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Studien zur visuellen Kultur des Journals
Studies in the Visual Culture of Journals



Die Nacht ist trübe, windig und kalt. Auf der weiten, euklidischen Landstraße geht ein Mann. Aus der Ferne kommt ein Wagen auf ihn zu, an Scheinwerfern und Motorengeräusch erkenntlich als einer jener Fernfahrer, die für Überlandtransporte eingesetzt werden. Der Mann geht in die Mitte der Straße und winkt. Und wirklich — der Fahrer hält an und läßt ihn einsteigen. Und während er einsteigt, schon, wie wie müde dieser Mann sein muß, wohnt zerschmetternde Müdigkeit auf ihm lasten mag. Der Fahrer, ein gutmütiger, kräftiger, junger Bursche, will ein Gespräch über alltägliche Dinge anknüpfen; er sagt mehrmals an, doch sein Begleiter schenkt ihm keine Miene, schaut nur still vor sich hin. Und plötzlich kommt dem Fahrer ein Verdacht. Wer nicht hier ganz in der Nähe ein Konzentrationslager? Würde nicht abends eine Meldung im Rundfunk durchgegangen, daß verschiedene Häftlinge entflohen seien und gesucht würden? Ruckartig bringt er den Wagen zum Stehen und öfnet die Tür: «Los, raus, ich will da nichts mit zu tun haben!» Es verschlägt ihm den Atem, seine Stimme ist heiser vor Aufregung. Der Mann neben ihm sieht auf, sieht in angstvoll aufgerissene Augen, sieht das Flattern der Hände und steigt aus. Wörtchen taucht er unter in den Dunkel der Straße. Der Wagen rattert davon. In der kalten Kleinstadt geht ein Mann angstvoll durch die Straßen. Er ver-



birgt seine verletzte Hand in der Jackentasche. Vor seinen Augen flimmert alles, er hat Fieber und rasenden Hunger. Da sieht er ein Arztschild und geht darauf zu. Es ist ein jüdischer Arzt: «Nur zur Krankenbehandlung von Juden zugelassen» steht dort. Doch unsern Mann ist bereits alles gleich. Er geht zu dem Arzt, den er nicht kennt, von dem er nichts weiß, den er fürchten sollte gleich jedem anderen, und dieser Arzt, der seinen hippokratischen Eid nicht vergessen hat, dieser Arzt ist ein wahrer Arzt. Wohl ahnt er, daß etwas bei diesem schweigsamen Mann nicht in Ordnung ist, doch er fragt nicht, er hilft. Der Mann auf der Flucht geht weiter. Er hört Schritte hinter sich, er geht schneller. Die Schritte hinter ihm bleiben. Schon gerät er in Panik, die Schritte seines Verfolgers sind jetzt dicht neben ihm. Er sieht auf und erkennt, es ist ein Kamerad aus dem Lager, einer, dem die Flucht gleich ihm gelungen ist. Aber der Leidensgefährt von gestern wird zum Versucher von heute. Er sieht keinen Ausweg, ihm scheint alles vergebens, die einzige Rettung: der Weg zurück ins Lager. Welch ein Glück, ausruhen zu können, ausruhen und sei es im Tode! Der Mann scheint gewonnen, er schwankt bei dem Gedanken, alles mit einem Mal ändern zu können. Doch dann steigt der triebhafte Lebenswille in ihm, er stößt den Versucher zurück und reißt sich los, er geht fort, schwankend vor Hunger und Müdigkeit, doch er gibt nicht auf. Die Flucht geht weiter, soviel Gänge, soviel vergebliche Versuche. Alles schlingt sich um auch die letzte Hoffnung, in der Wohnung eines Freundes bleiben zu können: der Freund ist nicht da. Schon kehrt er um, geht die Treppen wieder hinunter. Jetzt weiß er Treppenflur, und ohne zu fragen, nimmt er ihn mit sich, öffnet ihm seine Wohnung, läßt ihn zu Tisch und läßt ihn bei sich übernachten. So findet der Gehetzte Ruhe für eine Nacht. Für eine Nacht hat er Quartier, und morgen wird man weiter sehen. Wie seltsam das Leben mit ihm spielt! Dieser da nahm ihn auf, an den er kaum noch gedacht hatte, und sie, die er früher so oft in Armen hielt, sie, die er liehte und an die er glaubte, sie verzerrt, als sie ihn vor sich stehen sieht und begreift, woher er kommt. Erst packt ihn rasende Wut, doch rasch kommt er zu sich: diese Frau da vor ihm, in ihrer Falschheit und Verlogen-

heit, sie hatte weiß Gott nichts mehr mit jenem Wesen gemein, das er in seinen Träumen angebetet hatte. Und abschaukend läßt er sie stehen. Und merkwürdig, auch dieser Traum, den er im Lager träumte, gewohnt für ihn Leben, nahezu am Ende seiner Wanderschaft, im Anblick des rettenden Hafens, findet er in Gestalt eines einfachen Mädchens den Glauben an menschliche Güte und an die Liebe zur Kreatur zurück. Was er lange in sich verloren wühlte, erstickt und verschüttet in den Qualen des Lagers, erwachte in ihm aufs neue zum Leben. Dieser Mensch, der im nebligen Frühlingsdämmer des Hafens saß, wo das Schiff liegt, das ihn ins Ausland bringen wird, ist dem Leben zurückgewonnen. Sieben Kreuze flohen eines, ihn daran aufzuhängen. Nur ein Kreuz blieb leer. Einer entkam, er wird weiter kämpfen, um zu helfen, das Leben für alle Menschen zurückzugewinnen. So stellt dieser Film, hart im Raum, das Gegenätzliche nebeneinander. Er überredet nicht, er überzeugt, er tröstet nicht, er beweist. Er zeigt den Einzelnen, verloren in feindlicher Umwelt, jeder Gemeinheit fähig, und er zeigt den Menschen, mit seinesgleichen durch gleiche Gesinnung verbunden, zu höchstem Heldentum fähig. Die ihn schufen, kamen aus vielen Ländern und schufen doch eine Einheit. Anna Seghers schrieb das Buch, das Fred Zimmermann in die Bildersprache übersetzte. Zwei Deutsche darunter, die wiederzusehen, freudig begrüßt: Alexander Granach und Fritz Breisart. Die Notwendigkeit, daß wir diesen Film bald zu sehen bekommen, wird jedem klar sein. Solche Filme können uns helfen, sie sind wichtig für uns, gleich den lebensnotwendigen Kalorien. Wer dies nicht begreift, der lese die tägliche Chronik der Verhandlungen gegen die Naziverbrecher in Deutschland. Dieser Film hilft uns kämpfen, er ist ein guter Bundesgenosse; denn er überzeugt so, wie es nur die Kunst vermag: Er kämpft mit uns gegen die Trägheit der Herzen, gegen die Gleichgültigkeit und den Verzicht. Und darum, wir wiederholen es, sollten wir ihn bald zu sehen bekommen. Noch ist es nicht zu spät.

K. H. Bergmann

Where the Film Has the (Visual) Word?

On the Visuality and Materiality of Illustrated Film Magazines Exemplified by *Neue Filmwelt* (1947–1953)

Vincent Fröhlich
PHILIPPS UNIVERSITY MARBURG

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Abstract

To date, film magazines have primarily seen use as sources when researching individual periods of cinema history, rather than as objects of study themselves. Instead, the following paper brings the visuality, mediality and materiality of film periodicals to the fore. The question being addressed is the following: What kind of film knowledge and film understanding do illustrated film magazines negotiate in their presentation and selection—precisely in their (hitherto mainly disregarded) visuality, in their appearance, in their sensual material presence? The East German magazine *Neue Filmwelt* serves as an example for this approach. The essay proposes three ways of looking at the visual intermedial relation to film: How the magazine inscribes its words onto the picture; how it appropriates pictures, symbols, signets and typographies associated with cinema; and how it thereby outlines its very own position as a cultural and visual product in connection to film.

Keywords

film periodicals,
movie magazine,
intermediality,
film poster,
rotogravure,
halftone,
typography,
film still,
German film history

1. FOREword¹

On the 1st of August 1947, one of the first post-war German film magazines, *Neue Filmwelt* (*New Film World*) is published in the Soviet-occupied Eastern Zone. The editorial by Karl Hans Bergmann in the first issue ends with the sentence: »Der Film hat das Wort [the film has the word].« In German this sentence means: the film has the floor. First, film is thus personified and identified here from the beginning as a medium to which one can give the (printed) word i.e. the floor. Second, the *Neue Filmwelt* is declared to be that very word, a »printed voice« of the medium film. The allegorical nature of this statement, the first double-page spread on which this editorial is positioned with its full recto picture page (fig. 1) and the title page, also containing a picture, directly underline that this »word« of the magazine can hardly be reduced to the content of printed texts alone. So much emphasis in the layout and editorial is placed on the visuality of the magazine: Karl Hans Bergmann indicates that the producers of the *Neue Filmwelt* dedicate not only the written word but the entire printing »floor« to the medium of film. Embedded in this is a form of self-justification, of course: The editor clarifies right from the start that the special interest of this specialinterest magazine, film, has something to say, and that the film has the right to its own »periodical mouthpiece«. In addition, the editorial's headline, »VORWORT-kleingeschrieben« (»FOREWORD—lower case«), in its slight-



fig. 1 *Neue Filmwelt*, No. 1, 1947, pp. II–III. Halftone on stapled pulp paper, 41.2 × 28.6 cm, private collection.

ly contradictory presentation, draws attention to its own typographic design: not only by choosing different typefaces, but also by using different font sizes and differences in upper and lower case. In its overall design, it indicates that the word should be seen here not exclusively as verbal but also as

visual information. The dimension of typography is stressed as both an important and (here) distinct part in the creation of meaning.

