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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 <i>Der Himmel über Berlin</i> -- 2. Refracted Memory: Museums, Film, and Visual Culture in Urban Space -- 3. Nikolaus Geyrhalter's <i>Unser taglich Brot</i> : Preservation, the Food Industry, and the Interrogation of Visual Evidence -- 4. The Concealed Curator: Constructed Authenticity in Uli Edel's <i>Der Baader-Meinhof Komplex</i> -- 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 -- <i>Im Schatten von Jud Suss</i> and <i>Jud Suss</i> -- Film ohne Gewissen -- 9. Moving Statues: Arthur Grimm, the <i>Entartete Kunst</i> Exhibition, and Installation Photography as Standfotografie -- 10. "In a Hundred Years of Cinema ...": History and Musealization in Harun Farocki's <i>Arbeiter verlassen die Fabrik in elf Jahrzehnten</i> -- 11. Sex on Display: Sexual Science and the Exhibition <i>PopSex!</i> -- 12. Spaces in Motion and Cinematic Experiences: The Permanent Exhibition Film of the Deutsche Kinemathek -- Museum für Film und Fernsehen -- Bibliography -- Contributors -- Index.
Sommario/riassunto	Featuring a wide range of valuable case studies, <i>Exhibiting the German Past</i> offers a unique perspective on the developing relationship between museums and visual media.