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| Nota di contenuto       | Frontmatter -- Contents -- Illustrations -- Acknowledgments -- Introduction -- 1. The "Museal Gaze" and "Civic Seeing": City, Film, and Museum in Wim Wenders's Der Himmel uber Berlin -- 2. Refracted Memory: Museums, Film, and Visual Culture in Urban Space -- 3. Nikolaus Geyrhalter's Unser taglich Brot: Preservation, the Food Industry, and the Interrogation of Visual Evidence -- 4. The Concealed Curator: Constructed Authenticity in Uli Edel's Der Baader-Meinhof Komplex -- 5. Remembering and Historicizing Socialism: The Private and Amateur Musealization of East Germany's Everyday Life -- 6. Object Lessons: Visuality and Tactility in Museums of the Socialist Everyday -- 7. Historical Museum Meets Docu-Drama: The Recipient's Experiential Involvement in the Second World War -- 8. Framing the Past: Visual Musealizations of the Nazi Past in Harlan -- Im Schatten von Jud Suss and Jud Suss -- Film ohne Gewissen -- 9. Moving Statues: Arthur Grimm, the Entartete Kunst Exhibition, and Installation |

Photography as Standfotografie -- 10. "In a Hundred Years of Cinema ... ": History and Musealization in Harun Farocki's Arbeiter verlassen die Fabrik in elf Jahrzehnten -- 11. Sex on Display: Sexual Science and the Exhibition PopSex! -- 12. Spaces in Motion and Cinematic Experiences: The Permanent Exhibition Film of the Deutsche Kinemathek -- Museum für Film und Fernsehen -- Bibliography -- Contributors -- Index.

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Sommario/riassunto

Featuring a wide range of valuable case studies, Exhibiting the German Past offers a unique perspective on the developing relationship between museums and visual media.

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