

JOHN E. DAVIDSON
Curriculum Vitae
August 2017

ADDRESSES

Department of Germanic Lang. & Lit.
1775 College Road
Ohio State University
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326 Clinton Heights Ave
Columbus OH 43202
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PRESENT POSITION(S) AT THE OHIO STATE UNIVERSITY

- Professor (Tenured, Category P), Department of Germanic L&L (50%)
- Faculty Athletics Representative (50%)
- Affiliate: Comparative Studies; Film Studies; Moving-Image Production Cohort

EDUCATION

- Cornell University, 1989-93, Ph.D. in German Studies
- University of Iowa, 1987-89, M.A. in Comparative Lit.
- SUNY Stony Brook, 1987, English, Comparative Lit.
- FU Berlin, 1984-85, German Lit., Comparative Lit.
- University of the South, 1978-82, B.A. in English & German

ACADEMIC EMPLOYMENT HISTORY

- Professor, OSU, Department of Germanic L&L (2014 --)
- Associate Professor, OSU, Department of Germanic L&L (2000-2014)
- Director, OSU Film Studies Program (2006-15)
- Guest Professor (German/Film), University of Pittsburgh (SP 2010)
- Guest Professor (Screenwriting MFA), Hollins University (SU 2007)
- Assistant Professor, OSU, Department of Germanic L&L (1993- 2000)

PUBLICATIONS

BOOKS

- “Damaged Life and the Cinema: The Message and the Medium in Adenauer Era”
in progress
- “Remakes & Remakers: A Study of Trans-temporal Media Networks in
Twentieth-Century Germany ” in progress

- *Deterritorializing the New German Cinema* (Minneapolis: University of Minnesota Press, 1999)

EDITED BOOKS & SPECIAL ISSUES

- Guest Editor, *Colloquia Germanica* (44.3), Special Issue on German Sound Film in the Crisis Years: 1929-34 (appeared AU 2014)
- Executive Editor, *Journal of Short Film* (quarterly dvd publication of original art: Supervised 19 volumes to date – ongoing)
- Special Issue of *Studies in European Cinema* (V.2; 2007) on “European Cinema and Film Aesthetics”
- *Framing the Fifties: Cinema in a Divided Germany*, co-edited with Sabine Hake, Berghahn Books, 2007. (Paperback edition 2009)

ARTICLES & CHAPTERS

In Progress

Die Blechtrommel (novel and film adaptation) for *Books to Film: Cinematic Adaptations of Literary Works* edited by Barry Keith Grant, in editorial process

“Sowing Seeds in the Dig: Archeology and Agriculture in Alexander Kluge’s Ideological Antiquity.” Invited submission to the *The Kluge Yearbook* (in progress)

Appeared

“Of Oil and Operetta: Fueling the Crisis Years with *Die Drei von der Tankstelle*.” for Weimar Film Special Edition of *Colloquia Germanica* 44.3(AU 2014): 349-76.

“Dust to *Dust*: The Figure-Ground Problem of Readymade Realism in Film” *American Imago* 70.3 (2013): 415-44.

“Industry in Idealized Form: The Work of Movies in Film’s First Hundred Years” *PMLA* 127.4 (Oct. 2012). 879-89.

“Disappearing Suffering: Desire, Modern Work, and the Problem of Images in the Films of Hartmut Bitomsky” *German Studies Review* 35.1 (2012). 73-96.

“The Veil Between: Werner Herzog’s American TV Documentaries,” *The Companion to Werner Herzog*, ed. Bradley Prager (Oxford UK: Wiley-Blackwell, 2012). 416-44.

“‘A Kind of Species Memory’: The Time of the Elephants in the Space of Alexander Kluge’s Cinematic Principle” *German Cinema since 2000*, ed. Christopher Homewood (London: Intellect Press, 2011). 43-78.

“Playing Hide ‘n Seek with Tradition: Games, Aesthetic Form, and Social Critique in German Cinema following the Wende,” *The Collapse of the Conventional: German Film and its Politics at the Turn of the New Century*, ed. Jaimey Fisher and Brad Prager (Detroit: Wayne State UP, 2010). 238-59.

“Eberhard Fechner’s History of Suffering: TV Talk, Temporal Distance, Spatial Displacement,” *Screening War*, ed. Paul Cooke and Marc Silberman (Rochester: Camden House, 2010). 209-29.

“Gnome Is Where the Heart Is, or: The New Europe in German – Language – Cinema,” *Crossing Borders in Recent European Cinema*, ed. Sandra Barriaes-Bouche (London: Intellect Press, 2007). 186-207.

"The Mourning of Labor: Work in German Film in the Wake of the Real Existing Economic Miracle," *The Cosmopolitan Screen*, ed. Lutz Koepnick. U. Michigan Press, 2007: 95-116.

"Shades of Grey: Coming to Terms in German Film since the Wende," *Post-Wall Cinema*, ed. David Clarke. (London: Continuum, 2006): 43-78

“Cleavage: Sex and the Total Cinema of the Third Reich,” *New German Critique* 98 (Fall 2006): 291-324.

“Peter Handke as Director: *The Absence*,” *The Works of Peter Handke: International Perspectives*, ed. David Coury and Frank Pilipp, (Riverside CA: Ariadne Press, 2005): 264-82.

