

Rethinking Weimar Cinema Programme
Venue: Worcester College, Walton Street, Oxford

Day 0: Tuesday 16th June 2026

18:00: Optional Drinks: The Star, Rectory Road, Oxford

20:00: [Weimar 100](#) Screening: The Ultimate Picture Palace, Jeune Street, Oxford

The *Rethinking Weimar Cinema* conference is delighted to host this year's *Weimar 100* screening of *Der heilige Berg* (1926). The Weimar 100 project is an ongoing initiative at the University of Warwick which marks the centenaries of films from the Weimar Republic, bringing them back to the big screen and inviting new audiences to engage with their cultural, historical, and aesthetic significance. The screening will be introduced by Dr. Ian Roberts, the *Weimar 100* project leader.

Day 1: Wednesday 17th June (Linbury Building)

08:30 - 09:00: Registration

09:00 - 09:15: Introductory Remarks

Lawrence Alexander (University of Oxford) & Molly Harrabin (University of St. Andrews)

09:15 - 11:00: Panel 1 - Asian German Narratives (Moderator: Qinna Shen)

Artun Ak (Rutgers University): "Nation and Nature in Robert Reinert's *Nerven* and *Opium* (1919)"

Arati Kumari (Institute of Technology, Vellore): "Exploration of "correspondences" and "constellations" in the film *The Light of Asia*"

Andreas Thein (Filmmuseum Düsseldorf): "Anna May Wong's Adventures in Weimar Germany"

Zach Ramon Fitzpatrick (University of Wisconsin Madison): "'Orientally Yours" in Weimar Germany: Fabulating Anna May Wong's Transatlantic Stardom in Asian American Historical Fiction"

11:00 - 11:15: Break

11:15 - 12:30: Panel 2 - Weimar Cinema and the Digital Revolution (Moderator: Johannes von Moltke)

Anjeana Hans (Wellesley College): “Weimar Film Historiography, Localized”

Anke Mebold (Deutsches Filminstitut, Frankfurt): “What’s On The Screen: Restoration, Reconstruction, and the Rebuilding of Weimar Film”

Philipp Stiasny (Independent Scholar): “More Than Images On-Screen: Reanimating Weimar Cinema”

12:30 - 13:30: Lunch

13:30 - 15:00: Keynote 1: Sara F. Hall (University of Illinois Chicago), “Police Entanglements and the Ethics of Cinematic Revival” (Moderator: Molly Harrabin)

15:00 - 15:15: Break

15:15 - 16:30: Panel 3: Confronting Loss in Weimar Film History (Moderator: Anjeana Hans)

Isadora Campregher Paiva (University of Amsterdam): “Tracing the Canonization of Weimar Cinema: A Scalable Film History Approach”

Jon Hughes (Royal Holloway University of London): “The Challenge of “Lost” Films: A Case Study of *Die Abenteuer eines Zehnmarkscheines* (1926)”

Ian Roberts (University of Warwick): “Paleokinematography and Weimar Cinema’s Lost Treasures: F. W. Murnau’s *Der Knabe in Blau* (1919)”

16:30 - 16:45: Break

16:45 - 18:00: Panel 4: Attachment and Fantasy (Moderator: Molly Harrabin)

Ian Fleishman (University of Pennsylvania): ““Schön—hart—und gefährlich!”: The Pornographic Nature of the Mountain Film”

Joe Huber (University of Cork): “Sex in Chains: The Sexual Plight of Convicts or Addressing the Sexual Isolation of Prisoners without ‘Dropping the Soap’”

Ervin Malakaj (University of British Columbia): “The Mood of Unsettlement: Queer Attachment in Paul Czinner's *Der Geiger von Florenz*”

19:30: Optional Drinks: The Oxford Retreat, Hythe Bridge Street, Oxford

Day 2: Thursday 18th June

09:00 - 10:15: Panel 5: Left-Wing Radicalism in Weimar Film (Nash Suite) (Moderator: Nick Jones)

Paul Flaig (University of St. Andrews): “Communism, Caesarian Section and Censorship: On Alexis Granowsky’s *Das Lied vom Leben*”

Kirill Goriachok (University of Cambridge): “Dialogues of the Modern City: Walter Ruttmann's *Berlin: Symphony of a Great City* in the Soviet Perspective”

Dora Rusciano (università e-Campus): “Bertolt Brecht's Critical and Artistic Reception of Weimar Cinema”

09:00 - 10:15: Panel 6: Colonial Legacies (Linbury Building) (Moderator: Carrie Collenberg-González)

Rodrigo Campos (Independent Scholar): “Weimar in the Amazon: Film Expeditions, Animal Hunting, and Colonial Legacies in the Work of Baron Adolf von Dungern

Carola Daffner (University of Dayton): “The Empire's Afterimage: Post-Imperial Vision and the Collapse of Sovereignty in Lubitsch's *Das Weib des Pharao*”

Christian Rogowski (Amherst College): “Missionary Positions: A Post-Colonial Footnote to Weimar Era Filmmaking”

10:15 - 10:45: Break (Linbury Building)

10:45 - 12:15: Keynote 2: Paul Dobryden, “Auslese vor der Apparatur: On Selection, Surplus, and the Film Actor” (Moderator: Lawrence Alexander)

12:15 - 13:15: Lunch (Linbury Building)

13:15 - 15:00: Panel 7: Women, Money, and Labour (Linbury Building) (Moderator: Mary Hennessy)