If you combine these aforementioned elements, it might be promising to interpret the metaphorical »word« of the sentence »the film has

the word« in a similar sense to Johanna Drucker's conceptualized notion of the »visual word«: as a word whose expression is bound to a specific materiality. As in Drucker's approach, analysing this connection may allow us to look at the visual language of the *Neue Filmwelt* in the historical context of its production.² Unlike Johanna Drucker, however, I do not intend to remain solely restricted to the visuality and materiality of the typeface: in keeping with the visual medium of film featured in this magazine, it seems more appropriate to analyse this magazine's overall visuality and materiality.

This focus is linked to a certain understanding of the reception process of film magazines. Following the example of neoformalist film theory, the recipient is seen as entering an active relationship with the object.³ He or she searches for cues and reacts to them with their combined skills; this results into an own understanding of the specific content. As described in the editorial of the e-journal *periodICON*, in which the present essay is published, the recipient is understood as being active in this reception process in various functions: as a reader, a viewer, a handler of the magazine (by simply holding it, flipping through it), and (as shown in the end) occasionally as a writer. In order to repeatedly stress the active position of the recipient in the course of the present paper, this multifunctional way in which readers/viewers/handlers become active shall be summarised by using the term ›handler‹; this term was also chosen in opposition to the otherwise very em-

phasised reading activity of a magazine's recipients.⁴

Of course, one must be careful with first issues, those first full-bodied statements about the agenda of the respective periodical. Self-perception and external perception are often vastly different, and these texts are mostly advertising. However, one can still analyse the tendencies and priorities of the respective illustrated magazine, and how the latter wants to be seen. The editor's emphasis on the transfer of the word to another medium suggests that some kind of representation of certain elements already ascribed to film must have been important if they wanted to give the magazine's handler the impression that the film really has the floor. I would like to push this hypothesis even further to what is the main thesis of my essay: the informative value and the knowledge about film, which the *Neue Filmwelt* generates, cannot be adequately understood at all if the visuality and materiality are not given a central status in this process. Visuality and materiality play decisive roles in the medium's specific generation of knowledge. So the question is: in what specific way is knowledge conveyed in the visual and material forms of the *Neue Filmwelt*? I would like to attempt an answer based on three different perspectives of analysis, which can be described by the magazine **inscribing** its words on the picture, **appropriating** pictures, symbols, signets and typographies associated with cinema, and thus outlining its very own **position** as a cultural product.

2. Film Journals & Periodical Studies

Before we get to the actual object of investigation I would like to outline the research field of film magazines on the one hand, and the field of periodical studies that also focuses on materiality, visuality and mediality, on the other.⁵ I hope to explain why I find a combination of these two scientific areas particularly promising.

The significance of film magazines for delivering information on early or local film screening practices and now lost films can hardly be overestimated—which is also reflected in the frequency with which early film magazines, articles on films and advertisements in newspapers and general interest magazines are cited or evaluated in works on film history.⁶ However, with this research goal, film magazines were used mainly as secondary research objects, as historical sources or considered as a medium to retrace debates on film theory (most famously of course in the *Cahiers du cinéma*).⁷ Instead, Patrick Rössler, as well as Tamar Jeffers McDonald together with Lies Lanckman, suggest to place the film magazine at the forefront in a new line of research, to which this essay also ascribes.⁸ In recent years, various approaches have led to a different awareness of this long-lived, diverse and influential »cornucopia of movie magazines«. ⁹ In this research endeavour, it is no longer just the film magazine that is used as a source of film history and seen as a relatively neutral container for information, but the medium itself comes to the fore. This development is

helped by the digitisation and easy accessibility of numerous film magazines in the last years.¹⁰ But even with this easy access, Eric Hoyt has pointed out that film journals as a whole still belong to the »film studies' neglect of so many sources« and that research in this field is rather unilateral: up to now, mostly the same film journals (especially the early years of the *Photoplay* [1911–1980]) have been examined.¹¹ The preservation and easy accessibility of the digitised film periodicals is certainly of huge importance. At the same time, however, these numerous virtual reading rooms of film magazines have so far led to the predominance of an approach that makes use of full text searchability, and accordingly places great emphasis on individual words and text content. Images, layout, materiality and mediality of illustrated film magazine are hardly taken into account—even though the intermedial relationship to film is a relationship between two media that also (if not mostly) operate visually.

In periodical studies, on the other hand, a line of research focusing more on visuality, mediality and materiality of periodicals has emerged.¹² Journals are no longer seen as media-unspecific containers, the materiality of these media no longer »as a mere vehicle« (as Johanna Drucker described the exclusion of the materiality of words).¹³ From this multifaceted research, which can only be cited here as a frame of reference, I have selected two important aspects for the focus of this paper:

1. In the perspective adopted here individual elements within an issue are always accompa-

nied by other elements next to them, above, below etc., and this arrangement in itself is seen as something that produces meaning. Accordingly, the »printing order« is seen as a central factor in the design of the journal:¹⁴ it displays how images and texts are connected, how units are separated or joined together. At the same time, the understanding of this designed fragmentation also shows to what extent a very individual reading and viewing experience of magazines is promoted or, depending on the case, even required. Printing techniques and material properties cannot be left out of this consideration, as they are the basis for these printing orders. With this focus, it can ultimately be reflected that and to what extent »magazines pursue their very own contact policies«.¹⁵

2. Magazines are thus bound to a certain materiality, a plane paper surface on which the most diverse elements—since they are made equal on the paper surface¹⁶—can meet. On this paper surface a distinct representation and visual understanding is shown, which is bound to the mixture of the chosen elements and to the aforementioned technical properties: »Periodicals promote a genuine mode of compiling, mixing and negotiating knowledge from different places, people, and sources. Mixture and negotiation define their pivotal function as ›little archives‹.«¹⁷ If one applies this approach of Madleen Podewski and Gustav Frank to the film magazine, one must accordingly ask what kind of film knowledge and film understanding the small archives of the illustrated film magazines negotiate in their presentation and se-

lection—precisely in their (hitherto mainly disregarded) visuality, in their appearance, in their sensual material presence.

It is important to uncover here, at least in part, how a magazine in which a media connection is inscribed represents this link.¹⁸ Initial approaches in this direction already exist, especially in the work of Michael Cowan, who places more emphasis, however, on how cinephilia has been cultivated and promoted by film magazines in the interwar period.¹⁹ The visuality and materiality of film magazines also play a decisive role in the extensive work of Patrick Rössler, who has so far, however, focused more on an approach based on communication science, and deals mainly with the period up to 1937.²⁰ This essay aims to continue and complement this already multi-faceted and productive research by drawing initial lines of connection between the two outlined branches of research and approach this object with a perspective genuinely focused on materiality and visuality: »And so we fade in. The film has the word.«

3. Selection of Time and Object

Following Eric Hoyt's appeal to engage with unexplored film magazines, I chose the *Neue Filmwelt* here as a case study. This magazine has so far been totally neglected, although

1. it was one of the first German illustrated film magazines after the Second World War.
2. an important figure, the DEFA co-founder Karl

Hans Bergmann (who wrote the quoted editorial), was initially its editor;

3. it was very well received, and regularly sold out.²¹

The period shortly after the Second World War turns out to be particularly useful for a study of the illustrated film magazine in Germany, as certain issues are featured in this period in a dense form. The filmed eyewitness interview with Bergmann, his biography, as well as accounts to the specific state of the German media and cultural landscape having no venues such as theatres, cinemas and opera,²² and at the same time the desire for film, which had been an enormously popular medium during the Second World War in Germany²³—there is much to suggest that the illustrated film magazine was an important transitional and accompanying medium.

The commitment of the producers is revealed by the idealism that becomes apparent in the editorial (which Bergmann also proudly quotes in his biography). But also, the material itself, the paper, could only be procured thanks to personal commitment—which shows how much the illustrated film magazine was an important cultural product for the producers (especially Bergmann). Paper for printing was in short supply in the Eastern Zone after the Second World War, and the editor finally switched to buying paper on the black market—under the threat of heavy penalties—in order to be able to increase the print run.²⁴ The fact that *Neue Filmwelt* was nevertheless published in a size of 20.6 cm by 28.6 cm can certainly be seen as an effort by the editors to offer the film the largest possible print surface.