“Against Rushing Through Places Which Ought To Be Dwelt In’: Kracauer, Wenders, and the Post-Turnerian Impulse,” *Studies in European Cinema* I.2 (2004): 91-104.

“Crime and the Cynical Solution: The Rebirth of Black Humor out of the Spirit of Self-Concern,” *Light Motives*, ed. Randall Halle and Margaret McCarthy, (Detroit: Wayne State Press, 2003): 259-79.

“A Story of Faces and Intimate Spaces: The Form of History in Max Färberböck’s *Aimée und Jaguar*,” *Quarterly Review of Film and Video* 19.3 (2002): 323-41.

“It’s a Nice Day for a Canoe Ride’: An Essay on Ecological Issues in Contemporary Culture” in *Water, Culture, and Politics in Germany and the American West*, ed. Susan Anderson and Bruce H. Tabb (New York: Peter Lang, 2000): 11-28.

“Das Land, in dem Gott mit der Schöpfung nicht fertig wurde’: Werner Herzog und der Tropenwald des Neuen Deutschen Kinos,” in *Der Tropenwald der Deutschen – Geschichte, Bilder, Politik*, ed. Michael Flitner, (Berlin: Campus Verlag, 2000): 263-79.

“Working for the Man, Whoever That May Be: The Vocation of Wolfgang Liebeneiner,” *Cultural History Through a National Socialist Lens* ed. Robert Reimer (South Carolina: Camden House, 2000): 240-67.

“Overcoming Germany’s Past(s) in Film since the *Wende*,” *Seminar* 33.4 (Nov. 1997): 307-21.

“‘In der Führer’s Face’: Undermining Reflections in and on Winfried Bonengel’s *Beruf Neonazi*,” *Arachne* (winter 1997): 67-92.

“Hegemony and Cinematic Strategy,” in *Perspectives on German Cinema*. Eds. Terri Ginsberg and Kirstin Moana Thompson (New York: G.K. Hall/Macmillan, 1996) 48-71.

“Contacting the Other: Traces of Migrational Colonialism and the Imperial Agent in Werner Herzog’s *Fitzcarraldo*,” *Film and History* 24 (winter 1994): 66-83.

“‘As Others Put Plays upon the Stage’: *Aguirre*, Neocolonialism and the New German Cinema,” *New German Critique* 60 (fall 1993): 101-30.

“In Search of a Middle Point: The Origins of Oppression in Tayeb Salih’s *Season of Migration to the North*,” *Research in African Literatures* 20.3 (fall 1989): 385-400.

SHORT ARTICLES, REVIEWS, AND OTHER CONTRIBUTIONS

DVD Commentary on *Les Maudits* (Clements, 1947), with Judith Mayne; Cohen Film Collections (Aug 2013).

“The Façade of Anstalt Deutschland” (review essay). *Germanic Review* 85 (2010): 247-54.

“Brad Prager, Aesthetic Ecstasy and Truth: The Cinema of Werner Herzog.” *Monatshefte* 101.1 (SP 2009): 146-47.

“The Limits of Collection” Introduction to the Special Issue of *Studies in European Cinema* (5.2) on “Aesthetics and European Cinema” (co-written w/ Brian Hauser): 85-89.

“*Der Rat der Götter*” (review of new DVD edition of Kurt Maetzig’s *Council of the Gods*: DEFA Film Library), forthcoming in *German Studies Review*.

“Alexander Kluge,” *Encyclopedia of Literature and Politics: Censorship, Revolution, and Writing*. Vol.2. Ed. M. Keith Booker. Westport, CT: Greenwood Press, 2005. 400-01.

“Hans-Bernhard Moeller and George Lillis’ *Volker Schlöndorff’s Cinema: Adaptation, Politics, and the ‘Movie Appropriate’*,” reviewed in *The German Quarterly* 77.1 (WI 2004): 113-14.

“Thomas Saunders’s *Hollywood in Berlin: American Cinema and Weimar Germany*,” reviewed in *German Studies Review* (Feb. 1999): 136-38.

“Arlene Araoka’s *East, West, and Others: The Third World in Postwar German Literature*,” reviewed in *Modern Fiction Studies* 44.2 (Summer 1998): 467-70.

“Heide Fehrenbach’s *Cinema in Democratizing Germany: Reconstructing National Identity after Hitler*,” reviewed in *Film Quarterly* 50.4 (Summer 1997): 48-50.

“Uwe Johnson” *Modern Germany: An Encyclopedia of History, People, and Culture, 1871-1990* (NY: Garland, 1998): 529.

TRANSLATIONS

Vera Pohland, "From Positive-Stigma to Negative-Stigma: A Shift of the Literary and Medical Representations of Consumption in German Culture," *Disease and Medicine in Modern German Cultures*, Rudolf Kaeser and Vera Pohland, Eds. Ithaca: Western Societies Papers #30, 1990.

Thomas Anz, "Gains from Illness: Transformations of Medical Knowledge in German Literature since the Eighteenth Century," *Disease and Medicine in Modern German Cultures*, Rudolf Kaeser and Vera Pohland, Eds. Ithaca: Western Societies Papers #30, 1990 (translated with Katja Strobel).

