

THE BFI COMPANION TO GERMAN CINEMA

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The BFI Companion to German Cinema is a concise and authoritative source of reference. Over two hundred entries on film actors, directors, producers, cinematographers, critics, film industry, film movements and festivals covers the entire spectrum of German-speaking cinema from the 1890s to the popular comedies of the 1990s. In-depth articles consider the artistic peaks of Weimer cinema, the migr directors, film politics, and the star system of Nazi cinema, women and film, the New German Cinema and the revival of genre cinema since. Entries evaluate such notables as Fritz Lang, Marlene Dietrich, Leni Riefenstahl, Erich Pommer, Conrad Veidt, Wim Wenders and R.W. Fassbinder, as well as popular genres (the "Heimat" film, literary adaptations, musicals) alongside the major studios (UFA and DEFA) and international personalities such as Klaus Kinski, Wolfgang Petersen, and Michael Ballhaus. Leading international scholar Thomas Elsaesser also contributes an introductory essay on developments in post-unification German cinema, placing it in the context of its recent history and of general relations between Hollywood and European cinema. The BFI Companion to German Cinema is a concise and authoritative source of reference. Over two hundred entries on film actors, directors, producers, cinematographers, critics, film industry, film movements and festivals covers the entire spectrum of German-speaking cinema from the 1890s to the popular comedies of the 1990s. In-depth articles consider the artistic peaks of Weimer cinema, the migr directors, film politics, and the star system of Nazi cinema, women and film, the New German Cinema and the revival of genre cinema since. Entries evaluate such notables as Fritz Lang, Marlene Dietrich, Leni Riefenstahl, Erich Pommer, Conrad Veidt, Wim Wenders and R.W. Fassbinder, as well as popular genres (the "Heimat" film, literary adaptations, musicals) alongside the major studios (UFA and DEFA) and international personalities such as Klaus Kinski, Wolfgang Petersen, and Michael Ballhaus. Leading international scholar Thomas Elsaesser also contributes an introductory essay on developments in post-unification German cinema, placing it in the context of its recent history and of general relations between Hollywood and European cinema.

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