

**BUNDESKUNSTHALLE**



**MODERNIST CINEMA**

Film in the Weimar Republic

14 December 2018 to 24 March 2019

Media Conference: Thursday, 13 December 2018, 11 a.m.

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## General Information

Exhibition	14 December 2018 to 24 March 2019
Director	Rein Wolfs
Managing Director	Patrick Schmeing
Curator	Kristina Jaspers
Media curator	Nils Warnecke
Head of Corporate Communications / Press Officer	Sven Bergmann
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Admission standard / reduced / family ticket	€ 10 / € 6.50 / € 16
Free admission	for all under 19s and for refugees
Pay what you can afford	for visitors under 26 Tuesday and Wednesday: 6 to 9 p.m.
Happy Hour-Ticket	€ 7 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Guided Group Tours information and registration	T +49 228 9171-243 F +49 228 9171-244 kunstvermittlung@bundeskunsthalle.de
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile Deutsche Bahn / UN-Campus:



Lines RE 5 (Rhein-Express), RB 26 (MittelrheinBahn), RB 30 (Rhein-Ahr-Bahn) and RB 48 (Rhein-Wupper-Bahn)

Parking

There is a car and coach park on Emil-Nolde-Straße behind the Bundeskunsthalle.  
Navigation: Emil-Nolde-Straße 11, 53113 Bonn

Press Information (German / English)

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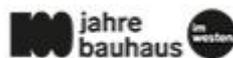
A joint exhibition of Bundeskunsthalle, Bonn, and Deutsche Kinemathek, Berlin



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## Concept of the Exhibition

On the occasion of the 100<sup>th</sup> anniversary of the Weimar Republic, the Bundeskunsthalle and the Deutsche Kinemathek – Museum für Film und Fernsehen are jointly presenting this exhibition focussing 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 the German film industry 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 artform that can lend expression to the rapidly progressing modernisation.

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 paying viewers or film critics contribute significantly to the development of modern cinematic language.

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



## Exhibition Sections

### 0. Individual and Type

In the early twentieth century, the preoccupation with the human face experiences an unforeseen upswing with the allegedly 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.

In his series *Menschen des 20. Jahrhunderts* (People of the Twentieth Century), compiled in the late 1920s, the photographer August Sander developed a categorisation 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 an automated photography machine and are often used for self-staging.

### 1. Modern Life

Like no other artform, 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?

#### 1.1 The World of Labour

From the mid-1920s onward, during the so-called 'phase of relative stabilisation', film increasingly turns to the contemporary world of labour. New types appear in films, such as 'the engineer' or 'the secretary'. On sets, as well as in the open-plan office, the studio or the factory, hierarchies in gender relations are renegotiated. Unemployment and mechanisation 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.

## 1.2 Childhood

Films produced during the Weimar Republic also depict the social situation of children, since they are affected the most by oppressive social conditions. Weekly newsreels, as well as cultural and educational films, report on youth camps and sanitary measures in an effort to reduce the misery. For the first time, the living conditions of children and adolescents, traditional methods of education, ideological influences and violence against minors are addressed in film. At the same time, the cinema discovers the 'child actor'. In 1931, Gerhard Lamprecht films Erich Kästner's novel **EMIL UND DIE DETEKTIVE** (Emil and the Detectives) after a screenplay by Billie Wilder.

## 1.3 Social Issues

During the Weimar Republic, an increased rural exodus sets in, for cities promise the prospect of work. The consequence is a drastic housing shortage, especially in fast-growing Berlin. Extreme 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 reveals social ills within the working-class milieu. Together with other artists, Käthe Kollwitz supports the leftist film **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 the Old People Live, 1932), points to an alternative in socialhousing.

## 1.4 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.



## 1.5 Sports

In the 1920s, sports become a mass phenomenon. Due to shorter working hours, the labour force has significantly more leisure time. Sports activities, especially football, 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 satirised in comedies. In **WEGE ZU KRAFT UND SCHÖNHEIT** (Ways to Strength and Beauty, 1925), rhythmic gymnastics celebrates the ornament of the masses.

## 1.6 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 and staged 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.

## 1.7 Fashion

The interdependences 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 the 'shop girl'. 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.

## 1.8 Nature

After the hardships of the First World War, 'summer retreats' become accessible for both white-collar 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.

### 1.9 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 audience 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.

### 1.10 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 realises several feature films on location 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 Karl 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. These films 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.