PRESENTATIONS

INVITED LECTURES

"Making a Show of Violence: Frantz Fanon and European Films on Colonial Independence" TU Dresden, June 2015

“LA’s Water and *Chinatown*: Privatizing the Future.” University of Innsbruck, Nov. 2013.

“Reel Utopias: Remaking and Replacing the German Homeland in Film,” Denison University, Oct. 2013.

“Readymade Realism,” University of the South, Sept. 2013

Commentary on *Hannah Arendt* (von Trotta, 2012), Wexner Center for the Arts, Sept. 2013.

“Bitomsky’s Readymade Realism: Dust to *Dust*,” German Screen Studies Network symposium on ‘The Return of the Real,’ King’s College, London, July 2013

“The Long and the Short of It: Film Form and History through the ‘Berlin School’ & Co,” Carnegie Mellon U, Nov. 2012.

“Deutschland, O Nein! Reflexivity and Form in 13 Short Films on the State of the Nation,” Symposium on “Reflexivity and the Short Form,” U of Illinois Chicago, Nov 2012.

“Practice Makes Perfect: Bells from the American Deep in Werner Herzog’s Documentaries,” Symposium on “The Place of Politics in German Film,” Rice University, Nov. 2010.

“The Window of Cinema: Time Frames, Perspective, and the Cinematic Principle,” University of Pittsburgh, April 2010.

“The Challenge of Short Film for (German) Film Studies,” European Cinema Research Forum, Binghamton, NY, July 2009.

“Baader-Meinhof Cinema,” Inaugural Address to the German Graduate Student Conference, Columbus, OH, April 2009

“Suffering Germans: Memory in Televisual Form,” U Wisconsin Madison, Nov. 2008.

“The Fathers of Invention,” at Transmission: Cinema/Psychoanalysis, Emmanuel College, Cambridge U, UK, Sept 2008

“‘Stuck Between Gears’: The Suicide of the Generational Subject in Andreas Veiel’s *Die Überlebenden*,” University of Toronto, April 2008

“Eberhard Fechner’s Suffering Germans: Oral History, Temporal Distance, Spatial Displacement,” Conference on Wartime Suffering, University of Leeds, June 2007.

“Projecting Modernism after the Nazis,” First Annual Wexner Film Studies Lecture, Wexner Center for the Arts, Columbus OH, February 2007.

“Neue Kunst – Neues Sehen: Ottomar Domnick’s “Other” Cinema of the Adenauer Era,” German Studies Institute Spring Colloquium, Cornell University, April 2006.

“Aesthetic Confrontations with the Past? Coming to Terms with Documentaries of Social Representation in the Age of the New German Cinema,” German Studies Symposium on *History Lessons*, University of Texas, March 2006.

"Against Rushing through Places that Ought to be Dwelt In: *Wendepunkte* and German Cinema," Keynote Address, "Focus on German Studies" Conference, University of Cincinnati, October 2002.

“Pictures of War and the Inscription of the World,” Oberlin College, November 2001.

“Deutschland Privat: Gordian Maugg’s *Olympische Sommer* and the Privatization of German History,” at a symposium on “Screening the Shoah: Drama, Trauma, and Testimony,” Kent State University, April 2001.

“History and Memory in East German Cinema,” University of the South, April 2000.

“Crime and the Cynical Solution: On the Rebirth of Black Humor out of the Spirit of Self-Concern,” University of Michigan, November 1999.

“Authenticity and Performance? The Works of Monika Treut in the Course of Time,” Cleveland Center for Contemporary Art, June 1999.

“‘You know which side of the border you’re on?’: From *Paris, Texas* to the Present in German Film” Vassar College, April 1998.

“Money Makes the ‘Welt’ Go Around: Genre Cinema and German Films of the ‘90s,” Denison University, December 1997.

“Das Kino im Dritten Reich,” Kennedy Haus, Kiel, Germany, April 1997.

“‘Alles Nietzsche oder was?’ oder die mörderische Frage, wer wen zitiert,” Kulturwissenschaftliches Institut der Humboldt-Universität zu Berlin, Germany, April 1997.

“Post-Wall German Cinema,” Fulbright Conference, Berlin, Germany, March 1997.

“On the Limits of Critical Analysis: Aesthetics and Politics in Two Recent German Films,” GGSA Lecture at The University of Cincinnati, February 1995.

“From National Identity to Identical Nationalities: Studying Shifts in the New German Cinema,” Duke University, February 1993.

“On Germany as the Other of Invention: The New German Studies in the Mirror of the New German Cinema,” Carnegie Mellon University, February 1993.

“Railing against Convention, or Camping out in Mongolia: German Identity in Ulrike Ottinger’s *Johanna D’Arc of Mongolia*,” Ohio State University, January 1993.

PAPERS

“Prison Ecologies in ‘68er Films,” Society for Cinema and Media Studies, Montreal, March 2014

“Five *Ausgangsinteressen*: Orientations toward Aesthetic Obstinacy Drawn from *Nachrichten aus der ideologischen Antike*,” in the framework of a German Studies Association seminar “Literarischer Eigensinn,” Kansas City MO, Sept. 2014

“Stammheim before *Stammheim*,” MLA, Chicago, Jan. 2014.

