

LUTZ KOEPNICK

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EMPLOYMENT

Professor of German, Film and Media Studies, Washington University, St. Louis (July 2005-)
Curator of New Media, Mildred Lane Kemper Art Museum, Washington University, St. Louis (2007-2009)
Associate Professor of German, Film and Media Studies, Washington University, St. Louis (July 2000-June 2005)
Assistant Professor of German, Washington University, St. Louis (July 1994-2000)

DEGREES

Ph.D. in German Studies and Humanities (Joint-Ph.D.), Stanford University, July 1994. Dissertation: *Medusian Politics: Walter Benjamin and the Aesthetics of Power*.
M.A. in German Literature, Washington University, St. Louis, May 1990. Master's Thesis: *Der Begriff der Ästhetisierung des politischen Lebens im Spätwerk Walter Benjamins*.

EDUCATION

1990-94: Stanford University
1989-90: Washington University, St. Louis
1988-89: Universität Hamburg (Germany)
1987-88: Uppsala Universitetet (Sweden)
1984-87: Universität Hamburg (Germany)
1984: Philipps-Universität Marburg (Germany)

FELLOWSHIPS AND AWARDS

Research Grant, Alexander von Humboldt Stiftung, Berlin, Summer 2008.
Outstanding Faculty Mentor Award, Graduate School, Washington University, 2006.
Kirby Award, Best Article in *South Central Review*, 2004 (for "Photographs and Memories").
Research Grant, Alexander von Humboldt Stiftung, Berlin, 2003-2004.
GSA / DAAD Prize, Best Article in *German Studies Review* (German Literature / Cultural Studies, 2001-2002), 2003.
Faculty Summer Research Grant, Graduate School of Arts and Sciences, Washington University, 2003.
DAAD Prize for Distinguished Scholarship in the Humanities, 2002.
Research Grant, International Activities Fund, Washington University, 2001-2002.
Aldo and Jeanne Scaglione Prize in Germanic Languages and Literatures, 2000 (for *Walter Benjamin and the Aesthetics of Power*).
Advanced Seminar in German Film Studies, Dartmouth College, Summer 2000.
Technology and Curriculum Development Grant, Arts and Sciences, Washington University, 2000.
Research Grant, International Activities Fund, Washington University, 1999-2000.
Research Grant, American Council of Learned Societies (ACLS), 1998-1999.
Faculty Summer Research Grant, Graduate School of Arts and Sciences, Washington University, 1998.
Max Kade Prize, Best Article in *The German Quarterly*, 1993.
Whiting Dissertation Fellowship, 1993-1994.
Pre-Dissertation Fellowship and Internal Fellow at the Stanford Humanities Center, 1992-1993.
First Year University Fellowship, Stanford University, 1990-1991.
University Fellowship, Washington University, St. Louis, 1989-1990.

RESEARCH & TEACHING INTERESTS_____

19th- to 21th-century German Literature and Culture
Critical Theory and Aesthetic Theory
Film, Visual Culture, and Film/Media Theory
New Media Art and Aesthetics
Intellectual History

PUBLICATIONS_____

Books

Framing Attention: Windows on Modern German Culture. Baltimore: Johns Hopkins University Press, 2007. 312pp.
The Dark Mirror: German Cinema Between Hitler and Hollywood. Berkeley: University of California Press, 2002. 322pp.
Walter Benjamin and the Aesthetics of Power. Lincoln and London: University of Nebraska Press, 1999. 276pp.
Nothungs Modernität: Wagners Ring und die Poesie der Macht im neunzehnten Jahrhundert. Munich: Wilhelm Fink Verlag, 1994. 270pp.

Books, co-authored

Window | Interface. Screen Arts and New Media Aesthetics 2. With Sabine Eckmann. Mildred Lane Kemper Art Museum, 2007. 96pp. Distributed by The University of Chicago Press.
[Grid < > Matrix]. Screen Arts and New Media Aesthetics 1. With Sabine Eckmann. St. Louis: Mildred Lane Kemper Art Museum, 2006. 80pp. Distributed by The University of Chicago Press.

Anthologies

After the Digital Divide? German Aesthetic Theory in the Age of New Media. Co-edited with Erin McGlothlin. Rochester, NY: Camden House, 2009.
The Cosmopolitan Screen: German Cinema and the Global Imaginary, 1945 to the Present. Co-edited with Stephan K. Schindler. Ann Arbor: University of Michigan Press, 2007. 320pp.
Caught by Politics: Hitler Exiles and American Visual Culture. Co-edited with Sabine Eckmann. New York: Palgrave, 2007. 304pp.
Sound Matters: Essays on the Acoustics of Modern German Culture. Co-edited with Nora M. Alter. New York: Berghahn Books, 2004. 257pp.