### 1.11 Sciences

Developments in science and medicine have a significant influence on the domain of cultural and educational film. The microscope and the telescope provide a new view 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. **DIE BIENE MAJA UND IHRE ABENTEUER** (The Adventures of Maya the Bee, 1925), on the other hand, 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).

### 1.12 The Avant-Garde

At a very early stage, cinematography is already influenced by the artistic avantgarde, and Expressionist film sets a first milestone. The set designs by Herrmann Warm and Walter Reimann for **DAS CABINET DES DR. CALIGARI** (The Cabinet of Dr. Caligari, 1920) reveal new perspectives for deliberately nonrealistic cinematic art. Visual artists such as Fernand Leger 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 also of Walt Disney. Experimental filmmakers such as Lazlo Moholy-Nagy, Hans Richter and Walther Ruttmann also engage with the new medium on a theoretical level. What is more, the avant-garde has always had an international perspective. The legendary programme from 1925, **DER ABSOLUTE FILM** (The Absolute Film), which is reconstructed here, contains not only German but also several French titles.

### 1.13 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 traumatisation, such as **NERVEN** (Nerves, 1919), **DAS CABINET DES DR. CALIGARI** (The Cabinet of Dr. Caligari, 1920) and **ZUFLUCHT** (Refuge, 1928).

Filmmakers and analysts alike realise 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 cross-fading shape the aesthetics of film to this day.

### 1.14 Interiors

New living and design concepts, from the Bauhaus to 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.



## 1.15 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.

## 1.16 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 current 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 **PANZERKREUZER POTEMKIN** (Battleship Potemkin, 1925). In addition, screening bans, such as that imposed on **IM WESTEN NICHTS NEUES** (All Quiet on the Western Front, 1930) are the source of fierce controversy.

## 2. Film Workshops

In the 1920s, aesthetic innovations help German film gain international recognition. In particular, lighting design, the 'unchained' camera in motion and elaborate studio buildings are considered abroad as exemplary. The great diversity of the young medium is also reflected in the personalities behind the camera. After the First World War, many women with visual and dramatic flair take advantage of the opportunities of the emerging film industry. They strive to establish themselves primarily as screenwriters, directors or producers. The production conditions at that time and the interplay of the various film professions are presented here in individual 'workshops'.

### 2.1 Scenery

The so-called 'Babelsberg Bauhütte' (construction site office) with film architects such as Fritz Maurischat, Robert Herlth, Hermann Warm and Erich Kettelhut contributes significantly to the world fame of German film. The creative climate and close cooperation between directors such as Fritz Lang and F. W. Murnau



with their respective production designs facilitate the development of a new visual language. Robert Herlth, Otto Hunte and Emil Hasler do not design simple backdrops; their drafts reveal a profoundly 'cinematic' concept: Protagonists are taken into consideration, camera perspectives are stipulated, and sequences of images already suggest the pace of the narrative. Numerous film architects, such as Hans Poelzig, Walter Reimann and Franz Schroedter, were trained at schools for arts and crafts, and their designs are correspondingly demanding. Among the few women in this profession are Marlene Moeschke-Poelzig and Else Oppler-Legband.

## 2.2 The Screenplay

Silent film makes special demands on the screenplay. Screenwriters such as Carl Mayer and Thea von Harbou develop their own writing style, in which they use expressive words to outline scenes in order to create a certain atmosphere. Authors such as Thomas Mann are critical of literary adaptation, since the material would inevitably be trivialized. Nevertheless, adaptations of literary works are extremely popular in the 1920s. Bertolt Brecht and Arthur Schnitzler write screenplays themselves. Heinrich Mann and Carl Zuckmayer are satisfied with the adaptation of the novel Professor Unrat (Small Town Tyrant, 1905) for the feature film **DER BLAUE ENGEL** (The Blue Angel, 1930). Especially for women such as Jane Bess, Helen Gosewisch and Luise Heilborn-Korbitz, screenwriting offers a professional perspective, despite the fact that their first names are usually abbreviated in the opening credits. It is estimated that the proportion of women screenwriters in the 1920s is roughly ten percent.

## 2.3 Costumes

Costume design of the 1920s reflects the new role models that emerge for women in the Weimar Republic: The bob cut and the reform dress are decisively promoted by the 'look' of female film stars. Influenced by Oskar Schlemmer, the Bauhaus student Use Fehlig designs film costumes with geometric shapes and cuts. For her costumes for **METROPOLIS** (1927), the young designer Aenne Willkomm imagines the fashion of the year 2000 and finds inspiration in the Rococo style. For **DAS WEIB DES PHARAO** (The Loves of Pharaoh, 1921) and **LUISE, KÖNIGIN VON PREUSSEN** (Luise, Queen of Prussia, 1931), AM Hubert draws on historical models. In doing so, the translation into black and white must always be taken into account: The grey values of film represent not only shades of colour, but also textures, which reflect light to varying degrees.