“Sowing Seeds in the Dig: Archeology and Agriculture in Kluge’s Ideological Antiquity,” German Studies Association, Denver CO, Oct. 2013

“Balázs, Bazin, Bitomsky, and the Exile of Reality in Cinema,” Society for Cinema and Media Studies, Chicago, March 2013

“From Operetta to Opel: The Sound of Running on Fumes in the Crisis Years,” GSA, Milwaukee, Oct. 2012

“Remakes and Remakers: The Return of Pre-1945 Films in Post-1950s West Germany,” Society for Cinema and Media Studies, Boston, March 2012.

“Disappearing Suffering: Labor, War, and Memorialization in the Films of Hartmut Bitomsky,” GSA, Oakland, October 2010

“Talking ‘Bout My Generation”: The Suicide of the Subject in Andreas Veiel’s *Die Überlebenden*” GSA, St. Paul; Oct. 2008

“The Fathers of Invention: Guilt and Suffering in the Work of Ottomar Domnick, GSA, San Diego 2007

“Abstraction and Interdisciplinarity: Reading Domnick Filming the Fifties,” European Cinema Research Forum, Columbus, April 2007

“Rebels with a Cause: An Introduction to DEFA Cinema,” Ohio State University, October 2006

“Documentary Stylists? Aesthetic Form and Social Critique in Recent German Cinema,” Society for Cinema and Media Studies (SCMS), Vancouver CA., February 2006

“Sometime Over the Rainbow: The Fanciful Fifties of Herwig Kipping’s GDR in *Das Land hinter dem Regenbogen* (1992),” AATG, Baltimore, November 2005

“Of Garden-Gnomes and Divers: *Schulze gets the Blues*,” European Cinema Research Forum, Leeds (UK), June 2005

“Men, Marriages, and a Mobilized Society: *Die drei von der Tankstelle* (Thiele, 1931),” Hollins Colloquium on German Film, April 2004

“The American Friend?” Response to a panel on “Reconfiguring German Studies in the Age of Normalisation,” GSA, New Orleans, September 2003.

“The Redemptive Space of the West for Recent German Cinema,” European Cinema Research Forum, Bath (UK), April 2003

"From Locations and Landscapes to Lifts and Lobbies: The Shift to Post-Turnerian Vision in Wim Wenders' Recent 'America' Films," Conference of the Film and History Association, Kansas City, November 2002

"Frank Beyer's *Spur der Steine* and the Filming of the Abstract," GSA, San Diego, October 2002

"Contemporary German Cinema in a Global Framework," featured panel at the Kentucky Foreign Language Conference, Lexington, April 2002

"Identity Pairings, or Farewell Stranger: Lola Runs Too Early and Too Late," European Cinema Research Forum, Aberystwyth (UK), January 2002

"Ich lach' mich tot: Humor and Horror in Films about German Terrorism," MLA, New Orleans, December 2001

Response to a panel on "The Theory of Auto/biographical Literary Criticism" at a conference on "Biography," Columbus, February 2000.

"Time is on My Side, or How the Reason of Detective Films Has *Fallen* into Myth" 25th Annual Conference on Film and Literature, Florida State University, January 2000.

"Cultural Institutions and Aesthetic Texts in the Third Reich and Beyond," Paper for the MLA Division on Twentieth-Century German Literature, December 1998

"Echoes of THE Somber Reich: Mirrors and Music in Wolfgang Liebeneiner's *Die Stärkere*," Delivered at the 11th Hollins Colloquium on German Film, Hollins College, April 1998

"Watching the River Flow: On Representing Ecological Problems in Contemporary Films," Delivered at the Symposium "Water: Ecological Questions and Cultural Representations," University of Oregon, October 1997.

"Creating Monsters: Germans, Foreigners and *The Sleep of Reason*," Delivered at the 8th Hollins Colloquium on German Film, Hollins College, April 1995.

"'In der Führer's Face': Gender and Sexuality in Winfried Bonengel's *Beruf Neonazi*," Delivered at "Post-Prospects II," a conference on German film since 1989, at the University of Toronto, March 1995.

"Hats off to Schiller," response to a panel on Schiller's *Die Räuber* at the German Studies Association Conference, September 1994.

"Hegemony and Cinematic Strategy," Lead Presentation, Twentieth-Century Division Panel, MLA, December 1993.

"On the Eurocentric 'Inner Other,' or Is *Aguirre* Really *The Wrath of God*," Delivered at the Society for the Humanities Conference on "Goodbye Columbus: Rethinking Media and Representation," Cornell University, April 1992.

"Art and Other Enlightened Institutions: The Then and Now of Huillet/Straub's *Chronicle of Anna Magdalena Bach* and Herzog's *Everyone for Himself and God Against All*," Delivered at Midwest Association for Eighteenth-Century Studies, Macomb IL, October 1990.

"The Seduction in a Method: Heidegger as Our *Gestell*," Delivered at a conference on "Heidegger and Hölderlin: Philosophy, Poetics, Politics," Cornell University, May 1990.

