*Girls in Uniform*, 1931) becomes a cult film within the lesbian scene.

2.5 FASHION

The interdependencies between fashion and film are manifold: Aenne Willkomm, who designs the futuristic costumes for *METROPOLIS* (1927), also sketches knee-length skirts and dresses in tune with the times for various fashion studios. New fabrics such as rayon and charmeuse make sophisticated dresses affordable for “shop girls.” The female silhouette becomes increasingly slimmer and more boyish, and this ideal is also propagated in film.

Detailed articles in numerous journals are dedicated to film costumes and the wardrobe of the stars. Weekly newsreels report on fashion shows and beauty contests. Such a show is staged in detail in *DER FÜRST VON PAPPENHEIM* (The Masked Mannequin, 1927). Fashion designers provide apparel for films and are listed by name for the first time in the opening credits.

2.6 NATURE

After the hardships of the First World War, “summer retreats” become accessible for both white and blue-collar employees. Popular places of recreation and retreat from the city are rural areas and the sea. *MENSCHEN AM SONNTAG* (People on Sunday, 1930), for example, follows young people from Berlin on daytrips to Wannsee. Weekly newsreels regularly report on leisure activities at the beach, bathing, and the latest swimwear. The mountains are also a fashionable, more expensive holiday destination, which is reflected in the popular genre of the mountain film. Experienced mountain climbers and skiers film elaborate action scenes under extreme conditions. The director Arnold Fanck realizes feature and educational films and makes Luis Trenker and Leni Riefenstahl screen stars.

2.7 EXOTICISM

In the early 1920s, Joe May shoots exotic adventure films in elaborate studio settings. Props for this are provided by, among others, ethnological museums. In contrast, Franz Osten realizes several feature films on original locations and with local actors in India. At the same time, cultural and expedition films are being produced all over the world, bringing previously unknown images from foreign countries to Germany. For the first time, the colonial point of view is questioned, as exemplified by the film *MENSCHEN IM BUSCH* (People in the Bush, 1930) by Friedrich Dalsheim and Gulla Pfeffer.

Among the few “ethnic” actors in the cinema of the Weimar Republic are the Chinese American Hollywood actress Anna May Wong and the Afro-German actor Louis Brody. The films in which they act are characterized by an uncritical enthusiasm for the exotic, which is also reflected in the Chinese-style accessories and a special penchant for the kimono.

2.8 SCIENCES

Developments in science and medicine have a significant influence on the domain of cultural and educational film. The microscope and the telescope provide new views of the world. For the first time, the X-ray machine allows glimpses into the human body, and a camera mounted on the ceiling enables smooth shots of surgical operations. George Grosz and John Heartfield illustrate *DIE GRUNDLAGEN DER EINSTEINSCHEN RELATIVITÄTSTHEORIE* (The Basics of Einstein’s Theory of Relativity, 1922) in the form of an animated film. In contrast, *DIE BIENE MAJA UND IHRE ABENTEUER* (The Adventures of Maya the Bee, 1925) is filmed with real insects with at times subjective camera settings from the perspective of the bees. The latest innovations in the field of criminology are taken up by film, as exemplified by Fritz Lang’s *M* (1931).

2.9 PSYCHOANALYSIS

The First World War brought forth a new illness, namely war neurosis. Already during the war, Sigmund Freud’s colleague Ernst Simmel developed a short-term therapy consisting of analysis interviews, hypnosis, and liberating role playing. Several films address the topic of psychological war traumatization, such as *NERVEN* (Nerves, 1919), *DAS CABINET DES DR. CALIGARI* (The Cabinet of Dr. Caligari, 1920), and *ZUFLUCHT* (Refuge, 1928).

Filmmakers and analysts alike realize that film is particularly suitable for depicting mental states. Sigmund Freud is invited to participate in various film projects, and two of his closest colleagues participate in G. W. Pabst’s *GEHEIMNISSE EINER SEELE* (Secrets of a Soul, 1926). The depiction of dreams in the form of multiple exposures and crossfading continue to shape the aesthetics of film to this day.

2.10 POLITICS AND CENSORSHIP

The film industry follows the rise and fall of the first parliamentary democracy in Germany, bearing witness to its development from the November Revolution through the subsequent years of stabilization to the downfall of the republic. Its historical identity also becomes an important topic for cinema, whereby in all history films contemporary political conflicts play a powerful role.

After a brief censorship-free phase, a binding regulation on censorship was passed in 1920 with the first Reich Cinema Act. The Film Review Office in Berlin imposed mostly conditions pertaining to editing, as in the case of the revolutionary drama *BRONENOSETS POTYOMKIN* (*Battleship Potemkin*, 1925). In addition, screening bans, such as that imposed on *ALL QUIET ON THE WESTERN FRONT* (1930) are the source of fierce controversy.

2 MODERN LIFE II

2nd Floor

Cinema in the Weimar Republic is above all an urban phenomenon. With its department stores and illuminated advertising, the metropolis becomes the epitome of modernity. Mobility and “lifestyle” are the determining themes. In “Babylon” Berlin, pleasure and vice reveal themselves in their many facets. This image of the “Roaring Twenties” will also determine the media echo of the time in contemporary feature films and television series.