As an additional context, the political situation in the Eastern Zone, where film was considered an important medium of education, must also be taken into account. For the cinema of Soviet-occupied Germany, the political and historical context means a clear turning away from the National Socialist film of the Ufa—as expressed by the title *Neue Filmwelt* and in the editorial—, a demarcation from the capitalist film of the West, but a turn towards the film of Eastern Europe. While the Western allies were primarily concerned with breaking up the existing cinematic monopolies, for the Soviets film was the central medium of entertainment and education:²⁵ »One month after the German capitulation, the Soviet Military Administration in Germany [...] commissioned German technicians to refit a synchronization studio in Berlin for the purpose of dubbing Soviet films for German audiences.«²⁶ The DEFA (Deutsche Film-AG) received already in spring 1946 a Soviet license and public funds for the production of educational, documentary, and fiction films.²⁷ The *Neue Filmwelt* was first published shortly after, in August 1947, under the license SMA: 301. In keeping with the Marxist ideals and the task of rebuilding Germany, the editorial of the *Neue Filmwelt* emphasises the broad target audience: »So, a magazine for the man on the construction site? Quite right, but not for him alone.« In addition, *Neue Filmwelt* was an illustrated journal in which people who were involved in the production of a film were more likely to report on it, which is also related to the historical and political contexts and

the accompanying impetus to train handlers in knowledge about film—possibly even to influence them in a political and cultural way. These reports are not impressions of the film set that are common nowadays, but instead provide insights into the motivations and concerns of the respective film producers and directors.

The political background affected the layout of the magazine in an extreme way. In Bergmann's time as an editor, elaborate double-page spreads are very common—especially his essays, brimming with idealism, are accompanied by sophisticated layouts. He writes in his autobiography that the Soviet authorities did not impose any conditions on the *Neue Filmwelt* at first. But this changed when the Zentralsekretariat intended to take ownership of the Filmverlag and obliged »comrade Einig« to subject the *Neue Filmwelt* to a »critical analysis«, which was delivered on 11 December 1948 and ended with the following verdict: »Although the magazine brings a number of valuable articles, reports and information about Soviet film, the editorial approach of this section lacks much in clarity and decisiveness, so that one cannot help feeling that the mindset of the editors is essentially Western.«²⁸ After Bergman handed over the management of the publishing house Filmverlag to Paul Letsch—and with it also the editorship of the *Neue Filmwelt*—and finally fled to the West on 17 April 1949,²⁹ both the quality of the design and the thematic diversity of the magazine declined noticeably (which will be the subject of a separate study).

All three contexts (political, historical and the focus on the film production) do not make the *Neue Filmwelt* a typical representative of illustrated monthly movie magazines—its particular position in history is far too special for that. But this is the very reason why the following hypothesis can be put forward namely that some characteristics are present in a high concentration in *Neue Filmwelt*: Precisely because the reports are not from the film set, but the film is to be presented in its expressiveness—for political, historical, economic as well as personal reasons of those involved—, precisely because the paper was so difficult to acquire, the »visual word of/on the film« must literally look good here.³⁰

4. Outlining One's Position

The first article about a specific film is about one of the first DEFA productions, *Wozzeck* (1947) by director Georg C. Klaren (fig. 2). »The heads of DEFA expected Georg Klaren's *Wozzeck* to become one of the most important films that would introduce a new chapter in film history.«³¹ For this reason, as Anne Pinkert points out, the release of the film was accompanied by particularly carefully compiled press and image material, which is also reflected in the double-page spread of the *Neue Filmwelt*. One can identify twelve pictures. On the one hand, eleven pictures from the film *Wozzeck*;³² on the other hand the twelfth picture, here marked as picture Y (fig. 3), on the verso page, which features Albert Steinrück, who played the part of



fig. 2 *Neue Filmwelt*, No. 1, 1947, pp. 4-5. Halftone on stapled pulp paper, 41.2 × 28.6 cm, private collection.

Woyzeck not in the film but in the world premiere of the theatre play *Woyzeck* by Georg Büchner 1913 in Munich, staged by Eugen Kilian.

Let us start with picture Y and the remarkable fact that the picture of the long past theatre production is inserted into the visual print presentation of a film. It is also quite astonishing that both this magazine, which calls itself *New*, and the DEFA begin their work after the war with a

literary adaptation of Georg Büchner's historical drama *Woyzeck* (1897); as Jan-Christopher Horak also notes when it comes to the film *Woyzeck*: »For the still shell-shocked German cinema-goer, the question might have arisen: of what value was a nineteenth-century drama in times like these?«³³ But the film has numerous references, commenting above all visually on the recent National Socialist past and the horrors and deaths of the Sec-

ond World War: »In fact, Klaren's adaptation had much to offer, for it not only explored explanations for the Nazi-created débâcle, but also positive traditions for the creation of a non-fascist, German national identity.«³⁴ By showing the actor of the theatre premiere, the layout refers in a visual manner as well to a »non-fascist, German national identity« and invokes a positive line of tradition.³⁵ »Klaren employed a film style reminiscent of expressionist and progressive German cinema, re-establishing links to the film heritage of the Weimar Republic.«³⁶ The double-page spread also brings out this line of tradition through similarity effects typical for magazines, which are induced by the layout: the picture of the actor of the theatre premiere of 1913 on the verso page is opposed almost symmetrically to the picture of the actor of the film adaptation on the recto page.³⁷ The two performances are placed on an equal footing visually—but without the written essay in any way commenting this analogy. In addition, a very specific image was chosen for this juxtaposition, namely the most visually powerful representative of the film *Wozzeck*, as this image was also used for most of the already published film posters.

In total, three temporal markings can be identified on the double-page spread. The first and purely visual marker is the already analysed visual mentioning of the theatrical tradition in which the filmic portrayal of Woyzeck stands. A second temporal marking is to be found in the director's text, in which he makes clear that adaptations of dramatic subjects like the one of *Woyzeck* are



fig. 3 Neue Filmwelt, No. 1, 1947, pp. 4-5. Halftone on stapled pulp paper, 41.2 × 28.6 cm, private collection, labelling by Vincent Fröhlich.

only now possible. He writes that he had already planned a film adaptation in 1931, but could not go through with it due to the political situation: »It is clear that it was even more impossible under the Nazis to even tackle this matter without risking deportation to a concentration camp.«

The third temporal marker is the statement of the headline, which is significantly determined by

its visual design and material appearance: »Zeitlose Fanfare« (»timeless fanfare«) virtually prepares the other two temporal markers by already mentioning »time« as a key word, thus setting the stage and heightening the handler's awareness for the other aspects of time on this double-page spread. The size, message and typographical form of the headline can be interpreted precisely as an

answer to the question mentioned at the beginning of this section: If one ›gives the film *Wozzeck* the word‹, what is the significance of an adaptation of a drama by Büchner for the current situation after the Second World War? Well, the overall statement of the layout and article is that the story is a timeless fanfare; an adaptation of this significant timeless story is only now possible; and the visually expressionistic adaptation of a critical drama ties in with German traditions preceding the National Socialist regime.³⁸

It is problematic to make claims about the extent to which certain fonts were associated with the National Socialist regime at that time—especially from a present-day perspective.³⁹ Nevertheless, it is at least noticeable that a font was used that seems as far away as possible in its aesthetics from designs associated (nowadays) with National Socialist typefaces. It is also striking, that for the *Wozzeck* poster, which will later also be printed in the *Neue Filmwelt*, a typeface was chosen that instead is very reminiscent of the typefaces associated with the regime (today). Although the fonts chosen for the articles on individual films in the *Neue Filmwelt* are surprisingly often similar to the fonts used for posters—as will be shown later—in this case the font used is particularly far away from that used for the poster typography. For me, this can be interpreted as a possibly deliberate typographical distancing: for the poster design, a commentary function of the film on the aesthetics of the National Socialist regime, suggested by the typography, may have been consid-

ered appropriate. The presentation of the film in the *Neue Filmwelt*, on the other hand, is provided with various temporal references, which are framed and supported by the typography of the headline ›Timeless Fanfare‹.

The film *Wozzeck* and its director position themselves by means of the interlocking of visuality and written content and the three temporal markers in the *Neue Filmwelt*—and the producers of the magazine use the film *Wozzeck* in return to position their magazine as well. It is a clear positioning in the historical and political context of the German film of that time, which means a departure from the films and magazines produced at Ufa, but a continuation and modernisation of the traditions of Weimar culture. This mutual use in order to position oneself historically and politically is reflected in the layout.

5. Appropriation

Apart from the symmetrical arrangement of the two pictures Y and 8, there are at least ten additional pictures that are distributed over the area of the double-page spread. In general, it is noticeable how much the *Neue Filmwelt* uses the double-page spread as the main unit of presentation. In this example, the headline, for instance, runs over both pages, while the caption is interrupted at ›Wozzeck‹. The full width of the illustrated magazine is used for a visual (re)presentation of the film, a ›print widescreen‹. It is also striking how little print area the actual article is given and how close-

ly image and text are interlocked here. The statements of the director in the text, the connection to the Expressionism and culture of the Weimar Republic are once again mirrored: ›It's the world of symbols!‹⁴⁰ Film, and this film in particular, should be understood entirely through montage—and a montage of its own is shown on the double-page spread. The article emphasises that it is a film of close-ups, which also deals with the ›Ab-
lauf‹ (course) of the action in symbols; the selection of photos, especially the montage sequence, reflect this.