Owen Lyons (Toronto Metropolitan University): “Women as Spectators and Speculators: The German Women's Rights Movement, Financial Speculation and Weimar Cinema”

Stefanie Populorum (University of Graz): “Barren Fame and Tired Blood. Gendered Capitalism in *Dr Mabuse the Gambler* (1922)”

Hanna Kasperidus (University of Dortmund): ““Wait, stop! I'm the dictator!": Staged Resistance at the Typewriter in Weimar Cinema”

Martin Sheehan (Tennessee Tech University): “The Typing Body: Gender, Hygiene, and Mechanized Modernity in Wilhelm Thiele's *Die Privatsekretärin* (1931)”

13:15 - 15:00: Panel 8: Sound and Silence (Nash Suite) (Moderator: Paul Flaig)

Ido Lewit (Tel Aviv University): “Gloria, Gloria, Gloria”: Telephonic Dissent in *The Testament of Dr. Mabuse*

Iris Lupp (Independent Scholar): “Prometheus vs. Ufa: "Der Kaffee darf nicht kochen" - experimentation in audience address in the sound films of Weimar cinema's pre-fascist period 1929-1933”

Tobias Schönrock (University of Zurich): “Experiments with the Gramophone: Small-Gauge Sound Cinema in the Early 1930s”

Nancy Wilson (Independent Scholar): “A Real Star Turn: Hans Albers' Rise to Stardom through Weimar Sound Cinema”

15:00 - 15:30: Break (Linbury Building)

15:30 - 17:15: Panel 9: Exoticism and Alterity (Linbury Building) (Moderator: Philipp Stiasny)

Isa Murdock-Hinrichs (Tulane University): “Science in Motion: Weimar Film and the Foreign”

Hemma Marlene Preinsack (University of Vienna): “Weimar Cinema: King of Proxy”

Ellie Richardson (University of Cambridge): “Haidee's Harem: The Women of Ernst Lubitsch's *Sumurun* (1920)”

Carrie Collenberg-González (Portland University): “An Other Idea: The Antigypsy Gaze in *Der Student von Prag* (1913/1926)”

15:30 - 17:15: Panel 10: Reel Talk - Context, Criticism, Material (Nash Suite) (Moderator: Paul Dobryden)

Johannes von Moltke (University of Michigan): ““Ich bin so sehr gern im Kino”: At the Movies with Viktor Klemperer”

Anushrut Ramakrishnan-Agrwaal (University of St. Andrews): “The Material and Mediator: Filmstrips during the Weimar Era”

Simon Schiller (University of Frankfurt): “The End of the Blue Night: How the Visual Culture of the Night in Weimar Cinema Changed”

Jenelle Troxell (Union College): “*Close Up* in Weimar and Beyond”

20:00: Screening: The Ultimate Picture Palace, Jeune Street, Oxford

The *Rethinking Weimar Cinema* conference is delighted to collaborate with Filmmuseum Düsseldorf on this screening of *Song. Die Liebe eines armen Menschenkindes*. The screening will be introduced by Andreas Thein, Head of Collections and Restoration at the Filmmuseum.

Day 3: Friday 19th June (Linbury Building)

09:00 - 10:45: Panel 11: Rethinking Canonical Texts (Moderator: Sara F. Hall)

Jacob Browne (University of St. Andrews): “The “Caligari Imperative:” Weimar Silent Film and the Uncanny Voices of Text”

Hannes Charen & Lisabaeth During (Pratt Institute): “Visualizing the Legal Subject in Weimar Cinema: Dr Mabuse, Pandora's Box, Fritz Lang's *M*”

Joseph Owen (University of Southampton): ““Horrible, dreadful, all-trampling”: Carl Schmitt and the Cinematic Image of the Golem (1920)”

Raphael Tandler (Yale University): “Karl Grune's *Die Strasse* - A Filmic Reflection on Satire”

10:15 - 10:30: Break

10:30 - 12:00: Keynote 3 - Qinna Shen, “Fritz Lang’s Asian Obsession” (Moderator: Zach Ramon Fitzpatrick)

12:00 - 13:00: Lunch

13:00 - 14:15: Panel 12: Female Film Pioneers (Moderator: Ervin Malakaj)

Chris Chiasson (Southern Illinois University Carbondale): “Camouflaged from the Cold Gaze: Reiniger’s *Die Abenteuer des Prinzen Achmed* and the Canon of Weimar Cinema

Mila Ganeva (Miami University): “The Return of Attractions: Weimar Cinema and the Cabaret”

Molly Harrabin (University of St. Andrews) & Mary Hennessy (University of Wisconsin-Madison): The Actress-Producer Dialectic in Weimar Cinema

Kristina Jaspers (Deutsche Kinemathek): “Sisters in Crime: Female Authorship and Crime Narratives in Weimar Cinema”

14:15 - 14:30: Break

14:30 - 15:45: Panel 13: Class and Labour (Moderator: Owen Lyons)

Nick Jones (University of Oxford): “On Proletarian Self-Hatred: Capitalist Subjectivity and the Limits of Class Solidarity in *Der letzte Mann*”

Linus Mao (UC Berkeley): “Workers Leaving the Factory: Labor and its Invisibility in Weimar Industrial Films”

Amir Sotoudeh (Sapienza University): “Class, Scepticism, and Recognition in *Ihre Hoheit, die Barmaid* (1931): A Cavellian Reading of Employee Identity in the Weimar Republic”

15:45 - 16:00: Closing Remarks and Goodbye

Lawrence Alexander (University of Oxford) & Molly Harrabin (University of St. Andrews)