In fact, however, the everyday life of most people at the time is quite different. There is a wide gap between the various social living environments: While the large ranks of the unemployed live in precarious conditions, the upper middle class celebrates at tea dances and in bars.

2.11 MOBILITY

As the pulsating capital of the republic, Berlin is a model for mobility and speed. Filmmakers capture this either directly on location, as in *BERLIN. DIE SINFONIE DER GROßSTADT* (Berlin: Symphony of a Great City, 1927), or recreate elaborate streets and junctions in studios, as in *ASPHALT* (1929). Storyboard-like series of drawings mark the changes in camera settings.

Thanks to easier-to-use gearshifts, driving also becomes more attractive to women. By 1929, 4.2 percent of women in Berlin already have a driver’s license. In *ACHTUNG! LIEBE! LEBENSGEFAHR!* (Attention! Love! Mortal Danger!, 1929), the everyday life of a female racing driver is dramatically staged. The telephone is also a medium of acceleration in film. In particular, the comedy and the crime film take advantage of the possibilities of this new means of communication.

2.12. URBANITY

The metropolis becomes a visual symbol of modernity. The nervous rhythm of life and the juxtaposition of different social realities culminate in this metaphor. Against the backdrop of the metropolis, numerous contemporary themes are played out, be they love stories, comedies, or dramas. The movements of the protagonists—from the flaneur to the criminal—determine the pace of narration and the cinematic perspective.

The vision of the vertical city with its spectacular skyscrapers is portrayed by Fritz Lang in *METROPOLIS* (1927). The photocollages created by the artist Umbo and the director Walther Ruttmann to promote the experimental documentary film *BERLIN. DIE SINFONIE DER GROßSTADT* (Berlin: Symphony of a Great City, 1927) celebrate the myth of a city that never sleeps.

2.13 INTERIORS

New living and design concepts, inspired by the Bauhaus and New Objectivity, are immediately taken up in the form of film requisites. The “new way of living” is also propagated in documentary films. In reality, Marcel Breuer’s tubular steel furniture can be found less in the middle-class flat than in the homes of artists and filmmakers in tune with modernism. Film architects also use the interior to suggest a particular contemporary attitude. In *DIE GROßE PAUSE* (The Long Intermission, 1927), for example, the cubist glass doors and the wall painting reminiscent of the works of Oskar Schlemmer in an Art Nouveau villa are evidence of the open-minded worldview of its female inhabitant.

2.14 PLEASURE AND VICE

“Licentious” Berlin presents itself in film in many facets. As an aspiring cosmopolitan city with tremendous social tensions, the metropolis is considered the nation’s hotbed of sin. Illustrated magazines, radio, and films present their audiences the rhythm of the big city: high-rises, neon signs, night clubs, travesty, jazz—and “girls.” Alcohol abuse and prostitution are the downside of pleasure in films such as *TAGEBUCH EINER VERLORENEN* (Diary of a Lost Girl, 1929). Nevertheless, what is considered today the myth of the “Golden Twenties” was more likely merely a minority phenomenon.

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2.15 “THE WEIMAR TOUCH”

Cinema in the Weimar Republic, its filmic innovations, aesthetics, themes, and not least of all its style of narration and dramatization still have a profound impact on the language of film to this day. What aspects of the cinema of that time continue to inspire contemporary filmmakers? Current television series such as *BABYLON BERLIN* (since 2017) take us back to the days of the Weimar Republic and resurrect the myth surrounding it. They depict the people of the time—their longings and concerns—as though they were our contemporaries.

3 NEW VISION

4TH FLOOR

The establishment of cinematography marks a significant medial transition. Walter Benjamin recognizes that film had burst our perception of the world asunder with the “dynamite of the tenth of a second” and had substantially changed it. This enormous potential of cinematic art is discovered and explored in particular by avant-garde artists. For women with visual and narrative intuition, film provides new fields of professional activity.

Film critics contribute to the fact that, in the spirit of their writings, approaches to film theory are established which focus on stylistic and socio-political aspects of the seventh art. The diversity of the perspectives of both cinematic imagination and critical reflection testifies to the curiosity and joy of experimentation in the Weimar Republic.

3.1 WEIMAR, FEMININE (NEU FÜR BERLIN)

After the First World War, many women take advantage of the opportunities now available within the emerging film industry. They strive to establish themselves primarily as screenwriters, directors, or producers. In the credits, they usually do not mention their first names. A conspicuous number of them have double surnames—this, too, is an expression of a new era.

One gallery presents roughly twenty female film professionals with biographies and exhibits. Film excerpts document their diverse work; an audio station also lets the women speak for themselves on the basis of autobiographical texts and report on their experiences in the film business. A largely unknown chapter of Weimar cinema is thus given both a face and a voice.