"Critical Situations: Counter-Cultural Acts and(/or?) Interventionist Art," Delivered at "Crossing Lines: Interdisciplinary and Inter-Cultural Discussions in History, Language and Ideology," SUNY Stony Brook, October 1989.

AWARDS, GRANTS, HONORS

2013 – Faculty Professional Leave (AU)

2013 – Research Enhancement Grant: Remakes & Remakers

2013 – OIA Faculty Research Grant: Remaking (German) Film in Prague

2013 – Special Assignment (SP)

2013 – DAAD Article Prize Nominee (Pending)

2012 – German Film Institute Participant

2009 – GiA (OSU) for support of international travel

2006-07 OIA Interdisciplinary Grant

2005 Seed Grant (OSU)

2004 Grant-in-Aid, OSU

2003 Outstanding Teacher Award Finalist

2002-2003 Faculty Professional Leave

2000 (Spring Quarter) Special Research Assignment

1996-97 Fulbright Fellowship

1996 NEH/DAAD Summer Seminar Grantee, "Cinema in Nazi Germany"

1995 (Winter Quarter) Faculty Development Quarter

1994 Seed Grant from Ohio State University -- "Cinema and Identity in the New Germany"

1992 SICCA Summer Fellowship

1992 Einaudi Travel Fellowship

1991 Beatrice Brown Award for Women's Studies

TEACHING EXPERIENCE

AT THE OHIO STATE UNIVERSITY

[NB: * indicates course developed by Davidson]

Courses Taught, German:

101	First year German language	(WI 94)
102	First year German language	(SP 94)
201	Second year German language	(SP 95, AU 95)
232	Introduction to German Drama	(WI 94)
*260.01	Detective Fiction in Its Cultural Context	(WI 00, AU 00, SP 01, WI 04)
*260.02	Fairy Tales and the Literary Imagination	(AU 97, SP 99)
*260.03	Tales of War & Revolution	(AU 01)
293	Supervised Study of 2nd -Year German Language	(SP 95)
293	Supervised Study in Intermediate Language	(SU 98)
299	Weimar and the Third Reich in Lit. & Film	(SP 94, SP 95, AU 95, AU 97, AU 00, WI 02, SP 02, AU 03, WI 04, WI 06, AU 06; AU 07, SP 09, AU 09, AU 11)
421	Survey of German Literature: 1750-1870	(SP 96)

422	Survey of German Literature: 1870-Present	(AU 93)
463	German Culture in the 19th and 20th Centuries	(SP 98)
550	Current Topics in German Speaking Lands	(SP 96)
*H670	Cinema and the Historical Avant Garde	(SP 07, SP08)
*671	German Film through 1945	(WI 98, WI 00, WI 04, SP 06, WI 11)
*671	Ger. Film through 1945: Nazi Cinema	(WI 02)
*672	German Film from 1945 to the Present	(WI 99, WI 01, SP 10)
*672	Ger. Film 1945-Present: East German Cinema	(WI 05)
693	Supervised St. on Uwe Johnson	(WI 94)
693	Supervised St. on Post-WWII Lit. & Theory	(SU 94)
693	Supervised St. on 20th-Century Lit. (4, 2, 2 students)	(SU 94, SP 96, Au 98)
693	Supervised St. on Science and Lit.	(SU 94)
693	Supervised St. on History of German Political Cartoons	(AU 94)
693	Supervised St. on Alois Kuhn	(WI 95)
693	Supervised St. on GDR Censorship and Pol. Expression	(SU 95)
693	Supervised St. on 20th-Cent. Hist. Texts (2 Students)	(SP 98)
693	Supervised St. on Patrick Süskind	(SU 98)
693	Supervised St. on Detective Films and Theory	(Au 98)
693	Supervised St. on 19 th -Century German Literature	(Au 98)
693	Supervised Documentary Film Project	(SU 01)
693	Supervised Study on Representations of War	(AU 01)
*694	Group Study on Fundamentalism and the Media	(WI-SP 05)
777	Colloquium on Modern German Lit.	(SU 95. SU 07)

*850	Graduate Introduction to German Film	(SU 94)
*850	Self-Representation in Extremis	(SU 95, AU 99)
*850	Off the High Cultural Horse: From Trivial to Mass to Pop	(SU 98)
*850	Modernity and Postmodernity	(SP 99)
*850	The Frankfurt School: Art, Culture, Violence	(SP 02)
*850	New German Cinema and Beyond: Critical Film between Modernism and Postmodernism	(AU 03, SU 07)
*850	Germany in the 1950s	(SP 05, SU 07)
*899	Thinking Performance	(AU 11)
903	Teaching Apprenticeship	(5 individuals)
*960	Screen Memories of the War	(AU 08)
*960	Cinema and Modernisms	(SP 11)
*6400	Graduate Introduction to German Film	(AU 15, AU 16)
*8400	Berlin School in / as German Film History	(AU 12)
*8400	Working Man's Dead, or All this Useless Beauty	(SP 14)
*8400	Damaged Life on Film	(SP 17)

Courses Taught, Comparative Studies / History of Art:

*550	Wexner Center Course: The Films of Fassbinder	(WI 04)
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Courses Taught, Film Studies:

