

= Leni Riefenstahl =

Helene Bertha Amalie " Leni " Riefenstahl (German : [ˈʁiːfənʃtaʏl] ; 22 August 1902 ? 8 September 2003) was a German film director , producer , screenwriter , editor , photographer , actress , dancer , and propagandist for the Nazis .

Born in 1902 into a Lutheran Protestant family , Leni Riefenstahl grew up in Germany with her brother Heinz (1905 ? 1944) , who was killed on the Eastern Front in World War II . A talented swimmer and artist , she also became interested in dancing during her childhood , taking dancing lessons and performing across Europe .

After seeing a promotional poster for the 1924 film *Der Berg des Schicksals* (" The Mountain of Destiny ") , Riefenstahl was inspired to move into acting . Between 1925 and 1929 , she starred in five successful motion pictures . In 1932 , Riefenstahl decided to try directing with her own film called *Das Blaue Licht* (" The Blue Light ") . In the 1930s , she directed *Triumph des Willens* (" Triumph of the Will ") and *Olympia* , resulting in worldwide attention and acclaim . Both movies are widely considered two of the most effective , and technically innovative , propaganda films ever made . Her involvement in *Triumph des Willens* , however , would significantly damage her career and reputation after the war . The exact nature of her relationship with Nazi Party leader Adolf Hitler remains a matter of debate , although a friendship is known to have existed . After the war , Riefenstahl was arrested , but classified as being a " fellow traveler " only and was not associated with war crimes . Throughout her life , she denied having known about the Holocaust , and won nearly 50 libel cases . Besides directing , Riefenstahl released an autobiography and wrote several books on the Nuba people .

Riefenstahl died of cancer on 8 September 2003 at the age of 101 and was buried at Munich Waldfriedhof . She was praised for her body of work following her death and remains one of the most acclaimed movie directors .

= = Early life = =

Helene Bertha Amalie Riefenstahl was born in Germany on 22 August 1902 . Her father , Alfred Theodor Paul Riefenstahl , owned a successful heating and ventilation company and wanted his daughter to follow him into the business world . Since Riefenstahl was the only child for several years , Alfred wanted her to carry on the family name and secure the family fortune . However , her mother , Bertha Ida (Scherlach) , who had been a part @-@ time seamstress before her marriage , had faith in Riefenstahl and believed that her daughter 's future was in show business . Riefenstahl had a younger brother , Heinz , who was killed at the age of 39 on the Eastern Front in Nazi Germany 's war against the Soviet Union .

Riefenstahl fell in love with the arts in her childhood . She began to paint and write poetry at the age of four . She was also athletic , and at the age of twelve joined a gymnastic and swim club . Her mother was confident her daughter would grow up to be successful in the field of art and therefore gave her full support , unlike Riefenstahl 's father , who was not interested in his daughter 's artistic inclinations . In 1918 , when she was 16 , Riefenstahl attended a presentation of *Snow White* which interested her deeply ; it led her to want to be a dancer . Her father instead wanted to provide his daughter with an education that could lead to a more dignified occupation . His wife , however , continued to support her daughter 's passion . Without her father 's knowledge , she enrolled Riefenstahl in dance and ballet classes at the Grimm @-@ Reiter Dance School in Berlin , where she quickly became a star pupil .

= = Dancing and acting careers = =

Riefenstahl attended dancing academies and became well known for her self @-@ styled interpretive dancing skills , traveling across Europe with Max Reinhardt in a show funded by Jewish producer Harry Sokal . Riefenstahl often made almost 700 Reichmarks for each performance and was so captivated with dancing that she gave filmmaking no thought . She began to suffer foot

injuries that led to knee surgery , threatening her dancing career . It was while going to a doctor 's appointment that she first saw a poster for the 1924 film *Der Berg des Schicksals* (" The Mountain of Destiny ") . She became inspired to go into movie making , and began visiting the cinema to see films and also attended film shows .