Articles

"Abenteuerliche Reisen? Walter Benjamin im Zeitalter neuer Medien." *Text+Kritik. Heft 31/32: Walter Benjamin* (February 2009): 120-133.
"Unvergesslich? Science-Fiction und die Zukunft der Erinnerung." *Frosch und Frankenstein: Bilder als Medium der Popularisierung von Wissenschaft*. Eds. Bernd Hüppauf and Peter Weingart. Bielefeld: Transcript Verlag, 2009. 407-426.
"Pause > Rewind > Play: Video Art in Cold War Germany." *Art of Two Germanys / Cold War Cultures*. Eds. Stephanie Barron and Sabine Eckmann. New York: Abrams, 2009. 206-220.
"The Bearable Lightness of Being: *People on a Sunday* (1930)." *Weimar Cinema: An Essential Guide to Classic Films of the Era*. Ed. Noah Isenberg. New York: Columbia University Press, 2009. 237-254.
"Aura widziana na nowo. Benjamin i współczesna kultura wizualna." *Kwartalnik Filmowy* 64 (2008): 25-44.
"The Sound of Ruins." *German Postwar Films: Life and Love in the Ruins*, Eds. Wilfried Wilms and William Rasch. New York: Palgrave, 2008. 193-208.
"0-1: Riefenstahl and the Beauty of Soccer." *Riefenstahl Screened: An Anthology of New Criticism*. Eds. Neil Christian Pages, Mary Rhiel, and Ingeborg Majer-O'Sickey. New York: Continuum, 2008. 52-70.
"Unforgettable? Science, Prosthetic Memory, Film." *Science Images and Popular Images of the Sciences*. Eds. Bernd Hüppauf and Peter Weingart. New York: Routledge, 2008. 283-300.
"Slow motion: Benjamin y las políticas de la desaceleración." *Topografías de la modernidad. El pensamiento de Walter Benjamin*. Eds. Dominik Finkelde, Teresa de la Garza, Francisco Mancera. México, D.F. 2007. 185-203.
"Free Fallin': Tom Tykwer and the Aesthetics of Deceleration and Dislocation." *The Germanic Review* 82.1 (Winter 2007): 7-30. (Special Issue on Newer German Cinema.)
"Introduction: Against the Wall? The Global Imaginary of German Cinema." Co-authored with Stephan K. Schindler. *The Cosmopolitan Screen: German Cinema and the Global Imaginary, 1945 to the Present*. Eds. Stephan K. Schindler and Lutz

- Koepnick. Ann Arbor: University of Michigan Press, 2007. 1-21.
- "Framing Sight: Modernism and Nazi Visual Culture." *Legacies of Modernism: Art and Politics in Northern Europe, 1890-1950*. Eds. Patrizia McBride, Richard W. McCormick, and Monika Zagar. New York: Palgrave, 2007. 177-199.
- "Dietrich's Face." *Dietrich Icon*. Eds. Gerd Gemünden and Mary R. Desjardins. Durham: Duke University Press, 2007. 43-59.
- "Introduction: Caught by Politics." Co-authored with Sabine Eckmann. *Caught by Politics: Hitler Exiles and American Visual Culture*. Eds. Sabine Eckmann and Lutz Koepnick. New York: Palgrave, 2007. 1-13.
- "Mad Love: Re-Membering Berlin in Hollywood Exile." *Caught by Politics: Hitler Exiles and American Visual Culture*. Eds. Sabine Eckmann and Lutz Koepnick. New York: Palgrave, 2007. 195-222.
- "Bits_and_Pieces: German Art in the Age of Global Networks." *Reality Bites. Making Avant-Garde Art in Postwall Germany*. Ed. Sabine Eckmann. Ostfildern: Hatje Cantz, 2007. 102-149.
- "Bits_and_Pieces: Deutsche Kunst im Zeitalter globaler Netzwerke." *Reality Bites. Kunst nach dem Mauerfall*. Ed. Sabine Eckmann. Ostfildern: Hatje Cantz, 2007. 102-149.
- "Komik als Waffe? Charlie Chaplin, Ernst Lubitsch und das Dritte Reich." *Mediale Mobilmachung II*. Hg. Harro Segeberg und Knut Hickethier. Munich: Fink Verlag, 2006. 41-70.
- "Langsamkeit: Benjamin und die Politik der Entschleunigung." *Trajekte: Zeitschrift des Zentrums für Literatur- und Kulturforschung Berlin* 7.13 (September 2006) 23-28.
- "Face/Off: Hitler and Weimar Political Photography." *Visual Culture in Twentieth-Century Germany: Text as Spectacle*. Ed. Gail Finney. Bloomington: Indiana University Press, 2006. 214-234.
- "Rilke's Rumbblings and Lang's Bang." *Monatshefte* 98.2 (2006): 198-214. (Special Issue on The Art of Hearing.)
- "Tonspur und Gewalt: Zur Akustik des zeitgenössischen Actionkinos." *Hörstürze: Akustik und Gewalt im 20. Jahrhundert*. Eds. Nicola Gess, Florian Schreiner und Manuela Schulz. Würzburg: Königshausen und Neumann, 2005. 131-146.
- "Benjamins Stille." *Das Jahrhundert der Avantgarden*. Eds. Cornelia Klinger and Wolfgang Müller-Funk. Munich: Wilhelm Fink Verlag, 2004. 155-170. (Revised and expanded version of 2002 publication in *Transit*.)
- "Windows 33/45: Nazi Politics and the Cult of Stardom." *Fascism and Neofascism: Critical Writings on the Radical Right in Europe*. Eds. Eric Weitz and Angelica Fenner. New York: Palgrave, 2004. 43-66.
- "Introduction: Sound Matters." Co-authored with Nora M. Alter. *Sound Matters: Essays on the Acoustics of Modern German Culture*. Eds. Nora M. Alter and Lutz Koepnick. New York: Berghahn Books, 2004. 1-32.
- "Benjamin's Silence." *Sound Matters: Essays on the Acoustics of Modern German Culture*. Eds. Nora M. Alter and Lutz Koepnick. New York: Berghahn Books, 2004. 117-129.
- スペクタクル、バロック悲劇、決断のポリテクス——ベンヤミンによるバロックとワイマールの重ね読み。
In: 『舞台芸術』06 / *Performing Arts* 6 (July 2004): 101-128. Japanese translation of, "The Spectacle, the Trauerspiel, and the Politics of Resolution: Benjamin Reading the Baroque Reading Weimar." Trans. Hosomi Kazuyuki.
- "Der Spiegel als Abgrund: Versuch über das U-Bahnfenster." *Kritische Berichte: Zeitschrift für Kunst- und Kulturwissenschaften* 32.2 (2004): 39-52. (Special Issue on "Spiegel und Spiegelungen".)
- "Photographs and Memories." *South Central Review* 21.1 (Spring 2004): 94-129. (Special Issue on "The Politics and Aesthetics of Memory.")
- "'Amerika gibt's überhaupt nicht': Notes On The German Heritage Film." *German Pop Culture: How 'American' Is It?* Ed. Agnes Mueller. Ann Arbor: University of Michigan Press, 2004.
- "Doubling the Double: Robert Siodmak in Hollywood." *New German Critique* 89 (Spring / Summer 2003): 81-104. (Special Issue on Film and Exile.)
- "'Nochmal! Nochmal!'" Erpresstes Lachen im deutsch-jüdischen Melodrama der Gegenwart." *Lachen über Hitler—Auschwitzgelächter? Filmkomödie, Satire und Holocaust*. Eds. Margrit Frölich, Hanno Loewy, and Heinz Steinert. Munich: Edition Text und Kritik, 2003. 315-334.
- "Inscriptions of Time / Topographies of History: The Photographs of Alan Cohen." Exhibition brochure, Washington University Gallery of Art, 2003.
- "'Honor Your German Masters': History, Memory, and National Identity in Joseph Vilsmaier's *Comedian Harmonists*." *Light Motives: Perspectives on Popular German Cinema*. Eds. Margaret McCarthy and Randall Halle. Detroit: Wayne State University Press, 2003. 349-375.
- "Stereoscopic Vision: Sight and Community in Wagner's *Die Meistersinger*." *Wagner's Meistersinger: Performance, History, Representation*. Ed. Nicholas Vazsonyi. Rochester: University of Rochester Press, 2003. 73-97.
- "Reframing the Past: Heritage Cinema and Holocaust in the 1990s." *New German Critique* 87 (Fall 2002): 47-82. (Special Issue on Postwall Cinema.)
- "Zwischen Textanalyse und Kulturwissenschaft: Zum Standort deutscher Filmstudien in den Vereinigten Staaten." *Internationales Archiv für Sozialgeschichte der deutschen Literatur* 27.1 (2002): 198-216.
- "Filmwissenschaft als Cultural Studies: Ausgewählte Publikationen amerikanischer Filmwissenschaftler/innen seit 1990 zum deutschen Kino." *Internationales Archiv zur Sozialgeschichte der deutschen Literatur* 27.1 (2002): 216- 224.

