CONTENTS

List of Illust	rations	vii
Acknowledg	ments	ix
Introduction	n. Photographs as Rupture and Affect in German Film Carrie Collenberg-González and Martin P. Sheehan	1
Chapter 1.	Layers of Exposure: The Photographic Approach in Gerhart Lamprecht's Zille Film <i>Slums of Berlin</i> (1925) <i>Jason Doerre</i>	19
Chapter 2.	Objecting Objects: Photographs and Subjectivity in <i>The Blue Angel</i> (1930) Martin P. Sheehan	37
Chapter 3.	Before- and Afterlives: On the Stillness of Photographs at the Outset of Adenauer Cinema John E. Davidson	56
Chapter 4.	Filming after Walker Evans: Wim Wenders' "American Photographs" in <i>Kings of the Road</i> (1976) Stefanie Harris	76
Chapter 5.	The Transgression of Overpainting: Jürgen Böttcher's Radical Experiments with Intermediality in <i>Transformations</i> (1981) <i>Matthew Bauman</i>	101
Chapter 6.	The Promise of Agency: Photographs and Value in <i>Tattoo</i> (2002) <i>Cynthia Porter</i>	122
Chapter 7.	Curating the Image: Visual Intertextuality in The Baader Meinhof Complex (2008) Reinhard Zachau	139

Chapter 8.	Re-presenting German Heritage Films: Photographic Memory in <i>Aimée & Jaguar</i> (1999), <i>Good Bye, Lenin!</i> (2003), and <i>Almanya: Welcome to Germany</i> (2011) <i>Carrie Collenberg-González</i>	156
Chapter 9.	Imaging the "Good Life": Destabilizing Subjecthood and Conceptions of the Normative Family in <i>Ghosts</i> (2005) Simone Pfleger	174
Chapter 10.	Violence, Death, and Photographs: Capturing the (Un)Dead in <i>Rammbock</i> (2010) Melissa Etzler	193
Chapter 11.	Possible Archives: Encountering a Surveillance Photo in <i>Karl Marx City</i> (2016) <i>Anke Pinkert</i>	210
	Toward a <i>Camera Ludica</i> : Agency and Photography in Videogame Ecologies Curtis L. Maughan	231
Index		239