On one of her adventures , Riefenstahl met Luis Trenker , who was an actor from *Der Berg des Schicksals* . At a meeting arranged by her friend Gunther Rahn , she met Arnold Fanck , the director of *Der Berg des Schicksals* and a pioneer of the mountain film genre . Fanck was working on a film in Berlin . After Riefenstahl told him how much she admired his work , she also convinced him of her acting skill . She persuaded him to feature her in one of his movies . Riefenstahl later received a package from Fanck containing the script of the 1926 film *Der Heilige Berg* (" The Holy Mountain ") . She made a series of films for Fanck , where she learned from him acting and film editing techniques . One of Fanck 's films that brought Riefenstahl into the limelight was *Die Weisse Hölle vom Piz Palü* (" The White Hell of Piz Palü ") of 1929 , co -@-@ directed by G. W. Pabst . Her fame spread to countries outside Germany .

Riefenstahl produced and directed her own work called *Das Blaue Licht* (" The Blue Light ") in 1932 , co -@-@ written by Carl Mayer and Béla Balázs . This film won the Silver Medal at the Venice Film Festival , but was not universally well @-@ received , for which Riefenstahl blamed the critics , many of whom were Jewish . Upon its 1938 re @-@ release , the names of Balázs and Sokal , both Jewish , were removed from the credits ; some reports claim this was at Riefenstahl 's behest . In the film , Riefenstahl played an innocent peasant girl who is hated by the villagers because they think she is diabolic and cast out . She is protected by a glowing mountain grotto . According to herself , Riefenstahl received invitations to travel to Hollywood to create films , but she refused them in favour of remaining in Germany with a boyfriend . The film attracted the attention of Hitler , who believed she epitomized the perfect German female . He saw talent in Riefenstahl and arranged a meeting .

In 1933 , Riefenstahl would appear in the U.S.-German co @-@ productions of the Arnold Fanck @-@ directed , German @-@ language *SOS Eisberg* and the Tay Garnett @-@ directed , English @-@ language *SOS Iceberg* . The movies were filmed simultaneously in English and German and produced and distributed by Universal Studios . Her role as an actress in *SOS Iceberg* would be her only English language role in film .

= = Directing career = =

= = = Propaganda films = = =

Riefenstahl heard Nazi Party (NSDAP) leader Adolf Hitler speak at a rally in 1932 and was mesmerized by his talent as a public speaker . Describing the experience in her memoir , Riefenstahl wrote , " I had an almost apocalyptic vision that I was never able to forget . It seemed as if the Earth 's surface were spreading out in front of me , like a hemisphere that suddenly splits apart in the middle , spewing out an enormous jet of water , so powerful that it touched the sky and shook the earth " .

After meeting Hitler , Riefenstahl was offered the opportunity to direct *Der Sieg des Glaubens* (" The Victory of Faith ") , an hour @-@ long propaganda film about the fifth Nuremberg Rally in 1933 . Riefenstahl agreed to direct the movie . She and Hitler got on well , forming a friendly relationship . The propaganda film was funded entirely by the NSDAP .

Impressed with Riefenstahl 's work , Hitler asked her to film *Triumph des Willens* (" Triumph of the Will ") , a new propaganda film about the 1934 party rally in Nuremberg . More than one million Germans participated in the rally . Initially , according to Riefenstahl , she resisted and did not want to create further Nazi Party films , instead wanting to direct a feature film based on Hitler 's favourite opera , Eugen d 'Albert 's *Tiefland* (" Lowlands ") . Riefenstahl received private funding for the production of *Tiefland* , but the filming in Spain was derailed and the project was cancelled . Hitler was able to convince her to film *Triumph des Willens* on the condition that she would not be required

to make further films for the party , according to Riefenstahl . The motion picture was generally recognized as an epic , innovative work of propaganda filmmaking . The film took Riefenstahl 's career to a new level and gave her further international recognition .

In interviews for the 1993 documentary *The Wonderful , Horrible Life of Leni Riefenstahl* , Riefenstahl adamantly denied any deliberate attempt to create Nazi propaganda and said she was disgusted that *Triumph des Willens* was used in such a way .