Certainly, collecting, retouching, cropping and then reassembling images in collages is part of the DNA of illustrated magazines.⁴¹ The *Neue Filmwelt* obviously makes use of long-established presentation modes. At the same time, however, I would like to propose as a thesis the following: the collages have a slightly different emphasis. They are more centred on the protagonist, more often deal with contrasts and represent (›frozen‹) action; but most of all they entail different philosophical and conceptual horizons, discourses and connotations. Apart from the selection of the pictures, the arrangement and overlapping of the photos gives a meaningful impression of the (re)presentation of film. On the one hand, one could follow Roland Barthes's claim that the essence of film is revealed in the single image, i.e. when the film is deprived of movement.⁴² On a very basic level one can probably assume that every film magazine tries to choose, within the limits of the surface available for print, film stills that are particularly represen-

tative of the respective film, meaning, in a pastiche of Barthes's affirmation, they capture the essence of a specific film. Or, to quote another classic text by Susan Sontag on the relationship between photography and film and television: »Photographs may be more memorable than moving images, because they are a neat slice of time, not a flow.«⁴³ On the other hand, the individual pictures are embedded in a collage in which the boundaries of the individual picture become blurred—the single pictures are incorporated into a new kind of flow. The stills

appear as part of a multitude of pictures, yet this emphasises the stillness (of action) and symbolic power of each individual picture.

Above all, I would like to express the extent to which the *Neue Filmwelt* has its very own flow of pictures, which still always references film as both origin and direction. How much the producers of the film magazine make the images of the film their own—by balancing rhythm, flow and standstill, among other things—can perhaps best be demonstrated by comparing the arranged and

altered film stills with the corresponding frames from the film. Film stills are photographs of re-enacted scenes; they are produced especially for the promotion and representation of a film.⁴⁴ The term »frame«, on the other hand, refers to the actual frame enlargements from the film itself. If one really only used film frames, i.e. actual pictures from the film, which was not possible at that time, the double-page spread would look something like this (fig. 4):



fig. 4 Frames from the film *Wozzeck*. (Germany, 1947). 1. TC 8:05; 2. TC 10:48; TC 19:31; 4. TC 20:25; 5. TC 31:50; 6. TC 49:14; 7. TC 1:16:04; 8. TC 1:29:57; 9. TC 1:30:31; 10. TC 1:31:03 (compilation: Vincent Fröhlich).



fig. 5 See figure 2 and 3.

Due to the manner of production and the specific aesthetics of film still photography it is not surprising that the stills correspond to the frames only partially. Nevertheless, it becomes visually clear here to what extent the film and its presentation in a print medium differ from each other. The succession of the pictures should, if one follows the chronological sequence of the film, be like the numbering added in [figure 3](#) and [figure 5](#)—the pictures were apparently arranged according to criteria other than the visual remediation of the film.⁴⁵ When considering the film frames it also becomes clear how much the director used a tilted camera perspective, which might have been too edgy for the film stills and a visual presentation in magazines or on posters. It is precisely the numerous diagonals running in opposite directions that make the assembled double-page spread of frames too restless and asymmetrical. In the *Neue Filmwelt*, however, the images are much straighter, the assemblage is much more balanced, and the pictures blend into a pleasant and symmetrical flow. It is also evident how much the individual pictures have been incorporated into the surface of the double-page spread and changed to suit this purpose: They are inverted (picture 3), magnified in very different sizes (especially 7, 9 and 1 in comparison), and all of them are cropped, some of them are only small fragments. The comparison demonstrates very clearly to what extent the *Neue Filmwelt* producers appropriate the images, and construct the magazine's very own visuality out of the film stills.

This appropriation correlates with the aspect of positioning: Naturally, as the producers appropriate the pictures for the magazine, they position the *Neue Filmwelt* by emphasising their own work. By laying a visual reference to a film sequence—although it does not correspond to the course of the film at all—the very specific and fixed montage on the flat surface of the paper is ultimately highlighted. This particular way of (re)presentation specific to magazines is evident most importantly in the use of symmetry, differences in size, and between foreground and background. The two pages stand out as extremely uniform and symmetrical spaces, which are largely flipped into the fold; the symmetrical arrangement of the character of Wozzeck, printed both on the verso and the recto page (Y|8 & 7|1). On both pages Wozzeck appears larger and more in the foreground than the other characters, so he is also highlighted in a visual language of the double-page spread (7|1). In addition, both pages feature a framed portrait photograph with a text box of the same size, and a photograph of Wozzeck's lover and the character of Büchner at the bottom next to the fold—the two most important supporting characters are visually emphasised (4|10) and at the same time subordinated to the central character. Since the subjects all look in the direction of the fold (Y, 2, 7, 4|8, 5, 10, 1) the four photographs join together the two single pages into a double-page spread. While these elements and characteristics not only emphasise the double-page spread as a unit but are also clearly arranged as calm components,

they are disrupted by representations of conflict and violence in the collage (3, 9|6). The reference to the past war is, as Anke Pinkert mentions for the accompanying film, »buttressed through ostentatious metonymic references, such as costumes, especially uniforms, or the iconic crippled veteran on crutches«⁴⁶ (here in picture 9).

In conclusion, this double-page spread allows us to deduce that the intermedial relationship to movies is above all one in which film is used as a medial impulse, but from this impulse an autonomy is developed and then stressed. The double-page spread neither imitates the course of the film or a sequentially ordered film strip in any kind of visual remediation, nor is the text in any way a reproduction of the film's content. Instead, the double-page spread shows the own surplus value of the *Neue Filmwelt* when compared to the medium of film. The *Neue Filmwelt* frames, supplements and accompanies the film *Wozzeck* in three essential aspects:

1. The double-page spread represents a visual and aesthetic service in its own right, especially in its own compilation of film stills.
2. A political and historical positioning takes place through the visual citation of the theatre premiere and visual cues like the uniforms.
3. Last but not least, there is also a positioning in terms of film production through the director's statements as well as a further contextualisation of how the film and its aesthetics are to be understood.

6. Printing Film

In addition to the already shown differences between film frame and film still, it becomes evident that the pictures of the assemblage are film stills which are not only modified but also have a very different materiality: they are printed on poor-quality paper and reproduced via the half-tone screen. The layout of the *Neue Filmwelt* is greatly affected by the technical possibilities of how images are reproduced and typographies are set, as well as how easily all elements can be combined. I would like to emphasize here how much the printing techniques also contribute to the visibility and production of meaning and knowledge of the illustrated film magazine *Neue Filmwelt*.

In its first year, the magazine was printed using letterpress printing with halftones (approximately 70 lines per inch). In 1949, a rotogravure process was used instead, accompanied by a change in layout.⁴⁷ The rotogravure is a more expensive reproduction process than the long-established halftone, mainly due to the high pressure required for the print and the plates on which the images are etched.⁴⁸ Rotogravure is also a photomechanical process, but printed in intaglio. Except for the high price of the plates, the rotogravure technique has two major advantages: in the halftone process, the gradual grey tones of photographs are translated into a grid of dots of different sizes, which become particularly distinct when enlarging as much as 10 times. Rotogravure, on the other hand, can reproduce the subtle grey tones of

photographs much more closely by using a cross-line screen to create uniform, square ink-bearing cells—this cross-line screen pattern becomes clearly visible by magnifying 30 times.⁴⁹ For the visual representation of a medium like film, rotogravure is clearly a much better reproduction process.

Equally important is the second advantage: the ease with which type and photography can be combined.⁵⁰ In rotogravure the same plate is completed with text, pictures and graphics in one step. In addition, all elements of a double-page spread can be arranged beforehand, for example on a light table, so that the layout designer can put the individual components together more easily and also more creatively.⁵¹ Furthermore, rotogravure inks dry quickly, allowing for rapid printing.⁵² Despite the high price of the plates, these characteristics have led to rotogravure being used by numerous illustrated magazines with a special focus on visibility and exceptional design, such as *VU* (1928–1940), *Arbeiter-Illustrierte Zeitung* (1921–1938) and *USSR in Construction* (1930–1941).⁵³ The use of this technique for these journals was due to »rotogravure's ready openness to extreme design«, as Andrés Mario Zervigón puts it.

First, however, the technology had to be mastered. The first issues of the *Neue Filmwelt* with rotogravure still have a very greenish tone. In fact, this could possibly be a conscious choice to mark the possibilities of the newly used printing technology: »These thinner inks [of the rotogra-

vure] could be far less opaque and were available in many colours. Some magazines chose a sepia-toned dye that better favoured the subtle tonal gradations of photography.«⁵⁴ But at least nowadays—who knows how appealing the colour tone was before the ageing process of the acidic and thin paper of the *Neue Filmwelt*—the colouring seems strangely out of place, especially for a representation of film. Also, the images are blurrier than in the days in which the *Neue Filmwelt* used the halftone process. But after the first five issues with rotogravure, the reproductions in *Neue Filmwelt* became more saturated, especially in the dark areas, and the greenish tone disappeared; there were softer transitions between the shades of grey. This is of particular benefit to the montages after 1950.⁵⁵

Montages appear even more frequently in the issues after the change of layout and the switch to rotogravure. Before the change in printing techniques, hardly any montages were used, the predominant design for several pictures was a picture sequence. By this I mean pictures that do not flow into each other (montage), but have clear and rectangular edges, and, just as in montages, have no text columns between them. Until the change of layout (no. 9, 1949), montages were extremely rare and were placed where they were most exposed, which again illustrates the importance of this form of layout and the amount of work that must have gone into it. After the change of technology to rotogravure, montages became much more frequent. The extent to which montage also presents

a consciously magazine-specific representation of film is also shown by its prominent position within the issues: The particularly lavish montages are always in the centre-fold, i.e. they fill exactly that double-page spread which is in the middle of the magazine and can be most easily removed from the staples and hung up on one's wall. The benefits of the new printing technology for the assembly work can also be seen in the following example, typical for some of the later centre-folds, where the transitions between images are even softer, more photos are interwoven, and the overall montage is larger, making the percentage of text on these pages even smaller than before (fig. 6).⁵⁶

7. Inscribing Oneself

Rotogravure also favours the inscription of the word into the film still. Printed text and especially the hybridization of words and images that contribute to the complexity and visuality of the *Neue Filmwelt* are important components of the magazine's specific representation of film. The balanced relationship between image and written text is evident from the very first double-page spread. The already shown editorial on the verso next to the portrait on the recto page (fig. 1) already establishes this equilibrium.