- "Zapping Channels: Uwe Johnson, Margarethe von Trotta, and the Televisual Aesthetics of *Jahrestage*." *Gegenwartsliteratur* 1 (2002): 175-190.
- "Benjamins Stille." *Transit: Europäische Revue* 23 (Summer 2002): 23-37.
- "Aura Reconsidered: Benjamin and Contemporary Visual Culture." *Benjamin's Ghosts: Interventions in Contemporary Literary and Cultural Theory*. Ed. Gerhard Richter. Stanford: Stanford University Press, 2002. 95-117.
- "Forget Berlin." *The German Quarterly* 74.4 (Fall 2001): 343-354. (Special Issue on Sites of Memory.)
- "'Reden über Deutschland': Literarische Kultur in der Mediengesellschaft." *Schreiben nach der Wende: Ein Jahrzehnt deutscher Literatur, 1989-1999*. Eds. Gerhard Fischer and David Roberts. Tübingen: Stauffenburg Verlag, 2001.
- "Redeeming History? Foster's Dome and the Political Imaginary of the Berlin Republic." *German Studies Review* 24.2 (2001): 303-323.
- "Aesthetic Politics Today: Walter Benjamin and Post-Fordist Culture." *Critical Theory: Current State and Future Prospect*. Eds. Peter Uwe Hohendahl and Jaimey Fisher. Providence, RI: Berghahn Books, 2001. 94-116.
- "Consuming the Other: Identity, Alterity, and Contemporary German Cinema." *Camera Obscura* 44 (Fall 2000): 41-74. (Special Issue on Marginality and Alterity in New European Cinemas, Part 1.)
- "Sirk and the Culture Industry: *Zu neuen Ufern* and *The First Legion*." *Film Criticism* 23.2-3 (Winter/Spring 1999): 94-121. (Special Issue on Douglas Sirk/Detlef Sierck.)
- "Fascist Aesthetics Revisited." *Modernism/Modernity* 6.1 (January 1999): 51-74.
- "Screening Fascism's Underground: Kurt Bernhardt's *The Tunnel*." *New German Critique* 74 (Spring/Summer 1998): 151-178. (Special Issue on Nazi Cinema.)
- "Simulating Simulation: Art and Modernity in *Faust II*." *Seminar: A Journal of Germanic Studies* 34.1 (February 1998): 1-25.
- "En-Gendering Mass Culture: The Case of Zarah Leander." *Gender and Germanness: Cultural Productions of Nation*. Eds. Patricia Herminghouse and Magda Mueller. Providence, RI: Berghahn Books, 1997. 161-175.
- "Siegfried Rides Again: Westerns, Technology, and the Third Reich." *Cultural Studies* 11.3 (October 1997): 418-442.
- "On Adorno, Wagner, and the Trials of Reading: Review Essay on Peter U. Hohendahl's *Prismatic Thought: Theodor W. Adorno* and Marc A. Weiner's *Richard Wagner and the Anti-Semitic Imagination*." *Modernism/Modernity* 4.1 (1997): 169-174.
- "Rethinking the Spectacle: History, Visual Culture, and German Unification." *Wendezzeiten--Zeitenwenden: Positionsbestimmungen zur deutschsprachigen Literatur 1945-1995*. Eds. Robert Weninger and Brigitte Rossbacher. Tübingen: Stauffenburg Verlag, 1997. 151-170.
- "Negotiating Popular Culture: Wenders, Handke, and the Topographies of Cultural Studies." *The German Quarterly* 69.4 (1996): 381-400. (Special Issue on Culture Studies.)
- "Allegory and Power: Walter Benjamin and the Politics of Representation." *Soundings: An Interdisciplinary Journal* 79.1-2 (Spring/Summer 1996): 59-78.
- "The Spectacle, the *Trauerspiel*, and the Politics of Resolution: Benjamin Reading the Baroque Reading Weimar." *Critical Inquiry* 22.2 (Winter 1996): 268-291.
- "Unsettling America: German Westerns and Modernity." *Modernism/Modernity* 2.3 (1995): 1-22. (Special Issue on Fascism and Culture, Part One.)
- "Zwischen Avantgarde und postmodernem Antidetektivroman. Eine Revision von Peter Handkes *Der Hausierer*." *verLOCKERUNGEN: Österreichische Avantgarde im 20. Jahrhundert*. Ed. Wendelin Schmidt-Dengler. Vienna: Verlag Edition Präsenz, 1994. 95-127.
- "Colonial Forestry: Sylvan Politics in Werner Herzog's *Aguirre* and *Fitzcarraldo*." *New German Critique* 60 (1993): 133-159. (Special Issue on German Film History.)
- "'Nothung! Nothung! Neidlicher Stahl!' Die Phantasmagorie des Schwertes in Wagners *Der Ring des Nibelungen*." *The German Quarterly* 66.4 (1993): 491-510.
- "Goethes Ikonisierung der Poesie. Zur Schriftmagie im *West-östlichen Divan*." *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 66.2 (1992): 361-389.
- "Goldberg und die Folgen. Zur Gewalt der Musik bei Thomas Bernhard." *Sprachkunst: Beiträge zur Literaturwissenschaft* 23.2 (1992): 267-290.
- "August Strindberg und die Ästhetik der Macht. Rekonstruktion einer Kritikstrategie." *Skandinavistik: Zeitschrift für Sprache, Literatur und Kultur der nordischen Länder* 22.2 (1992): 85-106.
- "Rettung und Destruktion. Erinnerungsverfahren und Geschichtsbewußtsein in Christa Wolfs *Kindheitsmuster* und Walter Benjamins Spätwerk." *Monatshefte* 84.1 (1992): 74-90.
- "Leben in der Hölle. Thomas Bernhards *Heldenplatz*." *New German Review: A Journal of Germanic Studies* 7 (1991): 15-25.

