





## **Editorial Review**

From the Inside Flap

“This extraordinary book expands all horizons of cinema. Its utopian vision inspires us to imagine a film art for the twenty-first century.”—Alexander Kluge, filmmaker and author of *Cinema Stories*

“A treasure trove of insights and ideas, this book uncovers the excitement cinema generated as the art form of modernity. Film studies may take years to digest the richness this volume contains—and I believe it will never be quite the same afterward.” —Tom Gunning, author of *The Films of Fritz Lang: Allegories of Vision and Modernity*

“Opening entirely new pathways to the research and teaching of German film culture, this carefully edited sourcebook reveals the fantastic wealth of early ideas and thoughts on cinema.”—Gertrud Koch, author of *Siegfried Kracauer: An Introduction*

“On page after page, a vibrant debate, previously lost in archives, comes to life again. This book changes our idea of what cinema was and is.”—Francesco Casetti, author of *Eye of the Century: Film, Experience, Modernity*

“An indispensable and revelatory resource for all who are exploring the political and aesthetic genealogy of the media culture we inhabit today.”—Jonathan Crary, author of *Suspensions of Perception: Attention, Spectacle, and Modern Culture*

"This remarkable collection appearing at this historical moment invites us to think about cinema before its first German theorists knew what it might become, just as we wonder what the cinema will become today as it transforms itself all over again." —Jane M. Gaines, author of *Contested Culture: The Image, the Voice, and the Law*

"Any form of memory worthy of the term ought to address the future even more than the past. The great strength of this collection lies in its ability to make one century speak to another, thereby evoking the future of film today."— Raymond Bellour, author of *Between-the-Images*

About the Author

**Anton Kaes** is Professor of German and Film & Media at the University of California, Berkeley. He has written and edited numerous books, including *Shell Shock Cinema* and *The Weimar Republic Sourcebook*, and is coeditor of the Weimar and Now series.

**Nicholas Baer** is Visiting Assistant Professor of Cinema Studies and Philosophy at Purchase College, State University of New York. He has published many essays on German cinema, film theory, and the philosophy of history.

**Michael Cowan** is Reader in Film Studies at the University of St. Andrews. He is the author of numerous books and collections including, most recently, *Walter Ruttmann and the Cinema of Multiplicity: Avant-garde - Advertising - Modernity*.

## **Users Review**

### **From reader reviews:**

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