

# BARBARA MENNEL

## Education:

Ph.D.	1998	Cornell University, German Studies
M.A.	1994	Cornell University, German Studies
M.A.	1992	The Ohio State University, Women's Studies
M.A.	1991	The Ohio State University, Germanic Literature
B.A. (equivalents)		Freie Universität Berlin, Germany
	1988	Sociology
	1986	Contemporary German Literature and Linguistics
	1986	Political Science

## Academic Positions:

2018-2023	Rothman Chair and Director, Center for the Humanities and the Public Sphere
2017-2018	Interim Director, Center for the Humanities and the Public Sphere, University of Florida
Fall 2008-	Associate Professor, University of Florida, Gainesville Department of Languages, Literatures, and Cultures and Department of English Affiliate Faculty: Center for European Studies and Center for Gender, Sexuality, and Women's Studies Research
Fall 2004	Assistant Professor, University of Florida, Gainesville Department of Germanic and Slavic Studies and Department of English Affiliate Faculty: Center for Women's Studies and Center for European Studies
1999-2004	Assistant Professor, The University of Maryland Baltimore County, Modern Languages and Linguistics
2000-2004	Affiliate Faculty, Women's Studies
1998-1999	Visiting Assistant Professor, Bates College, Department of German, Russian and East Asian Languages and Linguistics

## Honors Received:

2018-2021	University of Florida Research Foundation Professorship Award
2015	Anderson Scholar Faculty Honoree, UF Women in German Faculty Research Award for research project "Women and Work in Contemporary European Cinema"
2014-20	Waldo W. Neikirk Term Professorship, College of Liberal Arts and Sciences, University of Florida

2013-14	Waldo W. Neikirk Term Professorship, College of Liberal Arts and Sciences, University of Florida
2011	Women in German, 2010 Best Article Award for "The Global Elsewhere: Ursula Biemann's Multimedia Counter-Geography." <i>The Collapse of the Conventional: German Film and its Politics at the Turn of the New Century</i> . Eds. Jaimey Fisher and Brad Prager. Detroit: Wayne State University Press, 2010: 333-59.
2007	College of Liberal Arts and Sciences, Teacher of the Year Award, UF
1997	Recognition of Achievement in Teaching Award, John S. Knight Writing Program, Cornell University
1998	Spencer Prize, John S. Knight Writing Program, Cornell University
1997	Honorable Mention, Buttrick-Crippen Award, John S. Knight Writing Program, Cornell University
1993	Beatrice Brown Award, Women's Studies Program, Cornell University

**Research Support, Fellowships, and Grants:**

2016-17	Marie Sklodowska-Curie FCFP Senior Fellowship, Freiburg Institute for Advanced Studies, Germany
Fall 2015	Humanities Enhancement Grant, CLAS, UF "Global Cities and Cinema," Global Architecture History Teaching Collective (with Vandana Baweja, Architecture)
Spring 2015	Center for the Humanities and the Public Sphere, UF, Library Enhancement Grant
Summer 2013	Paul Mellon Visiting Senior Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, DC Humanities Enhancement Grant, CLAS, UF
Summer 2013	Center for European Studies, Travel Award
Summer 2012	Center for European Studies, Travel Award
Spring 2011	FEO grant, Office of the Provost, UF Center for the Humanities and the Public Sphere, UF, Library Enhancement Grant
Fall 2009	Freedom without Walls, Embassy of the Federal Republic of Germany, Fall of the Berlin Wall, 1989-2009 (with Will Hasty and Franz Futterknecht)
Summer 2008	Center for European Studies, Course Development Grant Center for European Studies, Travel Award
Summer 2005	Humanities Scholarship Enhancement Fund, CLAS, UF Humanities Scholarship Enhancement Fund, CLAS, UF CLAS, Research Travel Award Center for European Studies, Travel Award
Spring 2005	CLAS and GSS, Research Travel Award