Shorter and Miscellaneous Articles

- "Kafka Calling on the Camera Phone." *Journal of Visual Culture* 2.3. (2003): 353-356.
- "Germanistik in den USA." *Texte, Wissen, Qualifikationen: Ein Wegweiser für Germanisten*. Ed. Thomas Rathmann. Berlin: Erich

Schmidt Verlag, 2000. 163-168.

"'Raus aus der Haut': Division and Identity in Current German Cinema." Co-authored with Hester Baer. *GDR Bulletin* (Spring 1998): 45-51.

"Cultural Studies and the Literary." *PMLA* 112.2 (March 1997): 266-267.

"Scotland--New York--St. Louis: Intersections of Nature and Modernity in Max Weber." *The Image of Nature in Literature, the Media, and Society*. Eds. Will Wright and Steven Kaplan. Pueblo: University of Southern Colorado, 1993. 182-187.

Book Reviews

"Goebel, Rolf J. *Benjamin Heute: Großstadtdiskurs, Postkolonialität und Flanerie zwischen den Kulturen*." *Colloquia Germanica* 35.3/4 (2002): 372-374.

"Müller, Corinna and Harro Segeberg. Eds. *Die Modellierung des Kinofilms: Zur Geschichte des Kinoprogramms zwischen Kurzfilm und Langfilm*." *The German Quarterly* 75.3 (2002): 347-349.

"Murphy, Richard. *Theorizing the Avant-Garde: Modernism, Expressionism, and the Problem of Postmodernity*." *The Journal of English and Germanic Philology* (October 2000): 616-618.

"Levin, David J. *Richard Wagner, Fritz Lang, and the Nibelungen: The Dramaturgy of Disavowal*." *Modernism/Modernity* 7.2 (2000): 318-320.

"Hansen, Horst. *Die kopernikanische Wende in die Ästhetik: Ernst Bloch und der Geist seiner Zeit*." *The German Quarterly* 73.2 (2000): 218-219.

"Schulte-Sasse, Linda. *Entertaining the Third Reich: Illusions of Wholeness in Nazi Germany*." *German Studies Review* 31.1 (1998): 165-166.

"Spotts, Frederic. *Bayreuth: A History of the Wagner Festival*." *The German Quarterly* 71.1 (1998): 97-98.

"Cook, Roger F. and Gerd Gemünden. *The Cinema of Wim Wenders: Image, Narrative, and the Postmodern Condition*." *Michigan Germanic Studies* 22.2 (Fall 1996): 220-223.

"Silberman, Marc. *German Cinema: Texts in Contexts*." *German Studies Review* 29.2 (1996): 399-401.

"Holub, Robert C. *Crossing Borders: Reception Theory, Poststructuralism, Deconstruction*." *Faultline: Interdisciplinary Approaches to German Studies* 2 (1993): 166-169.

"Bohrer, Karl Heinz. *Die Kritik der Romantik: Der Verdacht der Philosophie gegen die literarische Moderne*." *Faultline* 1 (1992): 152-155.

"Rossbacher, Karlheinz. *Literatur und Liberalismus: Zur Kultur der Ringstraßenzeit in Wien*." *Faultline* 1 (1992): 163-167.

"Buck-Morss, Susan. *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*." *The German Quarterly* 65.1 (1992): 87-89.

"Jennings, Michael W. *Dialectical Images: Walter Benjamin's Theory of Literary Criticism*." *The German Quarterly* 64.4 (1991): 570-571.

PAPERS PRESENTED

Invited Lectures

"In/Out of Focus: Modernism and the (Violent) Art of Managing Attention." Horizon of Knowledge Lecture and Keynote Address, Symposium, "Perceptual Magnets: Commanding Attention in Contested Time, Space, and Thought." Indiana University, Bloomington, February 2009.

"Open Shutter: Photography and the Art of Slow Seeing." University of Chicago, February 2009.

"In Kracauer's Shadow: Physical Reality and the Digital Afterlife of the Photographic Image." International Symposium, "Looking after Siegfried Kracauer." Dartmouth College, November 2008.

"Benjamin in the Age of New Media." Brown University, October 2008.

