Contents

Acknowledgments vii
List of Illustrations ix
Introduction 1
   Gail Finney

PART I

Questions of Methodology and Aesthetics

One: Questions of Methodology in Visual Studies 15
   Nora M. Alter

Two: The Interarts Experiment in Early German Film 23
   Ingeborg Hoesterey

Three: From Dance to Film: The Cinematic Art of 41
   Leni Riefenstahl and Dorothy Arzner
   Dagmar von Hoff

Four: The Photographic Comportment of Bernd and 52
   Hilla Becher
   Blake Stimson

Five: Ready, Set, Made! Joseph Beuys and the 68
   Critique of Silence
   Jan Mieszkowski

Six: Las Vegas on the Spree: The Americanization of 83
   the New Berlin
   Janet Ward

PART II

Gender and Sexuality

Seven: Magnus Hirschfeld and the Photographic 103
   (Re)Invention of the “Third Sex”
   David James Prickett
Eight: (Un)Fashioning Identities: Ernst Lubitsch's Early Comedies of Mistaken Identity
Valerie Weinstein 120

Nine: Cigarettes, Advertising, and the Weimar Republic's Modern Woman
Barbara Kosta 134

Ten: Montage and Identity in Brecht and Fassbinder
Patrick Greaney 154

Eleven: Activism, Alterity, Alex & Ali: Writing Germany's First Gay Sitcom
Thomas J. D. Armbrecht 164

Twelve: Gender, Imperialism, and the Encounter with Islam: Ruth Beckermann's Film A Fleeting Passage to the Orient
Dagmar C. G. Lorenz 179

PART III
Political Dimensions

Thirteen: Cartographic Claims: Colonial Mappings of Poland in German Territorial Revisionism
Kristin Kopp 199

Fourteen: Face/Off: Hitler and Weimar Political Photography
Lutz Koepnick 214

Fifteen: “Send in the Clowns”: Carnivalizing the Heil-Hitler Salute in German Visual Culture
Peter Arnd 235

Sixteen: Visual Signaling Systems in East German Political Cabaret: The Case of Berlin’s Distel
Michele Ricci 249

Seventeen: Reframing Celan in the Paintings of Anselm Kiefer
Eric Kligerman 266

Contributors 285

Index 289