Galerie of Women

Hermann Barkhausen-Büsing (screenwriter, painter, songwriter)
Vicki Baum (author, screenwriter, musician)
Ella Bergmann-Michel (painter, graphic designer, photographer, documentary filmmaker)
Jane Bess (screenwriter, dramaturg)
Irma von Cube (author, screenwriter)
Irma von Cube (author, screenwriter)
Margit Doppler (graphic designer, poster artist)
Ilse Fehling (sculptor, stage and costume designer)
Thea von Harbou (screenwriter, author, actress)
Marie Harder (film journalist, director, author)
Liddy Hegewald (film producer and distributor, cinema operator)
Luise Heilborn-Körbitz (screenwriter, dramaturg)
Lola Kreutzberg (director, producer, (screen-)writer, camerawoman)
Jeanne Mammen (painter, graphic designer, poster artist)
Marlene Moeschke-Poelzig (architect, sculptor, stage and set designer, designer)
Else Oppler-Legband (architect, set and costume designer)
Rosa Porten (screenwriter, director, actress)
Lotte Reiniger (animation filmmaker)

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Leni Riefenstahl (director, producer, actress, dancer, photographer)
Leontine Sagan (actress, stage and film director)
Lena Stein-Schneider (composer, songwriter)
Aenne Willkomm (costume designer)

3.2 THE AVANT-GARDE

At a very early stage, cinematography is already influenced by the artistic avant-garde, and Expressionist film sets a first milestone. The set designs by Hermann Warm and Walter Reimann for *DAS CABINET DES DR. CALIGARI* (*The Cabinet of Dr. Caligari*, 1920) reveal new perspectives for deliberately non-realistic cinematic art. Visual artists such as John Heartfield and George Grosz are involved in feature film projects. Oskar Fischinger's abstract image-sound compositions attract the interest of the advertising industry and later of Walt Disney. With her silhouette films, Lotte Reiniger creates a new form of animated film. Experimental filmmakers such as László Moholy-Nagy, Hans Richter, and Walther Ruttmann also engage with the new medium on a theoretical level, and writers such as Bertolt Brecht and Arthur Schnitzler try their hand as screenwriters.

3.3 "WAS AT THE MOVIES. WEPT."

Franz Kafka's laconic diary entry from 1921—"Was at the Movies. Wept."—conveys the full spectrum of cinema impressions of longing, intimacy, and the escape from everyday life, which draws viewers in droves into the dark halls. Among audiences of the 1920s, white-collar employees are strongly represented. In their diaries, they make notes, occasionally in shorthand, on which film they enjoyed most. In addition to such anonymous testimonies, there are also diary entries made by prominent personalities such as the young Marlene Dietrich or the author Thea von Sternheim, who record their visits to the cinema with the same intensity.

3.4 THEORY AND CRITICISM

Film critics spend a great deal of time in the cinema before they put what they have seen into words. Their impressions are developed into reviews for the daily press and specialist journals. They offer readers first hints as to what and how something is to be viewed and evaluated in the cinema. As a result, the socio-political context becomes increasingly important. In their reviews, Siegfried Kracauer, Béla Balázs, and Walter Benjamin consider both the film itself and its impact. They investigate the longings of the audience for an attempt to escape from everyday life, criticize the pure aestheticism of filmmakers, and question the ideological motives of major film productions. Several critics, including Lotte Eisner and Lucy von Jacobi, contribute to the diversity of opinion. Over the years, a lively film criticism scene thus emerges, from which film theory gradually begins to develop. Most of the authors are driven out of Germany during the Nazi period; many of their notes are lost on their flight.

3.5 THINKING FILM

The dream of the cinema is first spun in the form of a possibility. It is a question of exploring what film is and can be. Walter Benjamin's film library, the basis for his essay written in 1935 while in exile in Paris, "The Work of Art in the Age of Mechanical Reproduction," is partially reconstructed here. To this day, the works have lost none of their relevance. They have become classics of film theory.

EXHIBITS (SELECTION)

1.1 INDIVIDUAL AND TYPE

Self-portraits of anonymous young women and men, ca. 1930

Photo booth photos, Collection of Günter Karl Bose, Berlin

Portrait photos of Sybille Schmitz, Speedy Schlichter, and others, 1928

Photos: Hans G. Casparius, modern prints, Deutsche Kinemathek—Photo Archive

Juxtaposition of six portraits by August Sander and six film portraits

August Sander: *Menschen des 20. Jahrhunderts* (People of the Twentieth Century). Photos: August Sander, gelatin silver prints, 1929 (printed 1992), Die Photographische Sammlung / SK Stiftung Kultur, Cologne

1.2. STARS UND FANS

Portrait of Elisabeth Bergner, ca. 1925

Emil Orlik, watercolor, black and colored chalk, heightened with white, on paper
Stiftung Stadtmuseum Berlin

Portrait of Leni Riefenstahl, 1920s

Attributed to Josef Bato, oil on canvas, Deutsche Kinemathek—Graphics Archive

Male Lovers, 1918–32

14 star postcards, Ross Verlag, partially signed (Alfred Abel, Hans Albers, Hans Brausewetter, Franz Lederer, Harry Liedtke, photos: Atelier Hanni Schwarz, Berlin; Willy Fritsch, Heinz Rühmann, photos: Atelier Binder, Berlin; Gustav Fröhlich, Paul Richter, photos: Mario von Bucovich (Atelier K. Schenker); Max Hansen, photo: Harlip, Berlin; Adolf Wohlbrück, photo: Ufa—Freiherr Wolff von Gudenberg; Harry Piel, photos: Atelier Bernhardt, Berlin; Luis Trenker, photo: Atelier Bieber, Berlin; Conrad Veidt, photo: Becker & Maass, Deutsche Kinemathek—Photo Archive

Album (Scrapbook), 1933

Hannah Höch, collages on magazine pages, Berlinische Galerie—Museum of Modern Art, Photography, and Architecture