"Oper und Kino." Freie Universität Berlin, Germany, July 2008.

"Disciplining Interdisciplinarity." Research Symposium, University of Southern Illinois at Edwardsville, April 2008.

"Expanding the Present: On Turns, Trains, and the Aesthetics of Slowness." Keynote Speaker, Symposium, "Turns of the Century: Remapping the Turn of Germany's Twentieth Century," Cornell University, March 2008.

"Riefenstahl and the Beauty of Soccer." University of Virginia, Charlottesville, November 2007.

"Embodying Memory." International Symposium, "The Iconicization of Auschwitz: Imaging the Unimaginable." University of Florida, Gainesville, November 2007.

"Globale Gegenwart und nationale Vergangenheit in der Kunst nach 1989." Opelvillen Rüsselsheim, Germany, July 2007.

"Zidane and the Limits of Relational Aesthetics." University of Florida Research Center in Paris, France. April 2007.

"Zur *Macht der Gefühle*. Oper und Filmmusik im Kino der 70er und 80er Jahre." University of Hamburg, Germany, November 2006.

"Speed and Stillness: Tom Tykwer and the Aesthetics of Deceleration." Vanderbilt University, October 2006.

"Going Underground: Reflections on Subway Windows and Visions." University of Pennsylvania, Philadelphia, September 2006.

- "Dreamtime: The Specter of Cinema." International Symposium, "The Art of Dreaming." Vanderbilt University, March 2006.
- "The Violence of the Aesthetic." Symposium, "Violence in German Literature, Culture, and Intellectual History, 1789-1938." University of Illinois Champaign-Urbana, October 2005.
- "Im Zeichen triumphalen Unheils: Film Noir und die Dialektik der Aufklärung." Filmmuseum Wien, Vienna, Austria, April 2005.
- "Slowmo: Benjamin and the Politics of Deceleration." International Symposium, "Topografias de la Modernidad: Walter Benjamin." Mexico-City, Mexico, March 2005
- "Rilke's Rumbblings and Lang's Bang." International Symposium, "Modernism's Multiple Media: Text, Image, Sound," University of Wisconsin, Madison, February 2005.
- "Going Underground: Reflections on Subway Windows and Visions." University of Michigan, Ann Arbor, January 2005.
- "Face /Off: Hitler and Weimar Political Photography." University of Florida, December 2004.
- "Lorres Hände und die 'Sprache' des Exils." International Symposium, "Peter Lorre, Schau~spieler," Vienna, Austria, June 2004.
- "Distracted by Sound: Walter Benjamin and the Acoustic." Harvard University, December 2003.
- "'What's Good is Life without Living': Film, Prosthetic Memory, Science." International Symposium, "Images of the Sciences and Scientists in Visual Media," Deutsches Haus at NYU, New York, November 2003.
- "Einen guten Witz soll man nicht verachten"—Komik Als Waffe? Charlie Chaplin, Ernst Lubitsch und das Dritte Reich." University of Hamburg, Germany, October 2003.
- "After Riefenstahl." Symposium, "The Ghosts of Nazi Cinema," University of Pennsylvania, October 2003.
- "A Cinema of Silence: Peter Weiss and the Legacy of Surrealism." International Symposium, "Avant 2003: The Visual Weiss and the History of Experimental Film," Karlstad, Sweden, August 2003.
- "Distracted by Sound: Walter Benjamin and the Acoustic." International Symposium, "warp:woof—aurality / musicality / textuality," Centre for Cultural Analysis, Theory and History, University of Leeds, England, July 2003.
- "Reframing the Past: Heritage Cinema and Holocaust in the 1990s." University of Georgia, Athens, April 2003.
- "Face /Off: Hitler and Weimar Political Photography." International Symposium, "Mobilized Culture," UCLA, March 2003.
- "Windows 33/45: Modernism and Nazi Visual Culture." Stanford University, February 2003.
- "Windows 33/45: Modernism and Nazi Visual Culture." University of Michigan, Ann Arbor, January 2003.
- "Doubling the Double: Robert Siodmak in Hollywood." University of Pennsylvania, November 2002.
- "Framing Sight: Modernism and Nazi Visual Culture," International Symposium, "Northern Light / Northern Darkness? Rethinking Modernism after the Demise of the 'Master Narrative'," University of Minnesota, Twin Cities, April 2002.
- "Photographs and Memories." Symposium, "The Politics and Aesthetics of Memory," Texas A&M University, April 2002.
- "Think Locally, Act Globally: German National Cinema and the Geopolitical Aesthetic." International Symposium, "Sites of Engagement: The State of the Public Sphere in an Age of Globalization," Rutgers University, March 2002.
- "Notes on the German Heritage Film." University of Oklahoma, Norman, January 2002.
- "Benjamins Stille nach dem Ton: Theorien der Avantgarde zwischen Stummfilm und ästhetischer Politik." International Symposium, "Das Jahrhundert der Avantgarden," Institut für die Wissenschaften vom Menschen, Vienna, Austria, November 2001.
- "Dietrich's Face." International Symposium, "Marlene at 100," Dartmouth College, October 2001.
- "Manhattan Blinds: Zapping Channels with Johnson (and von Trotta)." International Conference, "Uwe Johnson's *Jahrestage*," Princeton University, October 2001.
- "Windows 33/45: Nazi Politics and the Cult of Stardom." International Symposium, "Fascism and Its Legacies: The Re-Emergence of the Extreme Right in Europe and the USA," University of Wisconsin, Madison, September 2001.
- "'Nochmal! Nochmal!' Erpresstes Lachen im deutsch-jüdischen Melodrama der Gegenwart." International Symposium, "Lachen über Hitler/Auschwitzgelächter," Arnoldshain, Germany, April 2001.
- "'Amerika gibt's überhaupt nicht': Global Identities and the Future of Cultural Criticism." International Symposium, "German Pop Culture: How 'American' Is It?," University of South Carolina, Columbia, April 2001.
- "Trauma Remastered: Jews on German Screens in the Late 1990s." University of Missouri, Columbia, March 2001.
- "Redeeming History? Foster's New *Reichstag* And The Political Aesthetic Of The Berlin Republic." Rutgers University, January 2000.
- "Between History and Hyperspace: The Political Aesthetic of the Berlin Republic." International Symposium, "The German 'Wende' and the Transformation of Europe: A Ten Year Retrospective," University of Washington, Seattle, October 1999.
- "Aesthetic Politics Revisited: Benjamin and Post-Fordist Visual Culture." International Symposium, "The Future of Critical Theory: A Reassessment," Cornell University, April 1998.
- "Sounds of Silence: Wagner and Nazi Cinema." Duke University, January 1998.
- "To Old Shores? Sirk and the Culture Industry." International Symposium, "From Detlef Sierck to Douglas Sirk: Film/History and the 'Art' of Adaption and Transformation in Exile," Dartmouth College, October 1997.
- "Rethinking the Spectacle: History, Visual Culture, and German Unification." International Symposium, "Zeitenwende/Wendezeiten: Ein halbes Jahrhundert deutsche Literatur (1945-1995)," Washington University in St. Louis,