Despite allegedly vowing not to make any more films about the Nazi Party , Riefenstahl made the 28 @-@ minute *Tag der Freiheit : Unsere Wehrmacht* (" Day of Freedom : Our Armed Forces ") about the German Army in 1935 . Like *Der Sieg des Glaubens* and *Triumph des Willens* , this was filmed at the annual Nazi Party rally at Nuremberg . Riefenstahl said this film was a sub @-@ set of *Der Sieg des Glaubens* , added to mollify the German Army which felt it was not represented well in *Triumph des Willens* .

Hitler invited Riefenstahl to film the 1936 Summer Olympics scheduled to be held in Berlin , a film which Riefenstahl claimed had been commissioned by the International Olympic Committee . She visited Greece to take footage of the route of the inaugural torch relay and the games ' original site at Olympia , where she was aided by Greek photographer Nelly 's . This material became *Olympia* , a hugely successful film which has since been widely noted for its technical and aesthetic achievements . She was one of the first filmmakers to use tracking shots in a documentary , placing a camera on rails to follow the athletes ' movement . The film is also noted for its slow motion shots . Riefenstahl played with the idea of slow motion , underwater diving shots , extremely high and low shooting angles , panoramic aerial shots , and tracking system shots for allowing fast action . Many of these shots were relatively unheard of 80 years ago , but Leni 's use caused many of them to become streamlined , and is the reason why they are still used to this day . Riefenstahl 's work on *Olympia* has been cited as a major influence in modern sports photography . Riefenstahl filmed competitors of all races , including African @-@ American Jesse Owens in what would later become famous footage .

Olympia premiered for Hitler 's 49th birthday in 1938 . Its international debut led Riefenstahl to embark on an American publicity tour in an attempt to secure commercial release . In February 1937 , Riefenstahl enthusiastically told a reporter for the *Detroit News* , " To me , Hitler is the greatest man who ever lived . He truly is without fault , so simple and at the same time possessed of masculine strength " . She arrived in New York City on 4 November 1938 , five days before *Kristallnacht* (the " Night of the Broken Glass ") . When news of the event reached the United States , Riefenstahl publicly defended Hitler . On 18 November , she was received by Henry Ford in Detroit . *Olympia* was shown at the Chicago Engineers Club two days later . Avery Brundage , President of the International Olympic Committee , praised the film and held Riefenstahl in the highest regard . She negotiated with Louis B. Mayer , and on 8 December , Walt Disney brought her on a three @-@ hour tour showing her the ongoing production of *Fantasia* .

From the Goebbels Diaries , researchers learned that Riefenstahl had been friendly with Joseph Goebbels and his wife Magda , attending the opera with them and going to his parties . Riefenstahl maintained that Goebbels was upset when she rejected his advances and was jealous of her influence on Hitler , seeing her as an internal threat . She therefore insisted his diary entries could not be trusted . By later accounts , Goebbels thought highly of Riefenstahl 's filmmaking but was angered with what he saw as her overspending on the Nazi @-@ provided filmmaking budgets .

== = World War II == =

When Germany invaded Poland on 1 September 1939 , Riefenstahl was photographed in Poland wearing a military uniform and a pistol on her belt in the company of German soldiers ; she had gone to Poland as a war correspondent . On 12 September , she was in the town of Ko?skie when 30 civilians were executed in retaliation for an alleged attack on German soldiers . According to her memoir , Riefenstahl tried to intervene but a furious German soldier held her at gunpoint and threatened to shoot her on the spot . She claimed she did not realize the victims were Jews . Closeup photographs of a distraught Riefenstahl survive from that day . Nevertheless , by 5 October

1939 , Riefenstahl was back in occupied Poland filming Hitler 's victory parade in Warsaw . Afterwards , she left Poland and chose not to make any more Nazi @-@ related movies .

On 14 June 1940 , the day Paris was declared an open city by the French and occupied by German troops , Riefenstahl wrote to Hitler in a telegram , " With indescribable joy , deeply moved and filled with burning gratitude , we share with you , my Führer , your and Germany 's greatest victory , the entry of German troops into Paris . You exceed anything human imagination has the power to conceive , achieving deeds without parallel in the history of mankind . How can we ever thank you ? " She later explained , " Everyone thought the war was over , and in that spirit I sent the cable to Hitler " . Riefenstahl was friends with Hitler for 12 years and reports vary as to whether she ever had an intimate relationship with him . Her relationship with Hitler severely declined in 1944 when her brother died on the Russian Front .