1.3 CINEMA ARCHITECTURE

***Universum* cinema, Berlin–Wilmsdorf, “Woga Complex,” 1927**

Two sketches: Erich Mendelsohn, pencil, red colored pencil on paper, Kunstbibliothek, Staatliche Museen zu Berlin

***Babylon* cinema, Berlin, entrance hall, 1927–29**

Photo: Max Krajewsky; architecture: Hans Poelzig, Architecture Museum of the TU Munich

Nosferatu, two poster designs: Albin Grau, Indian ink, watercolor and opaque white on light cardboard, handwritten inscription in pencil: *Nosferatu* (1922, F. W. Murnau), Kantonsbibliothek Appenzell Ausserrhoden / Trogen

2.1 WORKING ENVIRONMENTS

Interior (open-plan office)

Sketch for a set design: Erich Kettelhut, graphite, chalk, charcoal on cardboard, *Der Sieger* (The Victor, 1932, Hans Hinrich, Paul Martin), Deutsche Kinemathek—Erich Kettelhut Archive

Drawings for an animated film

Design: Fritz Maurischat, charcoal on paper, *Sprengbagger 1010* (Blast Excavator 1010, 1929, Karl-Ludwig Acház-Duisberg), Deutsche Kinemathek—Fritz Maurischat Archive

Die Hetzjagd nach Arbeit (rondo), um 1931

Musical score: Hanns Eisler, *Kuhle Wampe oder Wem gehört die Welt?* (Kuhle Wampe, or Who Owns the World?, 1932, Slatan Dudow), Academy of the Arts, Berlin—Hanns Eisler Archive

Model of the Lower City

Design: Matthias Karch & Carolin Höfler—OZ A—Berlin (2018), inspired by: *Metropolis* (1927, Fritz Lang), Deutsche Kinemathek—Museum für Film und Fernsehen

2.2 SOCIAL ISSUES

Käthe Kollwitz on the Set, 1929

Photo, *Mutter Krausens Fahrt ins Glück* (Mother Krause's Journey to Happiness, 1929, Phil Jutzi); Käthe Kollwitz—together with the artists Otto Nagel and Hans Baluschek—assumed patronage of this film, Deutsche Kinemathek—Photo Archive

Tavern Scene

Design: Heinrich Zille, black chalk on paper, *Die Verrufenen* (Slums of Berlin, 1925, Gerhard Lamprecht), Deutsche Kinemathek—Gerhard Lamprecht Archive

Photograph for the documentary film *Fliegende Händler in Frankfurt am Main*, 1932

Photo: Ella Bergmann-Michel, reproduction, *Fliegende Händler in Frankfurt am Main* (1932, Ella Bergmann-Michel), Sprengel Museum Hannover, Estate of Robert Michel and Ella Bergmann-Michel

2.3 SPORTS

***Liebe im Ring*, mit Max Schmeling**

Poster design: Josef Fenneker, opaque white, gouache, charcoal on drawing paper, *Liebe im Ring* (Love in the Ring, 1930, Reinhold Schünzel), Deutsche Kinemathek—Collection of Josef Fenneker

Max Schmeling's boxing gloves, early 1930s

Firma Berg, gift of Heinz Rühmann, Deutsche Kinemathek—Heinz Rühmann Archive

Motion Study, 1925

Photo: Rudolf Koppitz, Galerie Kicken Berlin

Fitness room with wall bars, seesaw, punching ball, and vaulting horse

Sketch for a set design: Franz Schroedter, charcoal on transparent paper, *Die große Pause* (1927, Carl Froelich), Deutsche Kinemathek—Franz Schroedter Archive

2.4 GENDER

Travesty scene with Curt Bois (as Egon Fürst) and Mona Maris (as Princess Antoinette)

Photo, *Der Fürst von Pappenheim* (The Masked Mannequin, 1927, Richard Eichberg), Deutsche Kinemathek—Photo Archive

Bathroom

Sketch for a set design: Fritz Maurischat, charcoal on paper, *Mädchen in Uniform* (Girls in Uniform, 1931, Leontine Sagan), Deutsche Kinemathek—Fritz Maurischat Archive

Jahrbuch für sexuelle Zwischenstufen unter besonderer Berücksichtigung der Homosexualität (Yearbook for Sexual Intermediate Stages with a Special Focus on Homosexuality),

ed. Magnus Hirschfeld, Stuttgart: Püttmann; Leipzig: Spohr, vol. 19, no. 1, January 1919

Article on the film *Anders als die Andern* (Different from the Others, 1919, Richard Oswald), Schwules Museum, Berlin

2.5 FASHION

Two women's dresses, 1920s

Design: Aenne Willkomm, pencil, watercolor on drawing paper, Deutsche Kinemathek—Aenne Willkomm Archive

Evening gown, worn by Jenny Jugo (as Marga Ruppke), ca. 1927

Design: Kuhnen, Berlin, silk velvet, silk lining, *Die Flucht vor der Liebe* (1929, Hans Behrendt), Filmmuseum Potsdam—Textile Collection, presented on the

Mannequin “Lulu,” ca. 1928

Plaster, papier mâché, metal; design: Hans Kindermann, Berlin, produced by: Schaufensterkunst GmbH, Berlin, KulturGut—Wolfgang Knapp, Mannheim

