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| Nota di contenuto | First movement: destabilization. Have dialectic, will travel: the GDR Indianerfilme as critique and radical imaginary / Dennis Broe -- Coming out into socialism: Heiner Carow's third way / David Brandon Dennis / Germany identity, myth, and documentary film / Julia Knight -- Post-reunification cinema: horror, nostalgia, redemption / Anthony Enns -- "Capitalism has no more natural enemies": the Berlin School / David Clarke -- Projecting Heimat: on the regional and the urban in recent cinema / Jennifer Ruth Hosek -- No happily ever after: disembodied gender, destabilizing nation in Angelina Maccarone's Unveiled / Gayatri Devi -- Second movement: dislocation. Views across the Rhine: border poetics in Straub-Huillet's Machorka-Muff (1962) and Lothringen! / Claudia Pummer Ginsberg -- Contested spaces: Kamal Aljafari's transnational Palestinian films / Peter Limbrick -- Fatih Akin's Homecomings / Savas Arslan -- Lessons in liberation: Fassbinder's Whity at the crossroads of hollywood melodrama and blaxploitation / |

Priscilla Layne -- Sexploitation film from West Germany / Harald Steinwender and Alexander Zahlten -- A documentarist at the limits of queer: the films of Jochen Hick / Robert M. Gillett -- Models of masculinity in postwar Germany: the Sissi films and the West German Wiederbewaffnungsdebatte / Nadja Kramer -- Crossdressing, remakes, and national stereotypes: the Germany-Hollywood connection / Silke Arnold-De Simone -- Third movement: disidentification. The aesthetics of ethnic cleansing: a historiographic and filmic analysis of Andres Veiel's Balagan / Domenica Vilhotti -- Margarethe von Trotta's Rosenstrasse: "feminist re-visions" of a historical controversy / Sally Winkle -- The Baader Oedipus Complex / Vojin Saa Vukadinovic -- Dislocations: videograms of a revolution and the search for images / Frances Guerin -- Germany welcomes back its Jews: Go for Zucker! and the women in German debate (aka Wiggie-leaks: a polemical analysis) / Terri Ginsberg -- Screening the German social divide: Aelrun Goette's Die kinder sind tot / David James Prickett -- A negative utopia: Michael Haneke's fragmentary cinema / Tara Forrest.

Sommario/riassunto

A Companion to German Cinema offers a wide-ranging collection of essays demonstrating state-of-play scholarship on German cinema at a time during which cinema studies as well as German cinema have once again begun to flourish. Offers a careful combination of theoretical rigor, conceptual accessibility, and intellectual inclusiveness. Includes essays by well-known writers as well as up-and-coming scholars who take innovative critical approaches to both time-honored and emergent areas in the field, especially regarding race, gender, sexuality, and (trans)nationalism
