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The Development of Camera Technology and Film Art in German Cinematography

XIX. *cinefest* – International Festival of German Film Heritage

11 – 20 November 2022

35th International Film History Conference

17/18 – 19/20 November 2022

Announcement and Call for Papers

The camera is both a technical device and an artistic centerpiece of film production. Driven by the dream of capturing moving images that could be viewed again in the future, the technical development of the film camera and all associated technologies (such as film stock, lighting, and digitalization) is a process which started with the first moving images and is still developing today.

Technical innovations enable and inspire new aesthetic developments, and vice-versa. Accompanying this, political developments such as the First and Second World War have also strongly influenced and inspired changes in filming techniques.

German cinematography has long been highly regarded and has influenced filmmakers worldwide, with established German filmmakers traveling abroad and helping to professionalize film production and young filmmakers from other countries perfecting their skills in German studios.

One intertwined aspect is the fate of immigrants and exiles and their influence on their respective countries of exile: for example, Karl Freund, one of the most influential cinematographers of Weimar cinema (*DER LETZTE MANN*, *VARIÉTÉ*) won two Oscars and his technical inventions and innovations had a strong influence on the development of camera work on television in the 1950s. Heinrich Gärtner, whose camera work in entertainment films in Germany in the 1920s was quite popular, developed an important camera school in Franco-Spain as Enrique Guerner - despite intervention from Nazi Germany. Eugen Schüfftan innovated widely used camera techniques in the 1920s and photographed, while in exile in France, some masterpieces of “poetic realism”, but had problems finding work in the USA, because as an exile the cinematographer’s union ASC denied him membership. Otto Heller from Prague worked with Karel Lamač, among others, in Germany in the 1930s, before he went into exile in England in 1939.

Further development of the camera as an artistic tool has been driven in the late 20th and 21st century by the creative minds and technical experimentation of e.g. Guido Seeber, Bruno Mondi (Agfacolor), Michael Ballhaus, Gisela Tuchtenhagen, Roland Dressel, Judith Kaufmann and many others.

Cinefest and the 2022 CineGraph Film Conference will explore the wide range of connections and interactions between technology, aesthetics, and politics in the panorama of the 20th and 21st century.

Possible topics at the conference:

- developments in studio cameras, hand-held cameras, digital
- Effects of camera techniques on team composition
- Introduction to sound film: technical and aesthetic effects
- Camera aesthetics (lighting, zoom↔camera movement, b/w↔color, Nouvelle Vague)
- Documentary: camera / sound recording / format / video / digital
- Image formats (CinemaScope etc.): artistic and work-related problems and benefits
- the cameras effect on work relations - director - scenography - production
- changes from cinematographer →director / →producer
- Working in the studio, exterior shots, original locations
- Apprenticeship / studies, social position
- Careers of individual cameramen and women
- Influence of immigrant cameramen on film noir etc.
- Self-image of cameramen and women, interactivity with other arts, position in the team

Further suggestions are welcome.

Presentations are limited to ca. 20 minutes, followed by a discussion. Conference languages are German or English. (No live translation available).

Presenters will receive a free accreditation to the conference, which also entitles them to attend festival film screenings from 17-21 November 2022, as well as the festival catalogue.

As always, we will do our best to support presenters from out of town with a travel fund.

Following the conference, presentations will be published in a book by edition text+kritik in Autumn 2023 (deadline for the articles: January 16, 2023).

You are welcome to send suggestions for presentations in the form of an abstract (about 1500 characters) and a short biography to kongress@cinagraph.de. Deadline is the **1st of June 2022**.

In preparation for both the conference and festival, an **internal viewing colloquium** will take place in Berlin from **May 12-15, 2022** (daily 9:30 am - approx. 6:00 pm, Sunday until approx. 5:00 pm) at the Zeughauskino of the German Historical Museum (May 12, 14, 15) and at the Bundesarchiv (May 13).

A detailed program will be available in middle/end of April and a copy can be sent upon request (kongress@cinagraph.de).

If you are interested in participating, please write to kongress@cinagraph.de.

A participation fee of **20 Euros** will be charged to help cover associated expenses.

cinifest – 19th International Festival of German Film Heritage and the 35th International Film History Conference are organized by CineGraph Hamburg and Bundesarchiv, in close cooperation with numerous international institutions.