2.6 NATURE

Bathing suit owned by Marlene Dietrich, ca. 1930

Wool, silk lining, Deutsche Kinemathek—Marlene Dietrich Collection

Camera, mounted on a ski

Bell & Howell Filmo 70 A, 1924, Deutsche Kinemathek—Technical Archive

Photo album of Hans G. Casparius

Photos: Hans G. Casparius, *Die weiße Hölle vom Piz Palü* (White Hell of Pitz Palu, 1929, Arnold Fanck, G. W. Pabst), Deutsche Kinemathek—Photo Archive

2.7 EXOTICISM

Three drawings for an animated film

Designs: Fritz Maurischat, charcoal on paper, *Großstadtschmetterling* (Pavement Butterfly, DE/GB, 1929, Richard Eichberg), Deutsche Kinemathek—Fritz Maurischat Archive

Dagger and kris with sheath, undated

According to the accompanying inventory list, these two daggers were borrowed from the May Film company in the 1920s. Archive 07236, Übersee—Museum Bremen

Kimono of Lola Lola (Marlene Dietrich), 1929

Design: Tihamér Varady (Theaterkunst), silk, *Der blaue Engel* (The Blue Angel, 1930, Josef von Sternberg), Deutsche Kinemathek—Marlene Dietrich Collection, presented on the

Mannequin “Marlene,” ca. 1930

Plaster, papier maché, metal; design: Hans Kindermann, Berlin, produced by: Schaufensterkunst GmbH, Berlin, KulturGut—Wolfgang Knapp, Mannheim

2.8 SCIENCES

Total X-ray photo

Denis Mulder, X-ray image, reproduction. In 1929, several total X-ray images by the Dutch radiologist Denis Mulder were exhibited in the exhibition *Film und Foto* (FiFo) of the Deutscher Werkbund. The exhibition was one of the first to present experimental film and photography on equal standing as art.

© Tim Otto Roth/Schattenbildforschungsarchiv

***Sculpture 23*, 1923 (cast from 1966)**

Rudolf Belling, brass CU alloy, polished, Museum Abteiberg, Mönchengladbach

Contract between George Grosz and John Heartfield and Colonna—Film for an animated film project on the Theory of Relativity

June 1, 1922, first and third pages, facsimiles; *Die Grundlagen der Einsteinschen Relativitätstheorie* (The Basics of Einstein's Theory of Relativity, 1922, Hanns Walter Kornblum), Academy of the Arts, Berlin—George Grosz Archive

2.9 PSYCHOANALYSIS

Sigmund Freud to Max Schiller on Charlie Chaplin, Vienna, March 26, 1931

Facsimile, Academy of Motion Picture Arts and Sciences, Margaret Herrick Library, Harry Crocker Papers

***Nerven* (Nerves)**

Poster design: Josef Fenneker, gouache, opaque white, *Nerven* (Nerves, 1919, Robert Reinert).

© Stadt Bocholt (Stadtmuseum Bocholt / Josef Fenneker), Deutsche Kinemathek—Josef Fenneker Collection

Zur Psychoanalyse der Kriegsneurosen (On the Psychoanalysis of War Neuroses)

Contributors by Sigmund Freud, Sándor Ferenczi, Karl Abraham, Ernst Simmel, Ernest Jones; Int. Psychoanalytischer Verlag, Leipzig et al., 1919, Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Berlin

2.10 POLITICS AND CENSORSHIP

Reich President Friedrich Ebert visits a shooting in Berlin–Tempelhof, September 30, 1920

Photo, *Anna Boleyn* (Anne Boleyn, 1920, Ernst Lubitsch), Deutsche Kinemathek—Photo Archive

Censors during the screening of the film

Photo: Erich Salomon, *All Quiet on the Western Front / Im Westen nichts Neues* (1930, Lewis Milestone), Berlinische Galerie—Museum of Modern Art, Photography, and Architecture

Wig, worn by Otto Gebühr (as Fridericus Rex), ca. 1920

Fridericus Rex (1923, Arzén von Cserépy), Filmmuseum Potsdam

2.11 MOBILITY

Intersection

Sketch for a set design: Robert Herlth, pencil / chalk, smeared, *Asphalt* (1929, Joe May), Deutsche Kinemathek—Robert Herlth Archive

Modell for the street

Design: Matthias Karch & Carolin Höfler—OZA_Studio für Architektur und Szenografie Berlin; realization: Janis Rösner, Lara Roth, Lara Wischniewski (2018), inspired by: *Asphalt* (1929, Joe May), Deutsche Kinemathek—Museum für Film und Fernsehen

Liselotte Schaak as the race car driver Harriet Gräfin von Thysell

Photo: Hans G. Casparius, modern print, *Achtung! Liebe! Lebensgefahr!* (1930, Ernö Metzner), Deutsche Kinemathek—Photo Archive

2.12 URBANITY

Metropolis City 1st draft

Sketch for a set design: Erich Kettelhut, pen and ink, Indian ink over preliminary pencil drawing on cardboard, *Metropolis* (1927, Fritz Lang), Deutsche Kinemathek—Erich Kettelhut Archive