## 2.4 Production

The producer Erich Pommer remains focused on the production and marketing of prestige projects such as **METROPOLIS** (1927) and **DER BLAUE ENGEL** (The Blue Angel, 1930) in Germany and abroad. For many years, he has a major influence on the programme of Ufa. After a long sojourn in the USA, he establishes the genre of 'artistic entertainment film'; he also promotes technical



innovations and new developments such as the drawing up of a shooting schedule and the expansion of the star system. Several women are also able to gain a foothold as producers, among them Liddy Hegewald, who maintains her own network of women directors and screenwriters. At the same time, several attempts are made to produce films collectively. Produced by the Kollektiv-Film GmbH, **IM BANN DES EULENSPIEGEL** (Spell of the Looking Glass, 1932) obliges all those involved to work together on a kind of storyboard, which is intended to link the individual areas more closely together. **MÄDCHEN IN UNIFORM** (Girls in Uniform, 1931) is also a collective production.

## 2.5 Camera

In the 1920s, a tremendous surge in developmental leads to numerous aesthetic and technical innovations. The cameraman Karl Freund develops the 'unchained camera'. At a time when the lenses are not yet equipped with a zoom function, it allows the recording of dynamic motion sequences by being mounted on a swing or strapped in front of the cameraman's abdomen. For action scenes in mountain films, the camera is screwed directly onto the ski. And the 'Kinamo', a small handheld camera, is particularly suitable for discreet documentary shots. Especially women such as Clärenore Stinnes and Lola Kreutzberg use this possibility on their expeditions. The so-called 'Cine-Sept' is an ingenious multifunctional device, which allows the shooting of photos and film, as well as the projection of the images shot.

## 2.6 Direction

In the Weimar Republic, the director becomes an 'auteur' for the first time. Artist personalities such as Ernst Lubitsch, Fritz Lang, F. W. Murnau and G. W. Pabst cultivate their own style of directing, which occasionally comes across as being authoritarian. Several women can, however, establish themselves as film directors, such as Leontine Sagan, who was responsible for **MÄDCHEN IN UNIFORM** (Girls in Uniform, 1931), and Marie Harder, who, with **LOHN-BUCHHALTER KREMKE** (Bookkeeper Kremke, 1930), realized the first feature film production on behalf of the Social Democratic Party of Germany.

## 2.7 Editing

In the field of film montage, Russian directors are considered great role models. Sergei Eisenstein is a frequent guest in Babelsberg and maintains an intensive cultural exchange with Germany. He is celebrated by film critics. As a rookie director, Leni Riefenstahl painfully experiences with her debut production, **DAS BLAUE LICHT** (The Blue Light, 1932), just how difficult the art of film editing actually is. Ultimately, the director Arnold Fanck gives her a hand. Montage also has special dramaturgical significance in documentary film. To this day, Walther Ruttmann's film **BERLIN. DIE SINFONIE DER GROSSSTADT** (Berlin. Symphony of a Great City, 1927) captivates audiences as a result of its dynamic editing rhythm. In her notebooks, the documentary filmmaker Ella Bergmann-Michel



also makes note of the aperture sizes and lengths of her shots in order to mount her films more proficiently.

## 2.8 Sound

The so-called 'Kinothecks' provide pianists with versatile musical motifs for daily silent film accompaniment. For more elaborate productions, however, new pieces are created by film composers such as Gottfried Huppertz and Edmund Meisel. Lena Stein-Schneider writes the choral interlude for the drama **DER KAMPF UM DIE EHE** (The Battle for Marriage, 1919). Protagonists of New Music, such as Paul Dessau and Hanns Eisler, also contribute original scores as background music for various films. In 1928, the transition to sound film – a fundamental innovation - begins. Critics such as Rudolf Arnheim fear the decline of cinematic art. Cameras now need to be soundproofed so they do not make any noise while shooting, and not every actor has a pleasant voice. Increasingly, popular music stars such as Richard Tauber and Max Hansen are hired. The sound film operetta becomes the German version of the musical.