2002-2003	Beatrice M. Bain Research Group's Affiliated Scholar Program, University of California, Berkeley
2002	DRIF research grant, UMBC
2002	Provost Research Fellowship, UMBC
2000	Summer Faculty Fellowship, University of Maryland, Baltimore County (UMBC)
1998-1999	Kentucky Commonwealth Postdoctoral Fellowship in the Humanities (The University of Louisville and the University of Kentucky) (declined)
1998-1999	Research Associate, Five Colleges Women's Studies Research Center (declined)
1995-1996	Dissertation Fellowship, Cornell University
1993	Michele Sicca Research Grant, Cornell University
1992-1993	Sage Fellowship, Cornell University
1989-1999	Free University of Berlin and The Ohio State University, Student Exchange Fellowship in the Humanities

### **PUBLICATIONS:**

#### **Sole-authored Books:**

*Women at Work in Twenty-first Century European Cinema.* Urbana: University of Illinois Press, 2019.

*Queer Cinema: Schoolgirls, Vampires, and Gay Cowboys.* London: Wallflower Press, 2012.  
French Translation: *Le Cinéma queer.* Paris: L'Arche, 2013.

*Cities and Cinema.* London: Routledge, 2008, second and revised edition, 2019.

*The Representation of Masochism and Queer Desire in Film and Literature.* New York: Palgrave, 2007.

#### **In progress:**

*Su Friedrich.* (Under advance contract with University of Illinois Press, delivery date: August 2020, 40-50,000 words)

#### **Co-edited Volumes:**

*Turkish German Cinema for the New Millennium: Sites, Sounds, and Screens.* Co-edited with Sabine Hake. Oxford: Berghahn, 2012. Paperback edition, 2014.

*Spatial Turns: Space, Place, and Mobility in German Literature and Visual Culture.* Co-edited with Jaimey Fisher. Amsterdam: Rodopi, 2010.

**Articles in Peer-reviewed Journals:**

- "From Utopian Collectivity to Solitary Precarity: 30 Years of Feminist Theory and the Cinema of Women's Work." *Women in German Yearbook* 30 (2014): 125-137.
- "Ming Wong's Imitations." *Transit: A Journal of Travel, Migration and Multiculturalism in the German-Speaking World* <http://transit.berkeley.edu/2014/mennel-2/> 9.2 (2014): n.p..
- "The Politics of Space in the Cinema of Migration." *German as a Foreign Language* 3 <http://gfl-journal.de/3-2010/Mennel.pdf> (2010): 40-55.
- "Criss-Crossing in Global Space and Time: Fatih Akin's *The Edge of Heaven*." *Transit: A Journal of Travel, Migration and Multiculturalism in the German-Speaking World*. <http://german.berkeley.edu/transit/> 5.1 (2009): n.p..  
(Reprint in *Literary Criticism*, Layman Poupard Publishing, forthcoming)
- "Political Nostalgia and Local Memory: The Kreuzberg of the 1980s in Contemporary German Film." *The Germanic Review* 82.1 (2007): 1-24.
- "Masochism, Marginality, and Metropolis: Kutluğ Ataman's *Lola and Billy the Kid*." *Studies in Twentieth Century Literature* 28.1 (2004): 289-318.
- "White Law and the Missing Black Body in Fritz Lang's *Fury* (1936)." *Quarterly Review of Film and Video* 20.3 (2003): 203-23.
- "Bruce Lee in Kreuzberg and Scarface in Altona: Transnational *Auteurism* and Ghetto-centrism in Thomas Arslan's *Brothers and Sisters* and Fatih Akin's *Short Sharp Shock*." *New German Critique* 87 (2002): 133-56.
- "Local Funding and Global Movement: Minority Women's Filmmaking and the German Film Landscape of the Late 1990s." *Women in German Yearbook* 18 (2002): 45-66.
- "Leopold von Sacher-Masoch's *Ein weiblicher Sultan: Historischer Roman in drei Teilen* (1873): Public Sadism/Private Masochism." *Modern Austrian Literature* 34.1-2 (2001): 1-14.
- "In a Desert Somewhere between Disney and Las Vegas: The Fantasy of Interracial Harmony and American Multiculturalism in Percy Adlon's *Bagdad Café*." (With Amy Ongiri) *Camera Obscura* 44 (2001): 151-75.