Model of the upper city

Design: Matthias Karch & Carolin Höfler—OZA_Studio für Architektur und Szenografie Berlin; realization: Antonia Hoffmeier, Lara Roth, Leon Vöckler, Lara Wischniewski (2018), inspired by: *Metropolis* (1927, Fritz Lang), Deutsche Kinemathek—Museum für Film und Fernsehen

Collage, 1926

Presumably Umbo (Otto Maximilian Umbehr), photo for commercial art, *Berlin. Die Sinfonie der Großstadt* (Berlin: Symphony of a Great City, 1927, Walther Ruttmann), Deutsche Kinemathek—Fotoarchiv

2.13 INTERIORS

Modern apartment, living room

Sketch for a set design: Erich Kettelhut, mixed media (graphite, charcoal, chalk) on drawing cardboard, *Quick* (1932, Robert Siodmak), Deutsche Kinemathek—Erich Kettelhut Archive

Armchair B 34, before 1928

Design: Marcel Breuer, tubular steel with blue eisengarn, Kunstgewerbemuseum Berlin

2.14 PLEASURE AND VICE

Führer durch das ›lasterhafte‹ Berlin, 1931

Curt Moreck, Leipzig, Moderner Stadtführer, Privatbesitz

Die Beine von Speedy Schlichter, der Ehefrau des Künstlers Rudolf Schlichter, 1929

Foto: Hans G. Casparius, Modern Print, Deutsche Kinemathek – Fotoarchiv

Alkohol

Plakatentwurf: Hans Rudi Erdt, *Alkohol* (1919, Alfred Lind, E. A. Dupont), Druck: Willi Simon, Berlin, Deutsche Kinemathek – Grafikarchiv

3.1 WEIMAR, FEMININE

35mm Kinamo handheld camera N25 owned by Ella Bergmann–Michel
Sprengel Museum Hannover, Estate of Robert Michel and Ella Bergmann–Michel

Sketchbook of Marlene Moeschke–Poelzig

Der Golem, wie er in die Welt kam (The Golem: How He Came Into the World, 1920, Paul Wegener),
Deutsches Filminstitut & Filmmuseum, Frankfurt am Main / Estate of Hans Poelzig—permanent loan from
the Adolf und Luisa Haeuser–Stiftung für Kunst und Kulturpflege

Thomas Mann to the screenwriter Luise Heilborn–Körbitz, December 10, 1922

Buddenbrooks (1923, Gerhard Lamprecht), Deutsche Kinemathek—Gerhard Lamprecht Archive

Leni Riefenstahl to Béla Balázs, February 21, 1932

Facsimile, Library and Information Centre of the Hungarian Academy of Sciences, Department of
Manuscripts & Rare Books, Ms 5021/320

3.2 AVANTGARDE

Image for Passage 1, 1919

Sketch for a set design: Walter Reimann, gouache, *Das Cabinet des Dr. Caligari* (The Cabinet of Dr.
Caligari, 1920, Robert Wiene), Deutsche Kinemathek—Graphics Archive

Cinquième mouvement pour Fuge 23

Hans Richter, color silkscreen on linen, *Rhythmus 23* (Rhythm 23, 1923, Hans Richter), reconstruction by
Hans Richter, 1976, Collection La Cinémathèque française, Paris

34 sound ornaments

Oskar Fischinger, b/w positives, glued to cardboard, experiments with synthetic sound (1932, Oskar
Fischinger), Deutsches Filminstitut & Filmmuseum, Frankfurt am Main / Oskar Fischinger Collection

3.3 “WAS AT THE MOVIES. WEPT.”

Tagebuch von Marlene Dietrich

„Jetzt spielt ein Film Demi–vierges ...“, Eintrag vom 17. September 1919, Deutsche Kinemathek – Marlene
Dietrich Collection

„Filme, die ich gesehen habe“, ab 1929

Tagebuch: Charlotte Gerth, Tabea Nixdorff und Katrin Erthel

Handschrift: Kleiner Mann – was nun?, 1931/32

Manuskript: Hans Fallada, Literaturzentrum Neubrandenburg

3.4 THEORY AND CRITICISM

Viewing notes, undated

Siegfried Kracauer, *Die Straße* (The Street, 1923, Karl Grune), Deutsches Literaturarchiv Marbach

In Schatten des Jupiterlichts, 1928

Manuscript: Lucy von Jacobi, radio feature “Im Schatten des Jupiterlichts. Frauen am Film, die nicht filmen”
(In the Shadow of Jupiter’s Light. Women in Film, Who Do Not Film) broadcast on November 29, 1928,
NORAG Hamburg, Academy of the Arts, Berlin—Lucy von Jacobi Archive

On Charlie Chaplin, October 29, 1921

Diary: Bertolt Brecht, Academy of the Arts, Berlin—Bertolt Brecht Archive, Sign. BBA 1327/038–041

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3.5 THINKING FILM

Bibliography

Manuscript: Walter Benjamin, Facsimile, Hamburg Foundation for the Promotion of Science and Culture / Academy of the Arts, Berlin, Walter Benjamin Archive, Sign. WBA 455

Film as art

Rudolf Arnheim, Rowohlt, Berlin 1932, Deutsche Kinemathek—Library

The visible human

Béla Balázs, jacket design: Tibor Gergely, Deutsch-österreichischer Verlag, Berlin/Vienna 1924, Deutsche Kinemathek—Gero Gandert Collection

