

The Gorgon's Gaze: German Cinema, Expressionism, and the Image of Horror is an interdisciplinary study of recurrent themes in German cinema as it has developed since the early twentieth century. Focusing on pertinent films of the pre- and post-World War II eras, Paul Coates explores the nature of expressionism, which is generally agreed to have ended with the advent of sound cinema, and its persistence in the styles of such modern masters of film as Orson Welles and Ingmar Bergman. In considering the possibility of homologies between the necessary silence of presound cinema and the widespread modernist aspiration to an aesthetic of silence, Coates relates theories of the sublime, the uncanny, and the monstrous to his subject. He also reflects upon problems of representability and the morality of representation of events that took place during the Nazi era.

In *The Gorgon's Gaze*, Coates purposefully draws on a variety of methodologies in order to offer a model for the writing of cultural history. Arguing that the implicit complexity of cinema defies unilateral analysis, he builds a deliberately shifting, open-ended argument intended to accommodate elements from philosophy, sociology, film studies, comparative literature, psychoanalysis, and anthropology.

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