## 2.9. On the Set

Joe May's film **ASPHALT** (1929) was produced within three months at the Ufa studio complex in Neubabelsberg. Erich Kettelhut takes over the design of the sets from Robert Herlth. On an area of 6.000 m<sup>2</sup>, a busy intersection is built, which is modelled on, among other things, Potsdamer Platz. For an extended tracking shot, the shop windows are rented to various stores from Berlin. The transition from the outdoor area to the indoor studio, as well as the night shots, present particular challenges for lighting technicians. Here, a set situation is reconstructed with camera dollies and spotlights. A model depicts the studio construction of the street scene, in the middle of which is a traffic warden. 'Making of shots from other films also provide a glimpse behind the scenes of this elaborate film production.

## 3. In the Cinema: 'New Vision'

The 'cinema' can be seen as a real place and as an imaginary place. In the 1920s, it represents an architectural novelty, with at times spectacular illuminated facades and elaborately furnished stages and auditoriums. The cinema is the place where films are viewed critically, and thus also the starting point of early theory development. But it is also a place of longing, a place of emotions and passion, a place where dreams can come true. The cinema creates proximity and distance; it allows for identification with the hero, but also for the playing out of various roles. Thus, the modern cinema is a 'school of seeing', while at the same time enabling a new perception of the world.



### 3.1 Stars and Fans

In Germany, a star system modelled after Hollywood - and with this a corresponding fan culture - established itself quite early. Postcards with portraits of the stars, homestories 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 considered dispassionate, Lil Dagover as ladylike and Valeska Gert as extravagant. 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 selftimer 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.

### 3.2 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 facades and interior walls, the Berlin cinemas Universum and Capitol am Zoo pick up on the dynamics of street traffic. Their colourfully illuminated entrance façades celebrate the dazzling lifestyle of the 1920s. The commercial graphics of the time also follows the new artistic trends, from Expressionism to New Objectivity.

### 3.3 Theory and Criticism

Film critics spend a great deal of time in the cinema before they put what they have seen into words. Their first 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. At the same time, 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 escape from everyday life, criticise 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.



### 3.4 '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.

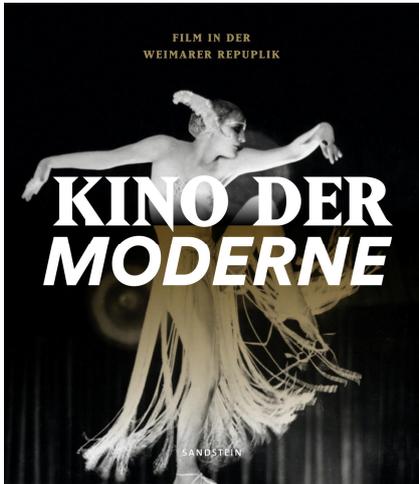
### 3.5 Thinking Film

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.

### 4. Prospect: 'The Weimar Touch'

Cinema in the Weimar Republic, its filmic innovations, its aesthetics, its themes and not least of all its style of narration and dramatization still have an 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** 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 our contemporaries.

## Publication



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## Current and Upcoming Exhibitions

### **PRINCELY PAINTERS**

**until 27 January 2019**

At the height of their meteoric careers, Frederic Lord Leighton, Hans Makart, Jan Matejko, Mihály von Munkácsy, Franz von Lenbach, Friedrich August von Kaulbach and Franz von Stuck were celebrated as princely painters (*Malerfürsten*, literally painter-princes) and enjoyed all the privileges of Europe's high society. They were wealthy, respected and moved in the same elite circles as the rich and famous. Their homes and studios were notable for their splendour, and people thronged to have their portraits painted and to see their sensational pictures. Very few artists attained the lofty status of a princely painters and the public honours this exalted position entailed.

This exhibition is the first to shed light on the phenomenon of the princely painters which transcended national borders, reaching its apogee in the 1870s and 80s before fading away with the outbreak of the First World War.

### **ERNST LUDWIG KIRCHNER**

**Imaginary Travels**

**until 3 March 2019**

Ernst Ludwig Kirchner, co-founder of the Brücke group, is one of the best-known German Expressionists. One of the leitmotifs of his life and work is the quest for the exotic and the primal, for far-off lands and cultures. It led him to create strikingly colourful images that conjure imaginary, far-away worlds, without ever leaving the everyday reality of his life.

Tracing the artist's progress through Dresden, Berlin, Fehmarn and Davos, the exhibition sheds light on Kirchner's career. With a selection of more than 180 paintings, the retrospective explores how the artist responded to social and artistic influences, engaging with them in ever new ways, always prepared to break new ground, both personally and pictorially.