MEDIA (SELECTION)

1 PROLOG

1.1 INDIVIDUAL AND TYPE

On the large screen

Flucht (1927, Kurt Reiss)

Mutter Krausens Fahrt ins Glück (Mother Krause's Journey to Happiness, 1929, Phil Jutzi)

Das blaue Licht. Eine Berglegende aus den Dolomiten (1932, Leni Riefenstahl)

Morgen beginnt das Leben (Life Begins Tomorrow, 1933, Werner Hochbaum)

Madame Lu, die Frau für diskrete Beratung (Madame Lu, the Woman for Discreet Advice, 1929, Franz Hofer)

Menschen am Sonntag (People on Sunday, 1930, Robert Siodmak, Edgar G. Ulmer, Rochus Gliese)

Die Flucht vor der Liebe (The Flight from Love, 1929, Hans Behrendt)

Großstadtschmetterling (Pavement Butterfly, 1929, Richard Eichberg)

Zuflucht (Refuge, 1928, Carl Froelich)

Die Unehelichen (Children of No Importance, 1926, Gerhard Lamprecht)

Mädchen in Uniform (Girls in Uniform, 1931, Leontine Sagan)

Die Ehe (Marriage, 1929, Eberhard Frowein)

Zeitprobleme. Wie der Arbeiter wohnt (How the Berlin Worker Lives, 1930, Slatan Dudow)

Jagd auf Dich (Hunting You, 1930, Ernst Angel)

Tagebuch einer Verlorenen (Diary of a Lost Girl, 1929, G. W. Pabst)

Geheimnisse einer Seele (Secrets of a Soul, 1926, G. W. Pabst)

Das Girl von der Revue (The Girl from the Revue, 1928, Richard Eichberg)

Erdgeist (Earth Spirit, 1923, Leopold Jessner)

Die Verrufenen (Slums of Berlin, 1925, Gerhard Lamprecht) 4:58

2 MODERN LIFE II

A Day in the Weimar Republic (2018)

Concept: Nils Warnecke

Editing: Stanislaw Milkowski

Editing studio: Concept AV, Berlin

The film installation uses three synchronized projections to depict a typical daily routine during the Weimar Republic. Both documentary and fictional film productions of Weimar cinema have been edited together for this purpose.

14:55

Kino 1: Filmpalast

Weekly newsreels:

Emelka-Woche 35 (1927)

Emelka-Tonwoche 77 (1932)

Deulig-Woche 21 (1927)

Deulig-Tonwoche 6 (1932)

Emelka-Woche Juli (1927)

Advertising:

Im Filmatelier (1927, Hedwig Otto)

Feature films:

Die Puppe (The Doll, 1919, Ernst Lubitsch)

<i>Das Cabinet des Dr. Caligari</i> (The Cabinet of Dr. Caligari, 1920, Robert Wiene)	
<i>Nosferatu</i> (1922, F. W. Murnau)	
<i>Die Nibelungen. 1. Teil: Siegfried</i> (1924, Fritz Lang)	
<i>Geheimnisse einer Seele</i> (Secrets of a Soul, 1926, G. W. Pabst)	
<i>Asphalt</i> (1929, Joe May)	
<i>Großstadtschmetterling</i> (Pavement Butterfly, 1929, Richard Eichberg)	
<i>Brüder</i> (Brother, 1929, Werner Hochbaum)	
<i>Die Nacht gehört uns</i> (The Night Belongs to Us, 1929, Carl Froelich)	
<i>M</i> (1931, Fritz Lang)	
<i>Mädchen in Uniform</i> (Girls in Uniform, 1931, Leontine Sagan)	
<i>Ich bei Tag und Du bei Nacht</i> (I by Day, You by Night, 1932, Ludwig Berger)	36:26

Piano accompaniment: Richard Siedhoff

2.15 "THE WEIMAR TOUCH"

Babylon Berlin: Making-of seasons 1 and 2

3.1 WEIMAR, FEMININE

Audio station:

Margit Doppler on designing film posters	0:47
Liddy Hegewald on her career development in the film industry (speaker: Viola Sauer)	4:12
Luise Heilborn-Körbitz on her early days as a screenwriter and the collaboration with Thomas Mann on the filming of <i>Buddenbrooks</i> (1923)	2:56
Lotte Reiniger on her path to film	2:57
Leni Riefenstahl on the editing of her debut film <i>Das Blaue Licht</i> (1932)	2:12
Aenne Willkomm on the costume designs for <i>Metropolis</i> (1926) (speaker: Simone Kabst)	3:33

3.2 AVANT-GARDE

Cinema 2: The Absolute Film

The November Group's film matinee "The Absolute Film" was premiered in cooperation with the Ufa Cultural Department at the Ufa Theater on Kurfürstendamm in Berlin on May 3, 1925. The program opened with the work *Dreiteilige Farbensonatine* (Three-Part Color Sonata) by Ludwig Hirschfeld-Mack (Bauhaus Dessau): colored light projections, which were projected onto a screen in rhythmic movements by means of an apparatus with movable stencil openings according to precise playing instructions. Afterwards, six avant-garde films were shown, which are also presented here in the cinema. Most of the screenings were silent. The music presented here is historical and newly composed original music recorded for the reconstruction of the matinee by ZDF and ARTE (2008). For those visitors who would like to experience the program as it was shown at the time, sound-insulating headphones are available in the cinema.