**Invited Position-Paper and Contributions to Scholarly Fora:**

"Migration and Cinema." Forum on Migration Studies: Migration In/And German Culture. *The Germany Quarterly* 90.2 (2017): 224-226.

"The Paradox of Mis-Cognition: German Film Studies in the Context of Film and Media Studies." *The German Quarterly* 85.1 (2012): xiii-xv.

**Articles in Edited Collections:**

"Global Auteur: Fatih Akın" and "*The Edge of Heaven*." Invited chapter and case study for revised edition of *The German Cinema Book*. Ed. Tim Bergfelder, Erica Carter and Deniz Göktürk. London: Bloomsbury, forthcoming 2019.

"The Fantasy of Femininity among the Industrial Ruins of Communism: Teona Strugar Mitevska's *I am from Titov Veles* (2007)." *Genre and the (Post)Communist Woman: Analyzing Transformations of the Central and Eastern European Female Ideal*. Ed. Florentina C. Andreescu and Michael J. Shapiro. New York: Routledge, 2014. 133-47.

"The Architecture of Heimat in the Mise-en-Scene of Memory: Amie Siegel's Installation *Berlin Remake* (2005)." *Heimat zwischen Gedächtnis- und Raumdiskursen: Exemplarische Analysen von Literatur und Film*. Eds. Friederike Eigler and Jens Kugele. Berlin: Walter de Gruyter, 2012. 108-22.

"Alina Bronsky, *Scherbenpark: Global Ghetto Girl*." *Emerging German-Language Novelists of the Twenty-First Century*. Eds. Stuart Taberner and Lyn Marven. Rochester: Camden House, 2011. 162-78.

"Überkreuzungen in globaler Zeit und globalem Raum in Fatih Akins 'Auf der anderen Seite.'" *Kultur als Ereignis: Fatih Akins Film "Auf der anderen Seite" als transkulturelle Narration*. Ed. Özkan Ezli. Bielefeld: Transcript, 2010. 95-118.

"The Global Elsewhere: Ursula Biemann's Multimedia Counter-Geography." *The Collapse of the Conventional: German Film and its Politics at the Turn of the New Century*. Eds. Jaimey Fisher and Brad Prager. Detroit: Wayne State University Press, 2010. 333-59.

"Feminism's Sex Wars and the Limits of Governmentality." *Governing the Female Body: Health, Gender, Networks of Power*. Eds. Lori Reed and Paula Saukko. Albany: State University of New York Press, 2010. 253-70.

"Globales Migrationskino, der Ghetto Flâneur, und Thomas Arslans 'Geschwister.'" *Mann wird man: Geschlechtliche Identitäten im Spannungsfeld von Migration und Islam*. Eds. Lydia Potts and Jan Kühnemund. Bielefeld: Transcript, 2008. 53-64.

