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Nota di contenuto	Contents; Preface; Introduction; 1 Conceiving, Producing, and Remembering the New German Cinema; 2 Resettling the West: Of Familial Spats and Spots, and the End of the Road Movie; 3 Railing against Convention, or Camping Out in Mongolia: The Performative Displacements of Ulrike Ottinger's Johanna D'Arc Mongolia; Epilogue: Beyond the New German Cinema?; Notes; Index
Sommario/riassunto	Between 1961 and 1989, the New German Cinema came into being, the product of the diverse efforts of West German politicians, West German filmmakers, and foreign-chiefly American-film enthusiasts. This book takes the story of the New German Cinema beyond its strictly German context to show its relation to the international constellations of the Cold War and postcolonial politics.