March 1996.

- "Siegfried Rides Again: German Westerns and Modernity." Department of German Studies, Stanford University, January 1995.
- "Home Sweet Home? Topographies of the Uncanny in American Homeland Films 1960-1991." Symposium "Calm/Calamity Prevails over the Country: The Homeland Film," organized by the Goethe-Institute Atlanta and Emory University Film Studies Program, October 1994.
- "Apollo's Gaze: Rudolf Borchardt, Ernst Jünger, Max Ernst and the Visual Politics of Modernism." Department of Germanic Languages, University of North Carolina at Chapel Hill, February 1994.

Convention Papers and Public Lectures

- "Distant Sounds: The Modernist Struggle over Modern Listening." Annual Convention of the *Modern Language Association* in San Francisco, December 2008.
- "Body and Text: Modernism, New Media Art, and the Reincarnation of Reading." Modern Studies Association Conference (MSA X), Nashville, November 2008.
- "Big Time: Contemporary Photography and the Politics of Scale." GSA Conference, St. Paul, October 2008.
- "Sound Interfaces." ACLA Conference, Long Beach, April 2008.
- "Rotoscopic Bodies." Annual Convention of the *Modern Language Association* in Chicago, December 2007.
- "Last Riot: Viola's Wagner." GSA Conference, San Diego, October 2007.
- "Expanding the Present: Michael Wesely and the Intractability of Time." College Art Association, New York, February 2007.
- "German Studies in the Age of Digital Convergence." GSA Conference, Pittsburgh, September 2006.
- "Free Fallin': Tom Tykwer and the Aesthetics of Deceleration and Dislocation." GSA Conference, Milwaukee, September 2005.
- "The Beauty of Palm Trees." GSA Conference, Washington, D.C., October 2004.
- "Introduction: John Sayles's *Lone Star* (1996)." Gallery of Art, Washington University, October 2003.
- "Narrative Film / Theory Reconsidered." GSA Conference, New Orleans, September 2003.
- "Introduction: Hubertus Siegert's *Berlin Babylon* (2000)." Gallery of Art, Washington University, January 2003.
- "Introduction: Robert Siodmak's *Mein Schulfreund* (1960)." Michigan Theater, Ann Arbor, January 2003.
- "Tracing Tauma: Alan Cohen in Berlin." GSA Conference, San Diego, October 2002.
- "Notes on the German Heritage Film." GSA Conference, Washington D.C., October 2001.
- "Interrupted Melodies: The Sounds of Hollywood Exile." Annual Convention of the *Society of Cinema Studies*, Washington D.C., May 2001.
- "Berlin Noir: Robert Siodmak's Hollywood." Lecture Series, "Caught by Politics: German Exiles and American Culture during the 1930s and 1940s." Washington University, March 2001
- "Surfeits of Memory: Popular Cinema and the Revision of the German-Jewish Past." GSA Conference, Houston, October 2000.
- "Paint It Black: Robert Sidomak's Hollywood." GSA Conference, Atlanta, October 1999.
- "Reden über Deutschland: Literarische Kultur in der Mediengesellschaft." International Symposium, "A Decade of German Literature 1989-1999," Sydney, Australia, July 1999.
- "Sound, Nation, and Industrial Culture: The Wagnerian Legacy in Nazi Cinema." Annual Convention of the *Modern Language Association* in San Francisco, December 1998.
- "Benjamin's Silence." GSA Conference, Salt Lake City, October 1998.
- "Berlin's Ghosts: Memory, Experience, and the Urban Uncanny." International Symposium, "Memory and Architecture," Washington University School of Architecture, October 1998.
- "Consuming the Other: Alterity, Tourism, and Post-Wall German Cinema." GSA Conference, Washington D.C., September 1997.
- "Visual Culture Rewrapped: Christo and the Optics of Nationhood." Cornell University, January 1997.
- "Introduction: Josef von Sternberg's *The Blue Angel*." St. Louis Art Museum, January 1997.
- "Berlin Noir." Annual Convention of the *Modern Language Association* in Washington, D.C., December 1996.
- "Tracing Transculturation: *Germanistik*, American Popular Culture, and the Role of the Intellectual." Annual Convention of the *Modern Language Association* in Chicago, December 1995.
- "Junk, Jukeboxes, Jargon: Peter Handke, Wim Wenders, and the Future of Cultural Studies." Annual Convention of the AATG (American Association of Teachers of German), Stanford University, August 1995.
- "Pleasures of Horror--Horror of Pleasure: F.W. Murnau's *Nosferatu* and the Crisis of Modern German Politics." University of Southern Illinois, Carbondale, October 1994.
- "Cults of Distraction: *The Blue Angel* and the Crisis of Masculinity in Weimar Germany." Mitchell Museum in Mt. Vernon, Illinois, September 1994.
- "Tunneling for the *Volksgemeinschaft*: Underground Aesthetics in Kurt Bernhardt's *Der Tunnel*." Symposium "From Weimar Film to Nazi Cinema: Historical Shapes and Textual Surfaces," Stanford University, May 1994.
- "Benjamin and the Critique of Scopic Politics, or When Medusa and the Easter Bunny Meet at the Movies." Department of German Studies, Stanford University, January 1994.