Ernst Ludwig Kirchner's *Imaginary Travels* is being curated by Katharina Beisiegel (Art Centre Basel) in collaboration with the Kirchner Museum Davos and with Thorsten Sadowsky and organised by Art Centre Basel in collaboration with the Bundeskunsthalle.

### **MICHAEL JACKSON**

**On the Wall**

**22 March to 14 July 2019**

Michael Jackson is one of the most influential cultural figures to come out of the 20th century and his legacy continues into the 21st century. His significance is widely acknowledged when it comes to music, music videos, dance, choreography and fashion, but his considerable influence on contemporary art is an untold story. Since Andy Warhol first used his image in 1982, Jackson has become the most depicted cultural figure in visual art by an extraordinary array of leading contemporary artists.



This landmark exhibition explores the influence of Michael Jackson on some of the leading names in contemporary art, spanning several generations of artists across all media. For the first time, *Michael Jackson: On the Wall* will bring together the works of over forty of these artists, drawn from public and private collections around the world, including new works made especially for the exhibition.

An exhibition developed by the National Portrait Gallery, London, and organised with the Bundeskunsthalle, with thanks to the Michael Jackson Estate.

## **GOETHE'S GARDENS**

**Green worlds on the roof of the Bundeskunsthalle**

**14 April to 15 September 2019**

The Bundeskunsthalle is planting a temporary Goethe Garden on its roof terrace. Like Goethe's Weimar gardens, it combines aesthetic, scientific and economic considerations.

In 1776, when Goethe moved into his first Weimar home not far from the river Ilm, he was particularly interested in the extensive garden and immediately set about its redesign. He planted a kitchen garden and created a small landscape garden in the English style with winding paths and shady spots to rest and read. He kept numerous flowerbeds for his botanical experiments that led him to develop his own theory on the metamorphosis of plants. When Goethe moved into the grand house on the Weimar Frauenplan, he once again devoted a great deal of attention to the garden. In a pavilion on the southern edge of the garden he even kept his collection of minerals, rocks and fossils from all over the world. As the exhibition runs from May to September, the appearance of the garden will change over the course of the summer, beckoning visitors to come more often, to enjoy a leisurely stroll, to linger, to delight in its beauty and to explore its underpinnings in the natural sciences.

## **GOETHE**

**Transformation of the world**

**17 May to 15 September 2019**

Johann Wolfgang Goethe is the world's best-known poet of the German tongue. A literary celebrity by the age of 25, he lived to see his fame spread all over Europe. His works were translated into countless languages. Figures like *Werther* or *Faust* found their way into every creative discipline and all sectors of popular culture. More than any other artist of his time, Goethe reflected the dramatic changes that sent shockwaves through the political, economical and cultural foundations of Europe around 1800. Goethe was not only a critical observer of the dawn of the modern world, but also a versatile artist who continues to inspire writers, painters, sculptors, composers, photographers and film directors.

The Bundeskunsthalle and the Klassik Stiftung Weimar are devoting a major exhibition to the artist Goethe. Around three hundred objects in the exhibition



shed light on his biography, his age at the dawn of our modern era and the uniquely powerful impact of his work.

An exhibition of the Bundeskunsthalle and the Klassik Stiftung Weimar in cooperation with the Freies Deutsches Hochstift, Frankfurt, the Goethe-Museum Düsseldorf and the Museo Casa di Goethe, Rom under the patronage of the Federal President of Germany

## **BEETHOVEN**

**World.Citizen.Music**

**17 December 2019 to 26 April 2020**

In celebration of the 250th birthday of the great composer and visionary Ludwig van Beethoven (1770–1827), the Bundeskunsthalle, in collaboration with the Beethoven-Haus Bonn, is hosting a major exhibition in the anniversary year of 2020. The exhibition traces the most important stages in the life of Beethoven against a historical backdrop, interwoven with his musical oeuvre.

The exhibition is divided into several themes, including 'Beethoven's view of himself', 'friendships' and 'business strategies', which also incorporate related musical works. The display includes unique original artefacts as well as iconic portraits, which depict the figure of the composer and question his popular public image. Original instruments and integrated audio exhibits enable visitors to immerse themselves in historical worlds of sound. The composer's working methods will be illustrated as well as the cultural and historical context of Beethoven's life and influence.

An exhibition of the Bundeskunsthalle in cooperation with the Beethoven-Haus Bonn

*Subject to change!*