After the Nuremberg rallies trilogy and Olympia , Riefenstahl began work on the movie she had tried and failed to direct once before , namely Tiefland . On Hitler 's direct order , the German government paid her seven million Reichsmarks in compensation . From 23 September until 13 November 1940 , she filmed in Krün near Mittenwald . The extras playing Spanish women and farmers were drawn from gypsies detained in a camp at Salzburg @-@ Maxglan who were forced to work with her . Filming at the Babelsberg Studios near Berlin began 18 months later in April 1942 . This time Sinti and Roma people from the Marzahn detention camp near Berlin were compelled to work as extras . Almost to the end of her life , despite overwhelming evidence that the concentration camp occupants had been forced to work on the movie unpaid , Riefenstahl continued to maintain all the film extras survived and that she had met several of them after the war . Riefenstahl sued filmmaker Nina Gladitz , who said Riefenstahl personally chose the extras at their holding camp ; Gladitz had found one of the Gypsy survivors and matched his memory with stills of the movie for a documentary Gladitz was filming . The German court ruled largely in favour of Gladitz , declaring that Riefenstahl had known the extras were from a concentration camp , but they also agreed that Riefenstahl had not been informed the Gypsies would be sent to Auschwitz after filming was completed .

This issue came up again in 2002 , when Riefenstahl was one hundred years old and she was taken to court by a Roma group for denying the Nazis had exterminated gypsies . Riefenstahl apologized and said , " I regret that Sinti and Roma [people] had to suffer during the period of National Socialism . It is known today that many of them were murdered in concentration camps " .

In October 1944 the production of Tiefland moved to Barrandov Studios in Prague for interior filming . Lavish sets made these shots some of the most costly of the film . The film was not edited and released until almost ten years later .

The last time Riefenstahl saw Hitler was when she married Peter Jacob on 21 March 1944 . Riefenstahl and Jacob divorced in 1946 . As Germany 's military situation became impossible by early 1945 , Riefenstahl left Berlin and was hitchhiking with a group of men , trying to reach her mother , when she was taken into custody by American troops . She walked out of a holding camp , beginning a series of escapes and arrests across the chaotic landscape . At last making it back home on a bicycle , she found that American troops had seized her house . She was surprised by how kindly they treated her .

= = = Thwarted film projects = = =

Most of Riefenstahl 's unfinished projects were lost towards the end of the war . The French government confiscated all of her editing equipment , along with the production reels of Tiefland . After years of legal wrangling , these were returned to her , but the French government had reportedly damaged some of the film stock whilst trying to develop and edit it , with a few key scenes being missing (although Riefenstahl was surprised to find the original negatives for Olympia in the same shipment) . She edited and dubbed the remaining material and Tiefland premiered on 11 February 1954 in Stuttgart . However , it was denied entry into the Cannes Film Festival . Although Riefenstahl lived for almost another half century , Tiefland was her last feature film .

Riefenstahl tried many times to make more films during the 1950s and 1960s , but was met with

resistance , public protests and sharp criticism . Many of her filmmaking peers in Hollywood had fled Nazi Germany and were unsympathetic to her . Although both film professionals and investors were willing to support her work , most of the projects she attempted were stopped owing to ever @-@ renewed and highly negative publicity about her past work for the Third Reich .

In 1954 , Jean Cocteau , who greatly admired the film , insisted on *Tiefland* being shown at the Cannes Film Festival , which he was running that year . In 1960 , Riefenstahl attempted to prevent filmmaker Erwin Leiser from juxtaposing scenes from *Triumph des Willens* with footage from concentration camps in his film *Mein Kampf* . Riefenstahl had high hopes for a collaboration with Cocteau called *Friedrich und Voltaire* (" Friedrich and Voltaire ") , wherein Cocteau was to play two roles . They thought the film might symbolize the love @-@ hate relationship between Germany and France . Cocteau 's illness and 1963 death put an end to the project . A musical remake of *Das Blaue Licht* (" The Blue Light ") with L. Ron Hubbard , a science fiction writer and founder of Scientology , also fell apart .

