Expressionism

Artistic movement dominant in Germany and Scandinavia in the 1910s-1920s

Expressionists’ credo: art must reflect the subjective reality of inner experience, not any objective external reality

In cinema the influence of E. intersects w/ film’s claims to be a powerful artistic medium. Cinematic E. strives to avoid the “documenting” of reality by displaying a world of abstract, often fantastic & grotesque shapes and figures. Signatures:

- Extremely stylized sets, costumes, & make-up, stylized, often exaggerated, acting
- Artificial lighting, emphasis on contrasts (deep shadows/hyper-lit surfaces), extreme camera angles
- Shooting—exclusively indoors
- Preference for the fantastic & the grotesque

Major representatives:

- Robert Wiene: *The Cabinet of Dr. Caligari* (1919)
- Fritz Lang: *Dr. Marbuse the Gambler* (1922) *Metropolis* (1926)
- Henrik Galeen: *The Golem* (1920)
- F. W. Murnau: *Nosferatu* (1922)