- "Allegory: Benjamin's Politics of Representation." Annual Convention of the *Modern Language Association* in Toronto (Canada), December 1993.
- "Scotland--New York--St. Louis: Intersections of Nature and Modernity in Max Weber." SSSI (Society for the Interdisciplinary Study of Social Imagery) Conference "The Image of Nature in Literature, the Media, and Society," University of Southern Colorado, Colorado Springs, March 1993.
- "Telescoping the Past through the Present: The Aesthetics of Commodification and the Poetic Redemption of Greek Mythology in Goethe's *Faust II*." Symposium "Crisis in Tradition," May 1992, Stanford University.
- "Zwischen Avantgarde und Postmoderne. Eine Revision von Peter Handkes *Der Hausierer*." Symposium "verLOCKerUNGEN. Austrian Avant-garde Literature and its Aftermath: From Dr. Serner to Bernhard," May 1991, Stanford University.

TEACHING EXPERIENCE_____

Washington University, St. Louis (1994-present)

- "Benjamin & Co" (graduate seminar / CompLit 511, GER 529: fall 2008)
- "Genre Cinema: The Art of Variation" University College / Master of Liberal Arts Program: fall 2008)
- "German Cinema in the 21st Century" (undergraduate seminar / GER 4105: spring 2008)
- "The Prosthetic Eye: German Literature and Photography" (graduate seminar / GER 529: fall 2007)
- "Modernisms: Literature, Art, and the Politics of the New" (undergraduate seminar / Comp Lit 332: fall 2007)
- "The Aesthetics of the Interface: Media and the Arts as Windows onto the World" (undergraduate seminar / CompLit 438, ArtHist 338A, FMS 438: spring 2007)
- "Tales of Travel: Encounters with the Foreign in German Literature, Art, and Culture (undergraduate seminar / GER 4105: spring 2007)
- "On Beauty: Aesthetics and Its Discontents" (graduate seminar / GER 529, CompLit 5295, ArtHist 5291: fall 2006).
- "Aesthetic Negativity: Adorno, Benjamin, Kracauer and Marcuse on Literature and Art " (undergraduate seminar / CompLit 393, GER 329, Engl 393: fall 2006)
- "Artists into Politicians: German Culture and the Poetics of Power" (undergraduate seminar / GER 4105: spring 2006).
- "German Literature and the Modern Era" (undergraduate course / GER 340: spring 2006).
- "Move On: Modernism and the Aesthetics of Motion" (graduate seminar / GER 529, CompLit 5295, ArtHist 4529: fall 2005).
- "Reverse Angles: The Films on Michelangelo Antonioni, Jean-Luc Godard, and Wim Wenders" (undergraduate seminar / FMS 458, ArtHist 328, Engl 4502, CompLit 4585, GER 328, European Studies 458, IS 459: spring 2005; fall 2008).
- "European Cinema Today: The Films of Krzysztof Kieslowski, Lars von Trier, and Tom Tykwer (University College / Master of Liberal Arts Program: spring 2005).
- "M" (graduate seminar / GER 529, CompLit 529: fall 2004).
- "Roll over Beethoven: Music and German Literature from Romanticism to the Present" (seminar for advanced undergraduates / GER 4105: fall 2004).
- "Circa 1959" (graduate seminar / GER 528: fall 2003).
- "Time, Chance, Fate, History: The Films of Krzysztof Kieslowski, Lars von Trier, and Tom Tykwer" (undergraduate course / FMS 458, CompLit 4585, GER 328, IS 459: fall 2003).
- "Between Hitler and Hollywood: German Cinema in the Course of Time" (undergraduate seminar / GER 328: spring 2003).
- "Aesthetic Politics: Art, Power, and Modernity" (graduate seminar / Ger 4911, Art History 4911, CompLit 4900, FMS 4911, European Studies 4911: fall 2002). Co-taught with Sabine Eckmann.
- "Benjamin Remastered: From Mechanical Reproduction to the Digital Divide" (graduate seminar / Ger 529, Art History 5010, CompLit 5290, English 562, Philosophy 529: spring 2002).
- "Paint It Black: Understanding Film Noir" (University College / Master of Liberal Arts Program: spring 2002, spring 2007).
- "History of World Cinema" (undergraduate course / FMS 340 & CompLit 3405: fall 2001, fall 2002).
- "The Dark Mirror: Film Noir and the Exile of German Filmmakers in Hollywood" (graduate seminar / GER 494: spring 2001).
- "Film / History / Nation" (freshman seminar / CompLit 111: fall 2000).
- "Germany Today: Politics, Culture, and Nationhood" (undergraduate seminar / GER 404: spring 1998, spring 2001).
- "Richard Wagner: Myth, Opera, and Politics" (graduate seminar / GER 528: fall 1997).
- "Weimar Culture: Laboratory of Modernity" (seminar for advanced undergraduates / GER 4103: spring 1997).
- "Culture Industry: The Politics of Distraction" (graduate seminar / GER 490: fall 1996).
- "Visual Culture, Spectatorship, and Virtual Reality: From Romanticism to Cyberpunk" (seminar for undergraduates / CompLit 385: spring 1996).
- "Progress, Power, and Popular Culture: Constructing Traditions in Modernity" (freshmen seminar / FOCUS 277: fall 1995).
- "Genius and Nation: The Cult of Art and the Invention of Germany in the Nineteenth Century" (seminar for advanced

undergraduates / GER 4102: spring 1995).

"Remapping the Western: Transformations of a Hollywood Genre in German Film" (seminar for advanced undergraduates / GER 4104: fall 1994).