*270	Introduction to Film Studies	(WI06, SU 06, WI07 AU 08)
489	Internship Supervision	(6 individuals)
*693	Independent Projects in Film Studies	(ca. 2 / year since 2005)
*695	Senior Seminar in FS: The Window of Cinema	(AU 09)

783H Honors Research (SP 12)

5193 Independent Study in Film (2/SP 13)

COURSES TAUGHT ELSEWHERE

Modernisms and the Window of Cinema: U. of Pittsburgh (SP 10)

Introduction to Film Studies: Hollins U. (SU 07)

SERVICE

TO THE PROFESSION

Regional Delegate, Modern Language Association (elected, 2014-16)

Board of Advisors, Film and the Global Cold War, Book series of the DEFA Film Library at the University of Massachusetts Amherst (Bergan books) (SP 14 --)

Editorial Board: *American Imago* (SU 13 --)

Executive Editor: *Journal of Short Film* (AU 09 -- 16)

Editorial Board: *Studies in European Cinema* (AU 05 --)

Reader, *The Journal of Latin American and Caribbean Anthropology*

Reader for *Women in German Yearbook*

Reader for *Focus on German Studies*

Reader for *The German Quarterly*

Reader for *PMLA*

Reader for *The Michigan Academician*

Reader for *New German Critique*

Reader for *Research in African Literatures* (1989-92)

Reader for Yale University Press

Reader for the University of Minnesota Press

Reader for Southern Illinois UP

Reader for Wayne State UP

Reader for Temple University Press

Outside Tenure Review: Texas A&M (2000); U Wisconsin Green Bay (2001), U of Rochester (2002), Ithaca College (2006), U of Oklahoma (2007), U of Missouri at Kansas City (2008), Miami University (2009), Eastman School of Music (promotion to full, 2014), University of Rochester (2014), U of Hawaii (2016), College of Charleston (promotion to full, 2016)

TO THE OHIO STATE UNIVERSITY

Moving-Image Production Committee Member 2012 - Present	(2010 - Present [Chair 2010-12])
University Policy Committee	(2009-2013)
Athletic Council (Faculty Council appointee)	(2008-2012 [Chair 2011-12]))
Committee on Academic Progress & Eligibility	(2008- 2012 [Chair 2010-11])
Faculty Athletics Representative (FAR)	(FAR-Elect 2014-15; FAR 2015-19)
Fiscal and Facilities Committee	(2008-2012)
<i>ad hoc</i> Committee on Faculty Titles	(Chair, AU 2006 - SP 2007)
<i>ad hoc</i> Committee on Clinical Faculty Governance	(WI-SP 2007)
<i>ad hoc</i> Committee on “Executive Dean” position	(Chair, WI 2007)
University Senate	(2005-2008)
Rules Committee	(2005-2008: Chair 2006-08)
Faculty Council	(2005-2008)
University Senate Alternate	(2003-2005)

THE ARTS AND SCIENCES COLLEGE, THE GRADUATE SCHOOL, AND THE
DIVISION OF ARTS & HUMANITIESCommittees

A&H Executive Committee (Chairs and Directors)	(2010-16)
<i>Ad hoc</i> Advisory Committee on OIP Funding	(2008-10)
Interdisciplinary Film Studies Committee (Chair)	(2005-present)
Director, Film Studies Program	(2005-present)
ASC Committee for Multi-Disciplinary Programs	(2004-11)
ASC Coordinating Advisors Committee	(2005-present)

CoHums Graduate Studies Chairs Committee	(2004-06; chair 2005-06)
College Curriculum Committee	(97-2000)
Hamburg Program Selection Committee	(95-96)
Humanities and the Professions Working Group	(95-96)

Graduate School Final Dissertation & Candidacy Examination Rep:

N. Goecke (Music), "What Is at Stake in Jazz Education? Creative Black Music and the Twenty-First-Century Learning Environment" (SP 16)

Arijit Ghosh (Chem) "Development of pH-triggered, Self-assembling Peptide Amphiphiles as Tumor Targeting Imaging Vehicles" (SU 14)

Vincent Lyons (PAES), "Moral Reasoning of Collegiate Athletes and Intramural Sport Athletes: An Investigation of the Influence of Religiosity, Gender, and Type of Sport Played" (SP 13)

Hsiao Ping Chen (Art Education), "The Significance of Manga in the Identity-Construction of Young American Adults: A Lacanian Approach" (AU 10)

Mitch A. Phelps (Biophysics), "Novel Approaches for Characterizing the Riboflavin Transport and Trafficking Mechanism and its Potential as a Target in Breast Cancer" (SU 05)

Kelly Bickel (Psychology) (SP 04).

Mary Ann Sheridan (Art Education), "A Descriptive Analysis of a Case Study: Integrated Curriculum Through Filmmaking" (SU 02).