Apart from this kind of direct juxtaposition, which uses the verso page as a pure printed text page and the recto page as a pure pictorial page, there are also examples where the writing appears as part of the picture page and the picture as a

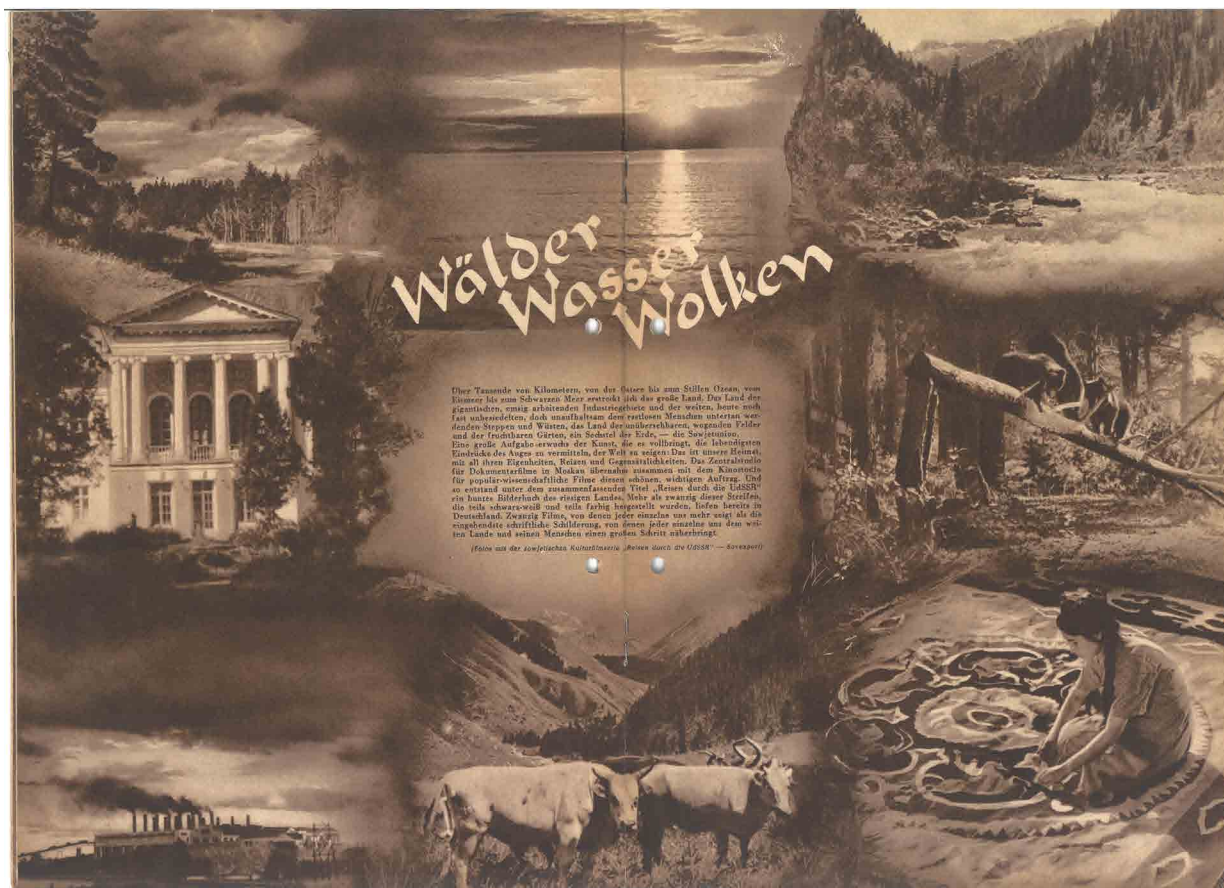


fig. 6 *Neue Filmwelt*, No. 10, 1949, pp. 16–17. Rotogravure on stapled pulp paper, 41.2 × 28.6 cm, private collection.

kind of aperture for the printed text. On pages 18 and 19 of the first issue, this balance is most evident (fig. 7): By making exactly the image section part of the text page, which becomes a text block on the opposite image page, it appears as if the writing section inscribes itself into the image page, and vice versa.

As a different kind of multifaceted inscription,

I would like to analyse in the following how the visuality of headlines is used as a carrier of meaning and identification. I shall elaborate on this by using the poster as helpful reference for understanding the special use of typography in the headlines of the *Neue Filmwelt* and the practice of inscription. A very direct link to the poster is without a doubt the frequent reproduction of film

poster designs in the *Neue Filmwelt*: The magazine's wrapper is often filled with one (on the recto page) or sometimes even a full-page (recto and last verso page) display of a film poster design. The last reference of the magazine to film is thus made via the reproduction of posters—the poster design of a specific film is often the last thing the handler sees in this magazine. In addition, there is a noticeably high number of long essays on posters in the issues of the *Neue Filmwelt* (fig. 8).⁵⁷ Especially in these heavily illustrated essays on film poster designs, however, the different materiality of the poster is emphasised, and with it, of course, the presentation area of the film magazine that carries the poster reproduction. By suggesting that the posters lie on top of each other, are pinned to the surface of the film magazine, or that the film magazine is a kind of mega-poster on which numerous posters can be placed, the layout evokes a kind of superiority or at least idiosyncrasy of the illustrated film magazine, in that it is only in the illustrated film magazine that these posters can be combined, framed and contextualised.

Even more often, however, less explicit references to the respective poster design of the corresponding film can be found. The following article, which occupies slightly more than a quarter of the double-page spread, reports on the 1948 Austrian film *Das singende Haus* (*The Singing House*). Once again it is evident how much the double-page spread is used as a unit here (fig. 9). The two pictures in the middle are divided by the fold with the headline cut in two equal halves: picture and



fig. 7 *Neue Filmwelt*, No 1, 1947, pp. 18–19. Halftone on stapled pulp paper, 41.2 × 28.6 cm, private collection.

writing jump the fold. The film still, which seems to have been the template for the poster design (fig. 10), is placed at the centre of the double-page spread; the headline of the article, like the poster, consists simply of the film title without any further text, and even a font is used that is partially similar to that of the poster. Of course, such a visual analogy to the film poster design is not always given. But it is nevertheless striking that the

layout or typography of double-page spread share one or two common features with the film poster design, especially when an article has a single film as its subject.

To use a further telling example for how explicit the poster is as a frame of reference, especially for typography, let's have a look at the representation of the film *Frühling* (*Spring*, 1947) (fig. 11). The article on the film uses a typography

very similar to the poster and in a similarly diagonal arrangement—the poster design for the film was reproduced on the penultimate recto page of the directly preceding fourth issue (fig. 12).

This example (fig. 11) also shows to what extent two characteristics of the poster are used in the *Neue Filmwelt*: firstly, how much the »word« of the *Neue Filmwelt* is inscribed in the film still, secondly, how much typography is used here to ascribe a certain typographic identity to a particular film. If we look at the upper and lower image on the first double-page spread about the movie *Frühling*, the typeface is written on the halftone reproduction in such a way that it appears as if it had already been part of the original film still (or, in the eye of the beholder at the time, probably even of the film itself). The pathway for the reading of the verso page is laid via the typographies of the headlines following these steps:

1. The typeface »Venice Confirmed:« (»Venedig bestätigt:«) with a colon at the end already points out that
2. the typeface »The Most Original Film Theme of the Year:« (»Das originellste Film-Thema des Jahres:«), imitating a handwriting, can be found in a kind of huge mirror. This lettering in turn also ends with a colon.
3. This colon leads to a picture accompanied by the writing: the film title *Spring (Frühling)*, to which the dancers of the picture seem to refer with their outstretched arms.

The handler is thus guided through the (very small) essay by means of the lettering in the images.



fig. 8 Neue Filmwelt, No. 10, 1949, pp. 4-5. Rotogravure on stapled pulp paper, 41.2 × 28.6 cm, private collection.



fig. 9 Neue Filmwelt, No. 03, 1949, pp. 18-19. Halftone on stapled pulp paper, 41.2 x 28.6 cm, private collection.



fig. 10 Poster of the film Das singende Haus. Chromolithography, 91.5 x 61 cm, private collection.



fig. 11 Neue Filmwelt, No. 10, 1949, pp. 4–5. Rotogravure on stapled pulp paper, 41.2 × 28.6 cm, private collection.