- “Returning Home: The Orientalist Spectacle of Fritz Lang’s *Der Tiger von Eschnapur* and *Das indische Grabmal*.” *Take Two: Fifties Cinema in Divided Germany*. Eds. John Davidson and Sabine Hake. Oxford: Berghahn, 2007. 29-43.
- “Negotiating Major and Minor Literature Through Masochism: Leopold von Sacher Masoch and Ingeborg Bachmann.” *Filled With Many-Splendored Words: Papers on Culture, Language and Literature in Honour of Prof. Dr. Fritz Hans König*. Ed. Alicja Witalisz, Dieter Jandl, Karl Odwarka, Heinz Dieter Pohl and Władysław Witalisz. Krosno: Państwowa Wyższa Szkoła, 2005. 173-79.
- “Shifting Margins and Contested Center: Changing Cinematic Visions of (West) Berlin.” *Berlin: The Symphony Continues*. Eds. Carol Anne Constabile-Heming, Rachel J. Halverson, and Kristie Foell. Berlin: Walter de Gruyter, 2004. 41-58.
- “‘Euch auspeitschen, ihr ewigen Masochistinnen, euch foltern, bis ihr den Verstand verliert’: Masochismus in Ingeborg Bachmanns Romanfragment *Das Buch Franza*.” *Über die Zeit schreiben: Literatur- und kulturwissenschaftliche Essays zum Werk Ingeborg Bachmanns 2*. Eds. Monika Albrecht and Dirk Göttsche. Würzburg: Königshausen und Neumann, 2000. 111-27.
- “Masochistic Fantasy and the Racialized Fetish in Rainer Werner Fassbinder’s *Ali: Fear Eats Soul*.” *One Hundred Years of Masochism: Literary Texts, Social and Cultural Contexts*. Eds. Michael C. Finke and Carl Niekerk. Amsterdam: Rodopi, 2000. 191-205.
- “Wanda’s Whip: Recasting Masochism’s Fantasy – Monika Treut’s *Seduction: The Cruel Woman*.” *Triangulated Vision(s): Women in Recent German Cinema*. Eds. Ingeborg Majer-O’Sickey and Ingeborg von Zadow. Albany: State University of New York Press, 1998. 153-63.
- “‘Germany is Full of Germans Now’: Germanness in Ama Ata Aidoo’s *Our Sister Killjoy* and Chantal Akerman’s *Meeting with Anna*.” *Gender and Germanness: Cultural Productions of Nation*. Eds. Patricia Herminhouse and Magda Mueller. Oxford: Berghahn, 1997. 235-47.

### **Encyclopedic Entry:**

- “February 14, 2004: Fatih Akin wins the Berlinale’s Golden Bear for his film *Gegen die Wand (Head-On)*.” *A New History of German Cinema*. Eds. Michael Richardson and Jennifer Kapczynski. Rochester: Camden House, 2012: 583-88.

### **Research Report:**

"Women and Work in Contemporary European Cinema." *Center 34: Record of Activities and Research Reports*. Washington, DC, National Gallery of Art: Center for Advanced Study in the Visual Arts, 2014: 125-127.

**Reviews:**

- Rev. of *The Berlin School and Its Global Contexts: A Transnational Art Cinema*, ed. by Marco Abel, and Jaimey Fisher. Detroit: Wayne State University Press, 2018. *Forthcoming Seminar* 55.3 (2019): 306-308.
- Rev. of *In Permanent Crisis: Ethnicity in Contemporary European Media and Cinema*, by Ipek A. Celik. Ann Arbor: University of Michigan Press. *Studies in European Cinema* 15 (2018). Published online January 7, 2018.  
<http://www.tandfonline.com/toc/rseu20/current?nav=toCList>
- Rev. of *Women, Pleasure, Film: What Lolas Want*, by Simon Richter. Houndsmills: Palgrave, 2013. *German Studies Review* 38.1 (2015): 201-204.
- Rev. of *World Film Locations: Vienna*, ed. by Robert Dassanowsky. *Journal of Austrian Studies* 47.3 (2014): 126-28.
- Rev. of *Screening War: Perspectives on German Suffering*, ed. by Paul Cooke and Marc Silberman. Rochester: Camden House, 2010. *Screen* 53.2 (2012): 202-05.
- Rev. of *Race under Reconstruction in German Cinema: Robert Stemmle's "Toxi,"* by Angelica Fenner. Toronto: University of Toronto Press, 2011. *German Studies Review* 35.2 (2012): 439-41.
- Rev. of *Berlin Psychoanalytic: Psychoanalysis and Culture in Weimar Republic Germany and Beyond*, by Veronika Fuechtner. Berkeley: University of California Press, 2011. *Women in German Newsletter* 120 (Summer 2012): 20-22.
- Rev. of *Schattenbilder, Lichtgestalten: Das Kino von Fritz Lang and F.W. Murnau*, ed. by Maik Bozza and Michael Herrmann. Bielefeld: Transcript, 2009. *Modern Austrian Literature* 43.4 (2011): 87-89.
- Rev. of *Stellar Encounters: Stardom in Popular European Cinema*, by Tytti Soila. New Barnet: John Libbey Pub., 2009. H-Net (October, 2010): n.p.  
<http://www.h-net.org/reviews/showrev.php?id=31420>
- Rev. of *Selling Modernity: Advertising in Twentieth-Century Germany*, ed. by Pamela E. Swett, Jonathan Wiesen, and Jonathan R. Zatin. Durham: Duke University Press, 2007. *German Politics and Society* 26.2 (Summer 2008): 104-09.