Matthew Wanat (English), "'Feels Like Times Have Changed': Sixties Western Heroes" (AU 01)

Rizal Mallarangeng (Political Science), "Liberalizing New Order Indonesia – Ideas, Epistemic Community, and Economic Policy Change, 1986-92" (SP 00)

Undergraduate Honors Thesis Representative

Andrew Scott (IS/GLL), "Seduction, Delusion, & Politics: The Unreality of the Nazi Control System" (WI 2010)

Karl Baumann (FS), "The Argentinian 'Disappeared' and Film" (SP 07)

Chris Griffith (History) -- (SU 06)

Bo Riley (History) – “Masters to Slaves: the Sudeten German Transition to Minority Status in the First Czechoslovakian Republic” (SP 00)

Susan Fixter (English) – “Redemption of a Rebel Image: Nick Nolte’s Characters and Career” (WI 00)

David Gibson (Interdisciplinary Film Honors Thesis) -- "The 'New Montage': Cinema as a Multimedia Commodity" (SP 99)

Alison R. Woodward (French & Italian) -- “Constructing a Feminist Consciousness: An Analysis of the Feminist Cinematic Techniques Used in Germaine Dulac’s Film Adaptation of *La Souriante Madame Beudet*” (SU 95).

TO THE DEPARTMENT OF GERMANIC LANGUAGES AND LITERATURES

Departmental Committees

<i>Ad hoc</i> Strategic Plan Committee	(AU 2011, Chair)
<i>ad hoc</i> Study Abroad Committee	(SU 96)
Assistant Professor Search Committee	(1999-2000, Chair)
Assistant / Associate Professor Search Committee	(2004-05)
Awards Committee	(93-94, 95-96; 06-07 Chair)
Chair’s Advisory Committee (Elected)	(SP 94, 97-98)
Dean’s Chair Search Screening Committee	(SP 14)
Departmental Committee	(93-Present)
Eminent Scholar Search Committee	(98-2000)
Max Kade German House Committee	(97-2001)
Graduate Studies Advisory Committee (Elected)	(95-96, 98-99, 2000-11; 2012-present)
Graduate Studies Committee [Generated and Coordinated MA Exams]	(94-Present) (1998-2002)]
Graduate Studies Committee Chair (DGS)	(2000-02; 2004-06; 2014-15)
Master’s Exam Committee	(2007-09; Chair 2008-09)

Liaison for Grad Reading Exam in French	(1999-2001)
Liaison for Film/Video Ordering	(1998-Present)
P&T Chair	(2015-Present)
Publicity Committee	(97-99, Chair)
Research and Scholarly Activities Committee	(94-96, 98-2000)
Lecture Committee / Public Sphere Initiative	(2008-2011)
Scheduling Committee	(98-99, 2000-02)
Undergraduate Studies Committee	(93-94, SP 95, 97-98, 2000-01, 2003-04)
Organized Thomas Brussig Visit (OH & PENN)	(April 98)
German Club Sponsor	(95-96)
Hamburg Program Liaison	(95-96)
Organized "Konrad Wolf" Film Series	(94)
Organized "Out of the Dark" German Film Series	(94)

Dissertation Committees [** = Chair]

In Progress:

**Simon Loesch – "America in the Post-Reunification German Imaginary"

** William Baker – Wenders & Ozu

Carolyn Elerding (Comp St) –

Mackenzie Leadston (FRIT), Film and Phenomenology

Courtney Obee (History of Art) – "Reviewing Godard"

Completed:

**Jaclyn Kurash – "Women and the Typewriter in Weimar Culture" (SP 14)

Sylvia Fischer -- "Daß Hämmer und Herzen erschallen: Heimat in Literatur und Film der DDR der 50er und 60er Jahre" (SU 14)

Olha Rudich (DEELC) -- Feminism and Russian Cinema (SP 13)

**Kevin Richards -- "Soldiering On" (SU 12)

**Jesse Wood -- "'Und das Geistige, das sehen Sie, das ist nichts.' Collisions with Hegel in Bertolt Brecht's Early Materialism" (SU 12)

Robert Mulcahy (DEELC) -- SP 13

Sara Luly -- Mesmerism in German Literature (SP 11)

Charlie Vannette -- Schizo-Analysis and Robert Walser (SP 11)

Weijia Li -- Anna Seghers China-Begegnungen in ihrem Leben und Werk (SU 09)

Kristy Boney -- Conrad, Seghers, and the Topography of Modernism (AU 07)

Kate Hallihan -- The Political Discourses of Bettina von Arnim (SP 2005)

Erol Boran, -- Das Deutsch-Türkische Theater (AU 2004)

**Nikhil Sathe -- "Authenticity and the Critique of the Tourism Industry in Postwar Austrian Literature" (SP 2003)

**Yogini Joglekar -- "Who Cares Whodunit? Detection in West German Cinema" (SU 2002)

Jennifer William -- "*Zeiträume*: Time, Space, and Metaphor in the Twentieth-Century German Novel" (SU 2002)

**Cindy Chalupa -- "Through the Looking Glass: Overcoming Language in the Works of Georg Trakl, Rainer Maria Rilke, and Ilse Aichinger" (SU 2001)

Christine Möller-Sahling -- "'Wie schön und unendlich schöner malt die Ferne dich': Der Liebesdiskurs im Briefwechsel um 1800" (SU 2001)

Stephanie Libbon -- "Frank Wedekind's Fantasy World: A Theater of Sexuality" (SU 2000)

Elizabeth Hamilton -- "Disabling Discourses in German Literature from Lessing to Grass" (WI 98)