Image and text refer to each other, merge and are brought together in many varied and repeated ways and the handler is directed across the verso page. How »original« the film *Frühling* (1947) is supposed to be, is reflected in the layout and, above all, by the use of writing in the film still.

To bring another example and demonstrate how deliberate these inscriptions of film stills were, only two pages later, »Film« and in another font also »in Hamburg« is written into the halftone reproduction of a still of the film *Arche Nora* (1948) (fig. 13), even though originally »Arche Nora« was written there in the original film still. Hence, both times letters are actually written into the picture: in the case of *Arche Nora*, the letters of the film still are used, and in the case of *Frühling*, gestures and surfaces of the film still are utilized. The film magazine makes the film still its own and »typographs it«. It is precisely these hybrids of headline and image in the film magazine that function as a kind of specific miniature poster, because they use the direct, persuasive use of typo-



fig. 12 Neue Filmwelt, No. 4, 1947, pp. 32–33. Halftone on stapled carton paper, 41.2 × 28.6 cm, private collection.

graphic message of the film poster to arouse curiosity about both the film in question and the article.

This brings us to the second point, that typographies inscribe a recurring identity to the corresponding film and thus also to the visual representation of that film. The hybrid of image and writing offers a kind of »graphic keyword« to a certain film (or in *Neue Filmwelt*, to national film culture). Here, too, the reference to the film poster is helpful:

Film titles nourish our imagination beforehand and subsequently provide the keywords under which the film is saved, in the archive or in memory. In the poster, this catchword gets its visual presentation. The title relates to the poster design in a variety of ways and gains iconic value by breaking away from mere typographic functionality and becoming imaginative, for each letter is not only part of the meaning of the word, but as a grapheme becomes a pictorial element.⁵⁸

The headlines in *Neue Filmwelt* carry out a similar translation process, espe-



fig. 13 Neue Filmwelt, No. 5, 1947, pp. 18–19. Halftone on stapled pulp paper, 41.2 × 28.6 cm, private collection.

cially when they report on individual films, since they also function as mediators between the projected audio-visual and ›moving‹ medium of film and the paper-bound magazine print with a focus on written letters and still-standing pictures. The typeface is used particularly strikingly as a graphic element: almost no article's headline is the same as another in the one issue (fig. 14). Not only every film, but also every article is given a typographic identity of its own.

Again, this is mainly possible due to the technical features, as extraordinary typographies increase with the shift to rotogravure. It is now also much more common for the headlines to protrude into the image, i.e. to appear as part of the image, to function as a kind of signet or to have the image partly as background:

Because the rotogravure's glass plate was literally a blank sheet, the process naturally allowed for a great deal of creativity in how photographs, text, captions, and head-



fig. 14 Own collage of all headlines of the issue: Neue Filmwelt. No. 10, 1949.

lines could be positioned. Captions or headlines, for example, could be hand-drawn on film rather than typeset, and then pasted under, above, or even over the other translucent components.⁵⁹

Admittedly, the poster functions differently in its communication, because film posters are mainly advertisements for the respective film.⁶⁰ But despite these differences, it is also important to note that Germany has a long history of poster design and a so-far unexplored close connection between magazine and poster layout, which can be seen in other magazines as well, most prominently *Das Plakat*.⁶¹ At least one kind of common trait between the two media is apparent in the *Neue Filmwelt* as well: The headlines frequently adopt some of this immediate quality, thereby mirroring the aesthetics of their relative, the poster.⁶²

In summary, the film poster appears as an important reference medium

for the illustrated film magazine *Neue Filmwelt*. This reference point is played with, pictorial and typographic elements are taken from it, making it possible for the film magazines to rely on the expressiveness of the poster. The striking associations also make the noticeably double-page spread that dominates the layout of the *Neue Filmwelt* resemble the one of the poster. If one keeps in mind that the editorial emphasizes that the film has the word, then one must conclude: the word of the film magazine is inscribed here in the image representative(s) of the film.

8. Presence/Absence of Film

In order to obtain a complete collection of the *Neue Filmwelt*, I bought and took over issues from a total of 37 different collectors and libraries. The issues were repeatedly perforated or disassembled. This tells us something about the cultural status of the *Neue Filmwelt*, perhaps even about illustrated film magazines in general: They are a companion and service medium to film that is only sometimes kept, and often not considered precious enough to be preserved in its original state. The different readers, viewers, handlers and perforators of the *Neue Filmwelt* also became writers: they wrote themselves in red, black and blue ink into the material—although there were no explicit invitations in the form of crossword puzzles or the like. Underlining names of actors and actresses are the most common found signs of these writers (as seen on some of the scans for this article). But the handlers did

not only underline the printed text. Sometimes they also wrote the name of the thespian on the respective picture, when it wasn't very clear which picture featured which one. Apparently, some readers/viewers/handlers/perforators/writers did not feel that the connection between film magazine, film and film actor or actress was strong enough, and incorporated the *Neue Filmwelt* in their own way—the materiality and visuality of the journal made this possible and invited it to a certain degree.

In different ways, the handlers of the *Neue Filmwelt* left their traces of handling this material: they thus emphasise the materiality of the film magazine. In addition, with their writing the handlers (who became writers) let a special area of the intermedial reference to film stand out: the naming of particular film stars. Ultimately, this practice is an expression of the wide range of references to film: the handlers thus emphasise parts of the reference spectrum of the film magazine to film.

Let us close the frame opened by Karl Hans Bergmann's editorial with a double-page spread that features an essay written by Bergmann once again (fig. 15). With this last example, we can look once more at the reference spectrum, and also find a cue to the materiality of film, which I find an especially telling part of the references to film. Once more, this essay and the layout of the double-page spread demonstrate the belief in the power of film in this particular historical situation. The article reports on the film adaptation of

Anna Seghers' book *Das siebte Kreuz* (*The Seventh Cross*, USA 1944) and ends with: »Such films are important for us, like vital calories. For those who do not understand this, read the daily chronicle of the trials against the Nazi criminals in Germany.«⁶³ The pictures are arranged in such a way that the swastikas in the reproduced pictures always stand out clearly at the end of the pictorial sequence. The heading »Das Kreuz« (The Cross) corresponds to the image arrangement: together they can also be understood as a fragmented swastika, another ›Kreuz‹, the German ›Hakenkreuz‹. The film magazine hereby positions itself again, framing the film by using typography and visuality as a form of commentary and additional signifier. Furthermore, the materiality of the film is integrated into the visual positioning and representation: The typography of the 7, which is particularly emphasised in its materiality, results from an arrangement of individual film stills; these stills have been combined not only to form the number, but also to evoke a film reel—an arrangement often found in the *Neue Filmwelt*.

Carlos Spoerhase observes that the term ›book‹ has an enormous metonymic and metaphoric power; one that is used without taking the material object ›book‹ into account.⁶⁴ *Neue Filmwelt* exploits the metonymic and metaphoric power of the term ›film‹. ›Film‹ is so powerful that the ultimate intermedial promise is that the film will be given the word. On the one hand, the assertion that film has the word simply means that the artistic voice of film is given a print-media floor on

which a visually multifaceted, intermedial range of references to film finds its expression.

On the other hand, it turns out that at least a general knowledge about the materiality of film is part of this range of references. In its material complexity, film is a demanding object of reference. But it is precisely this complexity that offers so many possibilities for referencing: Film—when broken down—consists of a trio: the film reel as material carrier, the film projection as technical performance, and the film reception as the perception of an immaterial sequence of images of light. The fact that the film magazine repeatedly turns to the film strip, to imitations of a projection, and the poster, when making references to cinema, are parts of a strategy to encircle this multifaceted medium of film. The *Neue Filmwelt* even makes the remediated materiality of film virtually its distinguishing mark: In 1952, the complete masthead of the *Neue Filmwelt* consists of a drawn projection in which the word is cast as a beam of light onto a screen (fig. 16 & 17). The special interest here, as in other special interest magazines, is not a vehicle, a type of sport, a dish, a fashion trend, an object or an activity that could easily be depicted, but another visual medium. A subliminal media competition always resonates in the relationship between film and film magazine, the dependence of the latter on the former: What does the film magazine offer that cinema does not? Referring to aspects of the materiality of film is also a way of emphasising one's own materiality.



fig. 15 Neue Filmwelt, No. 4, 1947, pp. 2–3. Halftone on stapled pulp paper, 41.2 x 28.6 cm, private collection.

The analysis has revealed a double strategy of the illustrated magazine *Neue Filmwelt* for dealing with film: on the one hand, *Neue Filmwelt* is constantly highlighting its very own (print) territory. Film stills are made one's own and the *Neue Filmwelt* inscribes itself onto them. Of course, inscribing, positioning and appropriating are correlating aspects that reveal themselves not only in illustrated film magazines. But it is here that ref-

erences to film are always marked: be it through the conscious impression of a kind of flow, a temporal sequence, be it in relation to stars standing for the film, be it through typography or images already associated with the respective film. As a special-interest magazine, the interest here being cinema, the film magazine positions itself in relation to film. So on the other hand, it is important to suggest that this medium is given the word, de-

spite all the individual contributions and services belonging to the illustrated film magazine: that film is—in the double sense of the word—still present.

