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The Hot Girls of Weimar Berlin is a dreamy collection of mesmerizing images that give the reader a most privileged sneak peak into a lost world of feminine sexual liberation and splendour. Who knew such a place in time existed? I applaud Feral House and Barbara Ulrich for keeping forgotten worlds like these alive.

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The Hot Girls of Weimar Berlin. Barbara Ulrich. Feral House, Aug 1, 2010 - Social Science - 110 pages. 1 Review. Before the Nazis, there were the Hot Girls.

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Adapted from essays that appear in the forthcoming volume, *The Hot Girls of Weimar Berlin*, published by Feral House of Los Angeles, CA. IF PARIS WAS historically the city of love, 1920's Berlin was the metropolis of "Girlkultur."

The women of Weimar. (Essay). - Free Online Library

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Hot Girls of Weimar Berlin. Barbara Ulrich. Feral House, 2002 - Social Science - 109 pages. 1 Review. After many men lost their lives in WWI, Germany became a place where the power and sensibility of women ruled supreme, where women like Marlene Dietrich could wear suits and retain their unique femininity. This collection of erotic cartoons ...

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This lively collage of excerpts from German periodicals shows a culture at its decadent peak before the Nazi suppression.

The well-illustrated biography of Weimar Berlin's sordid and influential artist, dancer, playwright and actress.

During the 1920s and 1930s, in cities from Beijing to Bombay, Tokyo to Berlin, Johannesburg to New York, the Modern Girl made her sometimes flashy, always fashionable appearance in city streets and cafes, in films, advertisements, and illustrated magazines. Modern Girls wore sexy clothes and high heels; they applied lipstick and other cosmetics. Dressed in provocative attire and in hot pursuit of romantic love, Modern Girls appeared on the surface to disregard the prescribed roles of dutiful daughter, wife, and mother. Contemporaries debated whether the Modern Girl was looking for sexual, economic, or political emancipation, or whether she was little more than an image, a hollow product of the emerging global commodity culture. The contributors to this collection track the Modern Girl as she emerged as a global phenomenon in the interwar period. Scholars of history, women's studies, literature, and cultural studies follow the Modern Girl around the world, analyzing her manifestations in Germany, Australia, China, Japan, France, India, the United States, Russia, South Africa, and Zimbabwe. Along the way, they demonstrate how the economic structures and cultural flows that shaped a particular form of modern femininity crossed national and imperial boundaries. In so doing, they highlight the gendered dynamics of interwar processes of racial formation, showing how images and ideas of the Modern Girl were used to shore up or critique nationalist and imperial agendas. A mix of collaborative and individually authored chapters, the volume concludes with commentaries by Kathy Peiss, Miriam Silverberg, and Timothy Burke. Contributors: Davarian L. Baldwin, Tani E. Barlow, Timothy Burke, Liz Conor, Madeleine Yue Dong, Anne E. Gorsuch, Ruri Ito, Kathy Peiss, Uta G. Poiger, Priti Ramamurthy, Mary Louise Roberts, Barbara Sato, Miriam Silverberg, Lynn M. Thomas, Alys Eve Weinbaum

This seductive sourcebook of rare visual delights from pre-Nazi, Cabaret-period "Babylon on the Spree" has the distinction of being praised both by scholars and avatars of contemporary culture, inspiring hip club goers, filmmakers, gay historians, graphic designers, and musicians like the Dresden Dolls and Marilyn Manson. This expanded edition includes "Sex Magic and the Occult," documenting German pagan cults and their often-bizarre erotic rituals, including instructions for entering into the "Sexual Fourth Dimension." Mel Gordon is professor of theater at the University of California, Berkeley, and is also the author of *Erik Jan Hanussen: Hitler's Jewish Clairvoyant* (Feral House).

Writing on the history of German women has - like women's history elsewhere - undergone remarkable expansion and change since it began in the late 1960s. Today Women's history still continues to flourish alongside gender history but the focus of research has increasingly shifted from women to gender. This shift has made it possible to make men and masculinity objects of historical research too. After more than thirty years of research, it is time for a critical stocktaking of the "gendering" of the historiography on nineteenth and twentieth century Germany. To provide a critical overview in this volume, which brings together leading experts from both sides of the Atlantic. They discuss in their essays the state of historiography and reflect on problems of theory and methodology. Through compelling case studies, focusing on the nation and nationalism, military and war, colonialism, politics and protest, class and citizenship, religion, Jewish and non-Jewish Germans, the Holocaust, the body and sexuality and the family, this volume demonstrates the extraordinary power of the gender perspective to challenge existing interpretations and rewrite mainstream arguments.

"Before Billy Wilder (1906-2002) left Europe for the United States in 1934 and became a filmmaker, he worked as a newspaper reporter, first in Vienna and then in Weimar Berlin. This book, edited and introduced by Noah Isenberg and translated by Shelley Frisch, collects about 65 articles Wilder published in Austrian and German newspapers in the 1920s. The collection includes reported pieces on urban life, from a first-person account of Wilder's stint as a taxi dancer to an article about street sweepers; profiles of writers, movie stars and poker players; and dispatches from the international film scene, from reviews to interviews with such figures as Charlie Chaplin and Erich von Stroheim. Isenberg provides an introduction that gives biographical details and places the writings in context, emphasizing their historical moment and their connections to Wilder's later career"---

Collects nine essays that discusses the creativity of influential artists, as well as the legacy of their work following their deaths, and covers Wolfgang Amadeus Mozart, Piet Mondrian, Frank Gehry, and others.

Twenty years in the making, this sweeping masterpiece charts Berlin through the rise of Nazism. During the past two decades, Jason Lutes has quietly created one of the masterworks of the graphic novel golden age. Berlin is one of the high-water marks of the medium: rich in its well-researched historical detail, compassionate in its character studies, and as timely as ever in its depiction of a society slowly awakening to the stranglehold of fascism. Berlin is an intricate look at the fall of the Weimar Republic through the eyes of its citizens--Marthe Müller, a young woman escaping the memory of a brother killed in World War I, Kurt Severing, an idealistic journalist losing faith in the printed word as fascism and extremism take hold; the Brauns, a family torn apart by poverty and politics. Lutes weaves these characters' lives into the larger fabric of a city slowly ripping apart. The city itself is the central protagonist in this historical fiction. Lavish salons, crumbling sidewalks, dusty attics, and train stations: all these places come alive in Lutes' masterful hand. Weimar Berlin was the world's metropolis, where intellectualism, creativity, and sensuous liberal values thrived, and Lutes maps its tragic, inevitable decline. Devastatingly relevant and beautifully told, Berlin is one of the great epics of the comics medium.

"Originally serialized in the comic book 'Berlin,' in issues 17 through 22, published by Drawn & Quarterly"---Copyright pag

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