<i>Film ist Rhythmus</i> (Rhythm 21, 1923, Hans Richter), music: Bernd Thewes (2006/2007)	
<i>Symphonie Diagonale</i> (1924, Viking Eggeling), music: Olga Neuwirth (2006)	
<i>Opus 2</i> (1922, Walther Ruttmann), music: Ludger Brümmer (2007)	
<i>Opus 3</i> (1925, Walther Ruttmann), music: Hanns Eisler (1927)	
<i>Opus 4</i> (1925, Walther Ruttmann), music: Sven-Ingo Koch (2007)	
<i>Ballet mécanique (Images Mobiles)</i> (1924, Fernand Léger, Dudley Murphy), music: George Antheil (1925)	
<i>Entr'acte</i> (1924, René Clair), music: Erik Satie (1924)	

Reconstruction of the program: film departments of ZDF / ARTE, Nina Goslar (editing), Wolfgang Bergmann (coordination)
Film-historic consultation: Dr. Holger Wilmesmeier
Recording of the film music: ensemble ascolta
Conductor: Titus Engel 55:38

3.4 Theory and Criticism

Cinema 3: The Critics' Cinema

Hamlet (1921, Svend Gade, Heinz Schall)

Der letzte Mann (The Last Laugh, 1924, F. W. Murnau)

Die weiße Hölle vom Piz Palü (White Hell of Pitz Palu, 1929, Arnold Fanck, G. W. Pabst)

Bronenosez Potemkin (*Panzerkreuzer Potemkin*) (Battleship Potemkin, USSR, 1925, Sergei Eisenstein)

Berlin. Die Sinfonie der Großstadt (Berlin: Symphony of a Great City, 1927, Walther Ruttmann)

The Circus (*Der Zirkus*) (USA, 1928, Charlie Chaplin); © 1928 Roy Export S.A.S. Renewed: © 1955 Roy Export S.A.S. All Rights Reserved.

The Kid (*Der Vagabund und das Kind*) (USA, 1921, Charlie Chaplin); © 1921 Roy Export S.A.S. Renewed: © 1948 Roy Export S.A.S. All Rights Reserved.

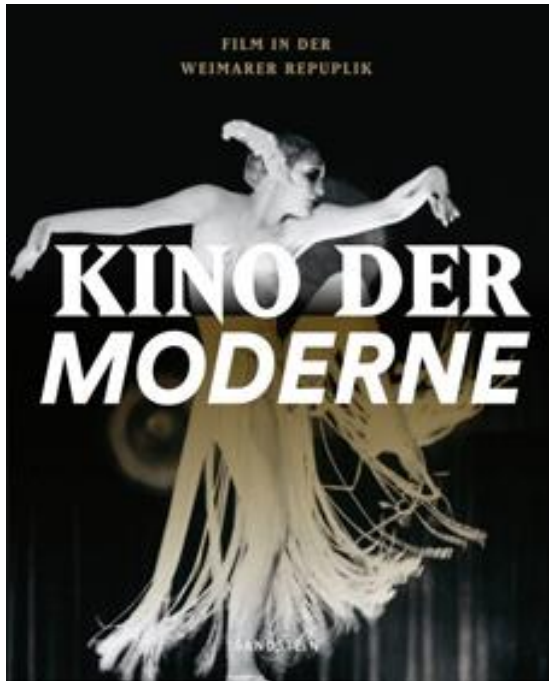
Mädchen in Uniform (Girls in Uniform, 1931, Leontine Sagan)

16:41

Speakers:

Detlef Bruns (Walter Benjamin, Sigmund Freud), Gilles Chevalier (Béla Balázs), Ari Gosch (Siegfried Kracauer, Kurt Pinthus), Simone Kabst (Lotte H. Eisner), Barbara Stollhans (Lucy von Jacobi), Jonas Ziegler (Bertolt Brecht, Willy Haas, Herbert Ihering)

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In modern cinema, society looks at itself. The silver screen becomes a mirror image by reflecting on everyday themes and types, while at the same time becoming a defining medium that establishes role models and ideals. Fashion and sports, mobility and urban life, gender issues and the popularity of psychoanalysis, as well as the social impact of the First World War—all these are reflected in the films of the Weimar Republic.

This richly illustrated volume draws on the important collections of the Deutsche Kinemathek, with numerous photographs and documents published here for the first time.

With essays by Rolf Aurich, Annette Dorgerloh, Albrecht Dümling, Ralf Forster, Jeanpaul Goergen, Karin Herbst-Meßlinger, Kristina Jaspers, Anton Kaes, Thomas Macho, Susanne Marschall, Dietrich Neumann, Annika Schaefer, Peter Mänz, Daniela Sannwald, Matthias Struch, Wolfgang Theis, Vera Thomas, Nils Warnecke, Gerlinde Waz, and Maximilian Weinberg.

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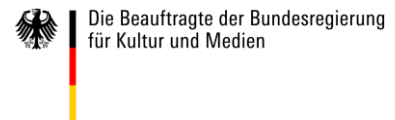


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The Legs of Speedy Schlichter, 1929
Photo: Hans G. Casparius
Source: Deutsche Kinemathek—Photo Archive
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