The illustrated film magazine *Neue Filmwelt* thus finds itself in a constant balancing act between the actual visual and material absence of film, which goes hand in hand with the autonomy of the magazine, and at the same time the constant assertion of the visual and material presence of this special interest. Precisely because of this reference, visuality and materiality—and, as a basis, the technical conditions—must be understood as essential parts of the negotiation and production of knowledge in this journal. The illustrated film magazine is more than just a historical source. It is also an aesthetic and material object, which references and at the same time constitutes via its visuality a special knowledge about film.

In the beginning I asked what kind of film knowledge and film understanding the small archives of the illustrated film magazines negotiate in their presentation and selection—precisely in their (hitherto mainly disregarded) visuality, in their appearance, in their sensual material presence. Of course, within the scope of this essay I can only attempt to answer this question. A detailed analysis would require an in-depth comparison with magazines that do not address film. In subsequent studies, this comparison will also have to be made in order to be able to contour the identity of film magazines more sharply. What can be done here is only to lay a first basis for fur-



fig. 16 *Neue Filmwelt*, No. 3, 1952, Cover. Rotogravure on stapled pulp paper, 20.75 x 14.3 cm, private collection.

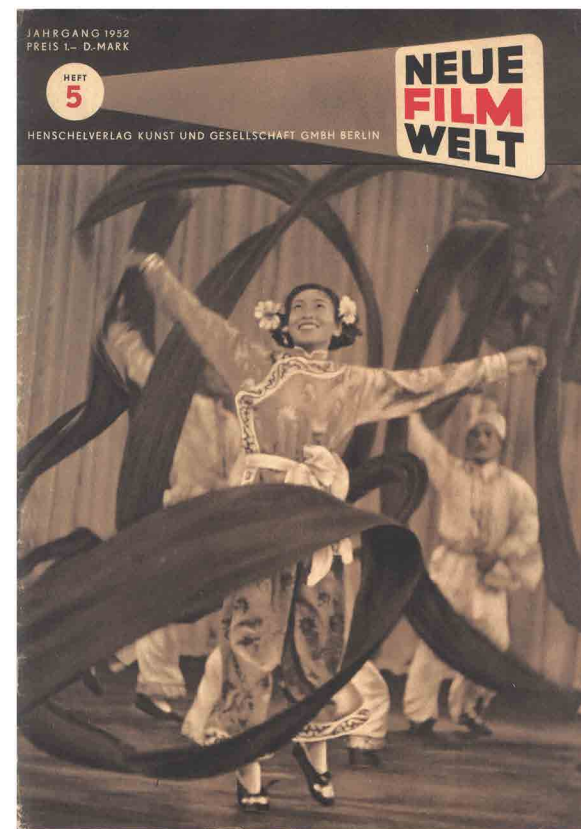


fig. 17 *Neue Filmwelt*, No. 5, 1952, Cover. Rotogravure on stapled pulp paper, 20.75 x 14.3 cm, private collection.

ther research. Nevertheless, the analyses undertaken here have already shown that it is possible to propose the following as a thesis: We have to consider film magazine as an intermedial object that frames its relationship of text and image not so much by film itself, but more by the knowledge and picture we have of the medium film. The magazine ends up taking a distinct identity because

it moulds all its text, images and graphic marks by the commonly understood vocabulary of film. This identity changes: it is linked to national, political, temporal, cinematic, photographic, and print media contexts. Contouring this identity and tracing the influences that affect it, however, is the challenging task of future research on illustrated film magazines.

Notes

- 1 For important input that has significantly improved this essay, I thank Andrés Zervigón.
- 2 Cf. Drucker, *The Visible Word*, 3. I combine the concept of materiality for typography used by Johanna Drucker with the material-philological approach to journals of the research group *Journal Literature* (Kaminski and Ruchatz, *Journal-literatur*, 15–25). The approach of the research group was mainly taken from the understanding common in medieval studies according to e.g.: Nichols, »Why Material Philology?«, 10–30.
- 3 For example: Thompson, *Breaking the Glass Armor*, 19.
- 4 Of course, it would be quite obvious here to make use of the tool of multimodality research on illustrated magazines, as it has been made fertile by Hans-Jürgen Bucher by drawing on Gunther Kress and Theo van Leeuwen's approach (Bucher, »Mehr als Text mit Bild«). However, for my field of interest, this approach lacks specific access to the peculiarities of the illustrated magazine (and especially the illustrated film magazine). Too many aspects are not taken into account, for example that magazines are not just about images, words, etc. but that they are being printed on a flat surface (see also Podewski, *Akkumulieren – Mischen – Abwechseln*, 15). When I look at the writings by Johanna Drucker and Kristin Thompson (and others) instead, I am referring to a certain understanding of the materiality of typography (Drucker) and a certain understanding of an active recipient of cultural objects (Thompson); but my aim is not to adapt an understanding of the illustrated film magazine from an already existing theory such as that of multimodality, but rather to develop first approaches for a specific understanding of the illustrated film magazine.
- 5 For a distinction between materiality and mediality, see: Ortlieb, »Materialität und Medialität«.
- 6 However, most sources make little distinction between newspapers and magazines specialising on film, and general newspapers and magazines. Film journals and film (advertising) in newspapers play an important role in film studies, as well as in cultural and historical studies. They have been analysed more frequently to gain insights about lost films, early film-screening practices (Garncarz, *Die Entstehung des Kinos in Deutschland 1896-1914*), distribution practices (van Beusekom, »Distributing, Programming and Recycling Asta Nielsen films in the Netherlands, 1911-1920«) or early film culture in general (Moore, »Subscribing to Publicity: Syndicated Newspaper Features for Moviegoing in North America, 1911–15«, 260–273; Abel, *Menus for Movieland. Newspapers and the Emergence of American Film Culture, 1913-1916*).
- 7 There are also numerous academic publications on magazines that, as drivers of discourse, have been central elements in the theoretical and aesthetic examination of cinema (e.g. *Cahiers du Cinéma*, *Positif*, *Cinethique*, *Filmkritik*, *Film Quarterly*, *Film Culture*, *Screen* etc.) (for example in Gibbs, *The life of mise-en-scène*).
- 8 McDonald and Lanckman, »Introduction«, 2; Rössler, »Die Zeitschriften des Stummfilms als transmediale »kleine Archive««, 213.
- 9 Biltreyst and van de Vijver, »Introduction«, 1–13.
- 10 In addition to general virtual reading rooms such as the Austrian ANNO and the French Gallica, which also have some film magazines, there are, for example, three larger digitisation projects specialising solely on film magazines: Under the direction of Gilles Calenge and Jean-Pierre Calenge, the calindex archive was created in France (http://indexpositif.free.fr/revues_indexees.php). In the USA, Eric Hoyt set up the Media History Digital Library (<https://mediahistoryproject.org/>). In Great Britain, the Domitor Journals Project was started under the leadership of Michael Cowan and Patrick Ellis (<https://domitor.org/journals/>).
- 11 Hoyt, »Lenses for Lantern«, 150.
- 12 Of course, this field of research can only be hinted at here. For German research on illustrated magazines, Bodo von Dewitz and Roberts Lebeck's volume *Kiosk* was a trailblazer; Jason E. Hill and Vanessa R. Schwartz' *Getting the Picture* and the work of Thierry Gervais, Tom Gretton, Andrés Mario Zervigón and Andreas Beck, for instance, played a decisive role in the English-speaking research.

- 13 Drucker, *The Visible Word*, 32.
- 14 Podewski, *Akkumulieren–Mischen–Abwechseln*, 7.
- 15 Ibid, 19.
- 16 See on the idea of equalising different elements such as text and image, as they are combined on the same material: Rancière, *The Future of the Image*, 107.
- 17 Frank and Podewski, »The Object of Periodical Studies« [forthcoming].
- 18 Debra Rae Cohen has investigated the ways in which different media logics meet in illustrated magazines using the magazine *The Listener* (1929–1991) and the medium radio represented in it as an example. Examples such as this essay clearly show that historically based studies help to gain an awareness of and a differentiated knowledge about media interferences. Cohen, »Intermediality and the Problem of the *Listener*«, 569–592.
- 19 Orgeroen also focuses on visuality, especially on the ways illustrated magazines communicate with fans of film stars. In addition, first steps were taken to link the intermediality research of periodical studies with that of film magazines. van Puymbroeck, »Periodical Studies, Intermediality, and Cinema: Film in *The Listener*«, 57–76.
- 20 To name just a few of Rössler's influential and pioneering works: Rössler, *Die Sprache des Stummfilms*; Rössler, »Souvenirs aus dem Kinosaal«, 73–100; Rössler, *Filmfieber*.
- 21 Unfortunately, there are no official sales and circulation figures. I refer here to the statements of

then editor Karl Hans Bergmann, who has passed away, but in his biography and in the eyewitness testimony recorded on video he speaks of the initial circulation of 40,000 copies. But this number of copies would never have been enough, kiosks would have constantly demanded new copies. The print run should have been increased to 100,000 copies, but was not. Firstly, this was due to the shortage of paper; the procurement of the paper would have been a major challenge in every way. Secondly, an increase in the circulation rate would have been prevented for political reasons: Due to the competition with the magazine *Theater der Zeit. Bühne, Film und Musik* and because the *Neue Filmwelt* was considered too westernised, the magazine's success would have been especially hampered. »The magazine was surprisingly well received. Within a few days the print run of 40,000 copies was completely sold out. This success may give some people food for thought and not everyone liked it.« Later, Bergmann reports that he procured paper on the black market on his own authority in order to increase the circulation of the magazine. Bergmann, *Der Schlaf vor dem Erwachen*, 384–385.