In the 1960s , Riefenstahl became interested in Africa from Ernest Hemingway 's *Green Hills of Africa* and from the photographs of George Rodger . She visited Kenya for the first time in 1956 and later Sudan , where she photographed Nuba tribes with whom she sporadically lived , learning about their culture so she could photograph them more easily . Even though her film project about modern slavery entitled *Die Schwarze Fracht* (" The Black Cargo ") was never completed , Riefenstahl was able to sell the stills from the expedition to magazines in various parts of the world . While scouting shooting locations , she almost died from injuries received in a truck accident . After waking up from a coma in a Nairobi hospital , she finished writing the script , but was soon thoroughly thwarted by uncooperative locals , the Suez Canal crisis and bad weather . In the end , the film project was called off . Even so , Riefenstahl was granted Sudanese citizenship for her services to the country , becoming the first foreigner to receive a Sudanese passport .

= = Post @-@ war life = =

= = = Detention and trials = = =

Novelist and sports writer Budd Schulberg , assigned by the U.S. Navy to the OSS for intelligence work while attached to John Ford 's documentary unit , was ordered to arrest Riefenstahl at her chalet in Kitzbühel , ostensibly to have her identify Nazi war criminals in German film footage captured by the Allied troops shortly after the war . Riefenstahl claimed she was not aware of the nature of the internment camps . According to Schulberg , " She gave me the usual song and dance . She said , ' Of course , you know , I 'm really so misunderstood . I 'm not political ' " .

Riefenstahl claimed she was fascinated by the Nazis , but also politically naive , remaining ignorant about war crimes . Throughout 1945 to 1948 , she was held by various Allied @-@ controlled prison camps across Germany . She was also under house arrest for a period of time . Despite being tried four times by postwar authorities , Riefenstahl was never convicted in any denazification trial . She was found to be a fellow traveler only who merely sympathized with the Nazis .

Riefenstahl said that her biggest regret in life was meeting Hitler , declaring , " It was the biggest catastrophe of my life . Until the day I die people will keep saying , ' Leni is a Nazi ' , and I 'll keep saying , ' But what did she do ? ' " Even though she went on to win up to 50 libel cases , details about her relation to National Socialism generally remain unclear .

= = = Books and final film = = =

Riefenstahl began a lifelong companionship with her cameraman Horst Kettner , who was 40 years her junior and assisted her with the photographs ; they were together from the time she was 60 and he was 20 .

Riefenstahl 's books with photographs of the Nuba tribes were published in 1974 and republished in 1976 as *Die Nuba* (translated as " The Last of the Nuba ") and *Die Nuba von Kau* (" The Nuba

People of Kau ") . While heralded by many as outstanding colour photographs , they were harshly criticized by Susan Sontag , who claimed in a review that they were further evidence of Riefenstahl 's " fascist aesthetics " . The Art Director 's Club of Germany awarded Riefenstahl a gold medal for the best photographic achievement of 1975 . She also sold some of the pictures to German magazines . She photographed the 1972 Olympic Games in Munich , and rock star Mick Jagger along with his wife Bianca for the Sunday Times . Years later , Riefenstahl photographed Las Vegas entertainers Siegfried & Roy . She was guest of honour at the 1976 Olympic Games in Montreal , Canada .

In 1978 , Riefenstahl published a book of her sub @-@ aquatic photographs called Korallengärten (" Coral Gardens ") , followed by the 1990 book Wunder unter Wasser (" Wonder under Water ") . In her 90s , Riefenstahl was still photographing marine life and gained the distinction of being one of the world 's oldest scuba divers . On 22 August 2002 , her 100th birthday , she released the film Impressionen unter Wasser (" Underwater Impressions ") , an idealized documentary of life in the oceans and her first film in over 25 years . Riefenstahl was a member of Greenpeace for eight years .

Riefenstahl survived a helicopter crash in Sudan in 2000 while trying to learn the fates of her Nuba friends during the Second Sudanese Civil War and was airlifted to a Munich hospital .

= = = Death = = =

Riefenstahl celebrated her 101st birthday on 22 August 2003 at a hotel in Feldafing , on Lake Starnberg , Bavaria , near her home . However , the day after her birthday celebration , she became ill .