General Exam Committees [** = Chair]

In Progress:

**Caro Mueller

Drew Sweet (English)

Stefanie Thomas (DEALL)

Completed:

**William Baker (AU 16)

** Simon Loesch – (SP 2013)

Sylvia Fischer – (SP 2011)

Jennifer Magro-Algarotti (SP 09)

**Kevin Richards (WI 09)

**Jesse Wood (WI 09)

** Jaclyn Kurash (SU 2009)

Sara Luly (SP 08)

Ohla Ruddich DEELL (SP 08)

Kate Hallihan (SP 05)

Kristy Boney (SP 04)

**Sai Bhadawatekar (SP 2002)

Zhenja Iosilevich (WI 2002)

Michaela Peroutkova (WI 2001)

David Connolly (SP 2000)

**Yogini Joglekar (WI 2000)

Jennifer William (WI 2000)

Kate Vestich (AU 98)

Candy Bonse (SU 98)

Christine Möller-Sahling (AU 98)

Anita Brown (WI 94)

Elizabeth Hamilton (WI 94)

MA Exam Committees

In Progress:

Harrison Baldwin

Completed:

**Caro Mueller (SP 15)

**William Baker (AU 15)

Elizabeth Hancock (SP 2013)

Nick Spindel (SP 10)

Wonneberger, Olga (SP 10)**

Hudson, Trent (SP 10)**

Wonneken Wanske (SP 10)**

Helen Hauser (SP 10)**

Alex Brewer (SP 09)**

Berit Jany (SP 09)**

Amber Suggitt (SP 09)**

Departmental MA-Exam Committee Member (2007-10)

Kristina Camp (Au 99)

Kristin Zeier (SP 98)

Edward Nowlin (SP 94)

MA Thesis Committees: [** = Chair]

In Progress:

*Birte Pietsch – “Die Abschaffung der Tierhaltung im Film“

Completed:

Marcus Breyer “*The Rings of Saturn’s Rings*” (SP 2013)

David Dennis (History) – “Between Emancipation and Integration: The Arduous Path through Socialism and *Schwulsein* in the GDR” (SP / SU 05)

Magda Stadtmann – “Orientimaginationen in Else Lasker-Schülers *Die Nächte Tino von Bagdads* und *Der Prinz von Theben*” (SU 2001)

Stephan Mayr – “Martin Walsers Angst vor den Meinungssoldaten: Der lange Weg zur Friedenspreisrede” (SU 2001)

**Sai Bhatawadekar -- "Adaptation as Non-Imitation: Wim Wenders Film of Peter Handke's *Die Angst des Tormanns beim Elfmeter*" (SP 99)

Zhenja Iosilevich -- "The Little Man and Contemporary Fiction: Patrick Süskind's *Die Taube*" (SP 99)

Undergraduate Honors Thesis Committees [** = Chair]

In Progress:

Completed:

**Andrew Scott – “Seduction, Delusion, & Politics: Culture within the Nazi Control System” (AU 10)

**Karl Baumann [Film Studies] – “The Argentinian ‘Disappeared’ and Film” (SP 07)

Chris Griffith (History) – “‘Integration, Not segregation’: Japanese Americans in Chicago and Cleveland, 1942-1952” (SU 06)

David Sray -- “The Search for Justice in Twentieth-Century German Drama, as represented by Three Plays: Ritualmord in Ungarn, Masse-Mensch, and Medea” (SU 98)

PROFESSIONAL ACTIVITIES

Seminar Participant “Literary Obstinacy”; German Studies Association, Kansas City, Oct 2014)

Panel Organizer, “‘Utopia Keeps Getting Better, the Longer We Wait for It’: New Approaches to Marking Time with Alexander Kluge,” GSA, Denver, Oct. 2013.

Co-Author, OSU Moving-Image Product. Prop. (11-12) & Implementation Plan (WI 13)

Director, German Graduate School Experience (SU 09)

Principle Organizer, European Cinema Research Forum conference (April 2007)

Co-Organizer, Visit by Chinese director Wu Tianming and critic Luo Xueying (AU 06)

Sole Organizer, Speaker Series on Fundamentalism and the Media (WI-SP 05)

Lead Author, OSU Film Studies Program & Curriculum Proposal (2003-05)

Participant, DEFA Institute (Summer 2001; SU 2005)

Participant, German Film Institute for Advanced Scholars (Summer 2000, 02, 08, 12)

Participant, Loyola Seminar on Contemporary German Literature (Summer 1997)

Participant / Presenter, Fulbright Conference, Berlin Germany (Spring 1997)

Participant, NEH/DAAD Summer Seminar on “Cinema in Nazi Germany” (Summer 1996)

Participant, “Nationalisms,” Conference for the Study of Political Thought (March 1994)

Co-Organizer, Conference on Ulrike Ottinger, Cornell University (March 1990)

PROFESSIONAL AFFILIATIONS

Member, Society for Cinema and Media Studies (2009-Present)

Member, Modern Language Association (1989-Present)

Member, American Association of Teachers of German (1990-Present)

Member, German Studies Association (1992-Present)

Participating Member, European Cinema Research Forum (ECRF)

Participating Member, European Network for Cinema and Media Studies (NECS)