Third Year German (GER 301: spring 1995, fall 1996 / GER 302: fall 1995, fall 1997, spring 1998, fall 2000, spring 2002, spring 2003, spring 2005, fall 2005, spring 2008).

Second Year German (GER 210: fall 1994, spring 1997, spring 2000, fall 2001).

First Year German (GER 102: spring 1996).

Stanford University (1991-1994)

"The Berlin Wall as a Cultural Icon" (seminar for advanced undergraduates).

Seminar Instructor, "Cultures, Ideas, Values: Myth and Modernity--Literature" (Department of German Studies).

Co-Instructor, "Monsters, Masochists, and Tyrants: Embodiments of Authority in German Film" (seminar for advanced undergraduates).

Teaching Intern, "Cultures, Ideas, and Values: St. Augustine to Molière" (Humanities Program).

"Peace and Militarism in German Literature and Culture" (co-taught seminar for advanced undergraduates).

First and Second Year German.

Intensive First Year German (first year German summer course compressed to eight weeks).

WORKSHOPS

"Kracauer and Digital Photography," University of Chicago, February 2009.

"Willie Doherty's *Ghost Stories*," Mildred Lane Kemper Art Museum, Washington University, April 2008.

"Photography after Photoshop," Mildred Lane Kemper Art Museum, Washington University, March 2008.

"Designing the New World: The Bauhaus," Southern Illinois University Edwardsville, November 2007.

"Video as Art and Interface," Mildred Lane Kemper Art Museum, Washington University, October 2007.

"What is New Media Art?," Mildred Lane Kemper Art Museum, Washington University, September 2007.

EXHIBITIONS

Co-Curator for exhibition, "Window | Interface / Screen Arts and New Media Aesthetics 2," Mildred Lane Kemper Art Museum, Washington University, August – November 2007.

Co-Curator for exhibition, "[Grid < > Matrix] / Screen Arts and New Media Aesthetics 1," Mildred Lane Kemper Art Museum, Washington University, October – December 2006.

Guest Curator for exhibition, "Inscriptions of Time / Topographies of History: The Photographs of Alan Cohen," Washington University Gallery of Art, September – December 2003.

ACADEMIC SERVICE

Member of the MLA Delegate Assembly, 2007-2009.

Member of Executive Committee of the Division on 20th-century German Literature (MLA), 2006-2010.

Co-Organizer of international symposium, "After the Digital Divide? German Aesthetic Theory in the Age of New Media," Washington University, March 2006.

Co-organizer of international symposium, "Unsettled Ground: Nature, Landscape, and Ecology Now!," Washington University, September 2005.

Member of Selection Committee, "Aldo and Jeanne Scaglione Prize for Studies in Germanic Languages or Literatures," Modern Language Association (MLA), 2004-2006.

Co-Organizer of international symposium, "Between the Local and the Global: Revisiting the Sites of German Cinema," Washington University, March 2002.

Co-Organizer of interdisciplinary lecture series, "Caught by Politics: German Exiles and American Culture during the 1930s and 1940s," Washington University, January – April 2001.

Organization of panels for MLA (1996), GSA (1999, 2000, 2001, 2002, 2004, 2005), ACLA (2008), and CAA (2009) conferences.

Outside referee for British Film Institute, The University of Michigan Press, Temple University Press, The University of California Press, The Johns Hopkins University Press, University of Minnesota Press, Northwestern University Press, and *The German Quarterly*, *Mosaic*, *WIG Yearbook*, *Arachne*, *History & Memory*, *The Germanic Review* 1994-present.

Founding editor, *Faultline: Interdisciplinary Approaches to German Studies*, 1991-1995.

Co-Organizer of the Symposium "verLOCKerUNGEN. Austrian Avant-garde Literature and its Aftermath: From Dr. Serner to Bernhard," May 1991, Stanford University.

DEPARTMENTAL AND UNIVERSITY SERVICE

Chair of the Executive Committee of the Graduate Council, 2008-09.

Faculty Council, 2007-.

Executive Committee of the Graduate Council, 2007-2009.

Faculty Research Grants Committee, 2007-2008.

Fulbright Fellowship Selection Committee, 2007-.

Search Committee, Performing Arts / Film and Media Studies, 2007-2008.

Graduate Council, 2006 -.

Director of Graduate Studies, Department of German, 2006-.

Public Programming Committee, Sam Fox School of Design & Visual Arts, 2004-2007.

Director of Undergraduate Studies, Department of German, 2003, 2004-2006.

Faculty Advisor, Small Group Housing, 2002-2004.

DAAD Fellowship Selection Committee, 2001- 2006.

"Exhibition Studies" Committee, 2001- 2006.

International Activity Funds Committee, Overseas Programs, 1999-2001.

Search Committee, Department of English, 2000-2002.

Graduate Committee, Department of German, 2000-.

Director of Tübingen Junior Year Abroad Program, 1995-1998, 2000-2003, 2006.

TA Supervision, 1994-1998, 2000-.

Organization of interdisciplinary Theory Reading Group, 1995-1998 (Topics: "Subject, Subjectivity, Agency," "Theorizing the Public Sphere," "The Early Frankfurt School," "Peter Sloterdijk's *Critique of Cynical Reason*," "Performance, Identity, Positionality: Issues in Feminist and Gender Theory," "Adorno's *Aesthetic Theory*").

Coordinator of Stammtisch (German Table), 1997-1998.

Committee for Extracurricular Activities, 1995-1996.

Committee for the Development of an Interdisciplinary Course for all Freshmen, "Cultural Identities and Global Realities," 1995-1996.

Freshmen Advisor, 1995-1997.

Undergraduate Major Advisor, 1994-1998, 2000-.

Graduate German Reading Proficiency Examiner, 1994-1998, 2000-2001.

Business German Proficiency Examiner, 1994-1997.

Faculty Advisor for the Washington University German Club, 1994-1995.