Riefenstahl had been suffering from cancer for some time , and her health rapidly deteriorated during the last weeks of her life . Kettner said in an interview in 2002 , " Ms. Riefenstahl is in great pain and she has become very weak and is taking painkillers " . Leni Riefenstahl died in her sleep at around 10 : 00 pm on 8 September 2003 at her home in Pöcking , Germany . After her death , there was a varied response in the obituary pages of leading publications , although most recognized her technical breakthroughs in film making .

= = Reception = =

Film scholar Mark Cousins notes in his book The Story of Film that , " Next to Orson Welles and Alfred Hitchcock , Leni Riefenstahl was the most technically talented Western film maker of her era " .

Reviewer Gary Morris called Riefenstahl , " An artist of unparalleled gifts , a woman in an industry dominated by men , one of the great formalists of the cinema on a par with Eisenstein or Welles " .

Film critic Hal Erickson of the New York Times states that the " Jewish Question " is mainly unmentioned in Triumph des Willens ; " filmmaker Leni Riefenstahl prefers to concentrate on cheering crowds , precision marching , military bands , and Hitler 's climactic speech , all orchestrated , choreographed and illuminated on a scale that makes Griffith and DeMille look like poverty @-@ row directors " .

Charles Moore of The Daily Telegraph wrote , " She was perhaps the most talented female cinema director of the 20th century ; her celebration of Nazi Germany in film ensured that she was certainly the most infamous " .

Film journalist Sandra Smith from The Independent remarked , " Opinions will be divided between those who see her as a young , talented and ambitious woman caught up in the tide of events which she did not fully understand , and those who believe her to be a cold and opportunist propagandist and a Nazi by association . "

Critic Judith Thurman said in The New Yorker that , " Riefenstahl 's genius has rarely been questioned , even by critics who despise the service to which she lent it . Riefenstahl was a consummate stylist obsessed with bodies in motion , particularly those of dancers and athletes . Riefenstahl relies heavily for her transitions on portentous cutaways to clouds , mist , statuary ,

foliage , and rooftops . Her reaction shots have a tedious sameness : shining , ecstatic faces ? nearly all young and Aryan , except for Hitler 's " .

Pauline Kael , also a film reviewer employed for The New Yorker , called Triumph des Willens and Olympia , " the two greatest films ever directed by a woman " .

Writer Richard Corliss wrote in Time that he was " impressed by Riefenstahl 's standing as a total auteur : producer , writer , director , editor and , in the fiction films , actress . The issues her films and her career raise are as complex and they are important , and her vilifiers tend to reduce the argument to one of a director 's complicity in atrocity or her criminal ignorance " .

= = Film biographies = =

In 1993 , Riefenstahl was the subject of the award @-@ winning German documentary film The Wonderful , Horrible Life of Leni Riefenstahl , directed by Ray Müller . Riefenstahl appeared in the film and answered several questions and detailed the production of her films . The biofilm was nominated for seven Emmy Awards , winning in one category . Riefenstahl , who for some time had been working on her memoirs , decided to cooperate this documentary to tell her life story about the struggles she had gone through in her personal life , her film @-@ making career and what people thought of her . She was also the subject of Müller 's 2000 documentary film Leni Riefenstahl : Her Dream of Africa , about her return to Sudan to visit the Nuba people .

In April 2007 , The Guardian reported that British screenwriter Rupert Walters was writing a movie based on Riefenstahl 's life which would star actress Jodie Foster . The project did not receive Riefenstahl 's approval , since Riefenstahl asked for a veto on any scenes to which she did not agree . Riefenstahl also wanted Sharon Stone to play her rather than Foster , which ultimately resulted in the cancellation of the project .

In 2011 , director Steven Soderbergh revealed that he had also been working on a biopic of Riefenstahl for about six months . He eventually abandoned the project over concerns of its commercial prospects and instead pursued the pandemic thriller Contagion .

= = In popular culture = =

Riefenstahl 's filming merits are discussed between characters in the 2009 Quentin Tarantino film Inglourious Basterds .