- 22 In German radio history, the »fallow cultural landscapes« after the Second World War are also used to explain the triumphal success of radio from 1947 to 1962. Krug, *Grundwissen Radio*, 30.
- 23 »Never again did so many people visit German cinemas as during the Second World War«. Wolter and Wedemayer-Kolwe, »Kino: Von Palästen,

Schachtelkinos und Multiplexen«. <https://www.bpb.de/nachschlagen/zahlen-und-fakten/deutschland-in-daten/221278/kino>. Accessed December 14, 2020.

- 24 Bergmann, *Der Schlaf vor dem Erwachen*, 384–385.
- 25 Bathrick, »From Soviet Zone to Volkdemokratie«, 17.
- 26 Ibid, 18.
- 27 Manvell and Fraenkel, *The German Cinema*, 99–107.
- 28 Cited in: Bergmann, *Der Schlaf vor dem Erwachen*, 389.
- 29 Bergmann, *Der Schlaf vor dem Erwachen*, 394.
- 30 Furthermore, *Neue Filmwelt* ran only from 1947–1953, i.e. for six years. This makes it a well-suited object for an essay, as the time frame is relatively narrow, but also large enough to reveal certain layout and presentation characteristics.
- 31 Pinkert, *Film and Memory in East Germany*, 60.
- 32 In one of them, picture X, it cannot be said with certainty whether it belongs to one of the other pictures or is a picture of its own.
- 33 Horak, »Postwar traumas in Klaren's *Wozzeck* (1947)«, 133.
- 34 Ibid, 133.
- 35 The director states in newspapers that his film »is indebted to Expressionism.« Klaren, »Transzendentaler Film«, 965.
- 36 Horak, »Postwar Traumas in Klaren's *Wozzeck* (1947)«, 133.
- 37 Fröhlich, »Wittgenstein«. On the importance of

symmetry in illustrated journals see: Fröhlich, »A/Symmetry and Dis/Order«.

- 38 One could criticise precisely this title „Timeless Fanfares“, because the story, i.e. the disastrous consequence of Woyzeck’s militarisation, which makes him become a murderer, is actually not a timeless one, but allows his character to become extremely contemporary for the post-war period. But I think the title describes the topicality as timelessness.
- 39 Of course, a dichotomous classification is difficult. Nevertheless, Albert Ernst has pointed out that 90% of the survey respondents associate certain layouts and typographies with a relation to National Socialism (Ernst, *Wechselwirkung*, 281). However, it remains uncertain whether it is a retrospective or decades-old notion that certain typographies are seen as typical of the National Socialist regime. In her classic work on typography, Susanne Wehde examines the discourses during the National Socialist regime (above all the preceding polarisation in relation to Fraktur and Antiqua) and in doing so, she also highlights the inconsistencies and positions that changed during this period. With reference to existing research literature, she elaborates on fonts that are perceived as National Socialist: »It is particularly true for the present day that they [i.e. certain fonts] – through corresponding use and meta-linguistic attribution of meaning – are largely connotatively coded as National Socialist. What I object to, however, is the assumption that this meaning is inherent in them because of their formal characteristics.« (Wehde, *Typographische Kultur*, 293.)
- 40 »Es ist die Welt der Symbole! Diese Welt neben der anderen sichtbar zu machen, wird auch die Aufgabe des Woyzeckfilms sein.«
- 41 See for example: Gretton, »The Pragmatics of Page Design«, 704.
- 42 Barthes, »The Third Meaning: Research notes on some Eisenstein stills«, 52–68.
- 43 Sontag, *On Photography*, 13.
- 44 See for example: Fröhlich, »Die vielen fotografischen Papierbilder des Films«; Jacobs, »The History and Aesthetics of the Classical Film Still«.
- 45 Jay Bolter and Richard Grusin define the term »remediation« as »representation of one medium in another« (Bolter and Grusin, *Remediation*, 45), and Bolter later writes that remediation is a special form of intermediality (»Transference and transparency: Digital technology and the remediation of cinema«, 13).
- 46 Pinkert, *Film and Memory in East Germany*, 61.
- 47 *Neue Filmwelt* had two layout relaunches: in 1949, just one year after the magazine was printed for the first time, and again in 1951.
- 48 Lilien, *History of Industrial Gravure Printing Up to 1920*, 155.
- 49 Graphics Atlas, »Rotogravure«. Accessed January 14 2020. http://www.graphicsatlas.org/identification/?process_id=364.
- 50 For programmatic thoughts on how photography and typography can be combined as typophoto, see the influential book by Jan Tschibold: *Die neue Typographie*.
- 51 Zervigón, »Rotogravure and the Modern Aesthetic of News Reporting«, 200.
- 52 Graphics Atlas, »Rotogravure«. Accessed January 14 2020. http://www.graphicsatlas.org/identification/?process_id=364.
- 53 Zervigón, »Rotogravure and the Modern Aesthetic of News Reporting«, 202.
- 54 Ibid, 201.
- 55 The printed image in *Neue Filmwelt* as a whole, however, is not exactly sharp, which may have also been caused by the rather poor paper quality or by pages being printed too fast, despite the fast drying. An outstanding image reproduction can indeed be achieved by using rotogravure, but only under ideal conditions. It may be that these weaknesses, i.e. paper of inadequate quality, were used to the advantage of the already mentioned collages. In this case, the slight blurring in the superimposition of photos in this printing process would have been used precisely to make the transitions of the individual photos more fluid in the sequences. However, as long as one has no statements from the people who were involved in the production of the *Neue Filmwelt*, these considerations remain speculations.
- 56 Rotogravure was also used for general interest illustrated magazines (e.g. *VU* and *Arbeiter Illustrierte Zeitung* from October 1925). However, the use of the technique could also have ideological reasons in addition to the aesthetic ones mentioned. On the one hand, its use can be seen as a connection to traditions of the Weimar Republic: The *Filmwoche*, which was important at the time,

was noted for having been published in rotogravure from 1924. As with the *Wozzeck* film, the departure from the production methods of the UFA might also be seen as rooted in the tradition of the Weimar Republic. On the other hand, they probably tried to keep up with Western film magazines. After all, the short-lived *Film-Express* was published in colour rotogravure as early as 1948: <http://www.filmmuseum-hamburg.de/sammlungen/sammlungen-zeitschriften/1940er-jahre.html> [05.04.2019] The magazine *Filmspiegel*, which appeared in the GDR, was also published in rotogravure (1954-1991), as well as the issues of *Film und Frau* (1949-1969, 1959) and *Film Revue* (1947-1962, 1962) which I have read so far. Further research is needed here, but this facts conveys the impression that an astonishingly large number of illustrated film magazines used rotogravure.

57 The essays on film posters usually take up three pages instead of the usual single or double-page spread, as the film posters are printed on a relatively large area (1/4 of the page). For other issues of *Neue Filmwelt* that focus on film posters see for

example: 4/1949, 9-11. To the aspects mentioned here it must be added that in many film magazines the film poster is provided as a removable or separate centrefold or in the form of collectable miniature cards, as for example in the predecessor *Filmwelt* (Rössler, *Filmfieber*, 218.) However, this did not apply to *Neue Filmwelt*.

- 58 Own translation of: Heiz, »Zeichen«, 16. A scientific analysis of the multi-modality of film posters offers: Badstübner-Kizik, »Die Text-Bild-Kombination Filmplakat«.
- 59 Zervigón, »Rotogravure and the Modern Aesthetic of News Reporting«, 201.
- 60 Own translation of: Beilenhoff and Heller, »Kartografie des Populären«, 32.
- 61 Julia Meer points out with good reason that in magazines and books it is usually a collector's interest in the poster that determines the selection. These magazines featuring and/or discussing posters would thus determine the history of this medium in a one-dimensional way (Meer, *Neuer Blick auf die Neue Typographie*, 72).
- 62 Moreover, film posters and film magazines often

have the same supplier: the film distributor or, as a medium, mostly the film still. The layouters of the poster and the magazine must have been inspired by film stills first and foremost: »Usually the graphic designers [of the poster] have never seen the films themselves; they work according to the distribution's specifications, according to the photos they receive, with fixed sizes for the naming of stars, producers, directors. One works quickly, with experience, and always under enormous time pressure.« Own translation of: Prinzler and Marte, »Vorwort«, 6. The working conditions are similar, the source material may even be the same.

- 63 Own translation of: »Solche Filme sind wichtig für uns, gleich den lebensnotwendigen Kalorien. Wer dies nicht begreift, der lese die tägliche Chronik der Verhandlungen gegen die Naziverbrecher in Deutschland.«
- 64 Cf. Spoerhase, *Das Format der Literatur*, 25.

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Neue Filmwelt, No. 1, 1947.
Neue Filmwelt, No. 3, 1949.
Neue Filmwelt, No. 4, 1947.
Neue Filmwelt, No. 5, 1947.
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