Riefenstahl was portrayed by Zdena Studenková in Leni , a 2014 Slovak drama play about her fictional participation in the The Tonight Show Starring Johnny Carson . In Czech version of the play she was portrayed by Vilma Cibulková .

Riefenstahl was portrayed by Dutch actress Carice van Houten in Race , a sports drama film directed by Stephen Hopkins about Jesse Owens . It was released in North America on February 19 , 2016 . To make her sympathetic portrayal acceptable for an American audience , the film dramatizes her quarrels with Goebbels over her direction of the film , Olympia , especially about filming the African American star who is proving to be a politically embarrassing refutation of Nazi Germany 's claims of Aryan athletic supremacy .

Riefenstahl was referred to in the series finale of the television show Weeds when Nancy questions Andy for naming his daughter after a Nazi to which he replied " she was a pioneer in film @-@ making , I don 't believe in holding grudges . "

= = Works = =

= = = Films acted = = =

1925 : Wege zu Kraft und Schönheit (" Ways to Strength and Beauty ")

1926 : Der Heilige Berg (" The Holy Mountain ")

1927 : Der Große Sprung (" The Great Leap ")

1928 : Das Schicksal derer von Habsburg (" Fate of the House of Habsburg ")
1929 : Die Weisse Hölle vom Piz Palü (" The White Hell of Pitz Palu ")
1930 : Stürme über dem Mont Blanc (" Storm Over Mont Blanc ")
1931 : Der Weisse Rausch (" The White Ecstasy ")
1932 : Das Blaue Licht (" The Blue Light ")
1933 : S.O.S. Eisberg (" S.O.S. Iceberg ")
1954 : Tiefland (" Lowlands ")

= = = Films directed / produced = = =

1932 : Das Blaue Licht (" The Blue Light ")
1933 : Der Sieg des Glaubens (" The Victory of Faith ")
1935 : Tag der Freiheit : Unsere Wehrmacht (" Day of Freedom : Our Armed Forces ")
1935 : Triumph des Willens (" Triumph of the Will ")
1937 : Wilde Wasser (" Wilder Water ")
1938 : Olympia
1954 : Tiefland (" Lowlands ")
1965 : Allein unter den Nuba (" Alone Among the Nuba ") (Unreleased)
2002 : Impressionen unter Wasser (" Impressions under Water ")

= = = Books = = =

Riefenstahl , Leni (1973) . Die Nuba [The Last of the Nuba] . ISBN 0 @-@ 312 @-@ 13642 @-@ 0 .
Riefenstahl , Leni (1976) . Die Nuba von Kau [The Nuba People of Kau] . ISBN 0 @-@ 312 @-@ 16963 @-@ 9 .
Riefenstahl , Leni (1978) . Korallengärten [Coral Gardens] . ISBN 0 @-@ 06 @-@ 013591 @-@ 3 .
Riefenstahl , Leni (1982) . Mein Afrika [Vanishing Africa] . ISBN 0 @-@ 517 @-@ 54914 @-@ X .

Riefenstahl , Leni (1987) . Leni Riefenstahl 's Memoiren [Leni Riefenstahl 's Memoir] . ISBN 3 @-@ 8228 @-@ 0834 @-@ 2 .
Riefenstahl , Leni (1990) . Wunder unter Wasser [Wonder under Water] . ISBN 3 @-@ 7766 @-@ 1651 @-@ 2 .
Riefenstahl , Leni (1995) . Leni Riefenstahl : a memoir . New York : Picador USA . ISBN 9780312119263 .
Review : hooks , bell (1997) . " Review : the feminazi mystique " . Transition (Indiana University Press on behalf of the Hutchins Center for African and African American Research at Harvard University via JSTOR) 73 : 156 ? 162 @.@ doi : 10 @.@ 2307 / 2935451 . JSTOR 2935451 .
Riefenstahl , Leni (2002) . Africa . ISBN 3 @-@ 8228 @-@ 1616 @-@ 7 .
Riefenstahl , Leni (2002) . Riefenstahl Olympia . ISBN 3 @-@ 8228 @-@ 1945 @-@ X .

= = = Printed = = =

= = = Online = = =