- Rev. of *The Cosmopolitan Screen: German Cinema and the Global Imaginary, 1945 to the Present*, ed. by Stephan K. Schindler and Lutz Koepnick. Ann Arbor: The University of Michigan Press, 2007. *The German Quarterly* 81. 3 (Summer 2008): 379-80.
- Rev. of *Recasting Race after World War II: Germans and African Americans in American-Occupied Germany*, by Timothy L. Schroer. Boulder: University of Colorado Press, 2007. *German Studies Review* XXXI.2 (May 2008): 398-99.
- Rev. of *Die romantische Liebe als Medium der Sublimierung: Leopold von Sacher Masochs 'Die geschiedene Frau'*, by Evangelina Tsiavou. *Modern Austrian Literature* 40.3 (2007): 97-99.
- Rev. of *Fremdes Begehren: Transkulturelle Beziehungen in Literatur, Kunst und Medien*, ed. by Eva Lezzi and Monika Ehlers in conjunction with Sandra Schramm. Cologne: Böhlau Verlag, 2003. *German Studies Review* XXVIII.3 (October 2005): 692-93.
- Rev. of *German Pop Culture: How 'American' Is It?*, ed. by Agnes C. Mueller. Ann Arbor: University of Michigan Press, 2004. *German Politics and Society* 22.4 (Winter 2004): 156-63.
- "The New Paradigms of German Film Studies," rev. of *The Dark Mirror: German Cinema between Hitler and Hollywood*, by Lutz Koepnik and *The German Cinema Book*, ed. by Tim Bergfelder, Erica Carter and Deniz Göktürk. *German Politics and Society* 22.1 (Spring 2004): 53-62.
- Rev. of *Ethnic Drag: Performing Race, Nation, Sexuality in West Germany*, by Katrin Sieg. *Women in German Newsletter* 91 (Summer 2003): 9-10.
- Rev. of *Pastiche: Cultural Memory in Art, Film, Literature*, by Ingeborg Hoesterey. *German Studies Review* XXVI.2 (2003): 471-472.
- Rev. of *Peripheral Visions: The Hidden Stages of Weimar Cinema*, ed. by Kenneth S. Calhoon. *German Studies Review* XXVI.2 (2003): 426-27.
- "The Pleasure of Allegory." Rev. of *The Queer German Cinema*, by Alice A. Kuzniar. *Lesbian and Gay Studies Newsletter of the Modern Language Association* (Summer 2001): 5.
- Rev. of *EAST, WEST, and Others: The Third World in Postwar German Literature*, by Arlene A. Teraoka. *Women in German Newsletter* (Fall 2000): 31-32.



“Passionate Memories.” Rev. of *Chick Flicks: Theories and Memories of the Feminist Film Movement*, by B. Ruby Rich. *Lesbian and Gay Studies Newsletter of the Modern Language Association* 27.1 & 2 (2000): 40-41.

Rev. of *Sexual Politics and the Male Playwright: The Portrayal of Women in Ten Contemporary Plays*, by Geetha Ramanathan. *College Literature* 26.1 (1999): 202-04.

Rev. of Film: *Aimee and Jaguar*, by Max Fäberböck, and *Love Story*, by Catrine Clay. *American Historical Review* (February 2002): 320-21.

### **Translations into German:**

“Die ‘türkische Wende’ in der deutschsprachigen Gegenwartsliteratur.” Leslie A. Adelson. *Die andere Deutsche Literatur: Istanbul Vorträge*. Eds. Manfred Durzak & Nilüfer Kuruyazıcı. Würzburg: Königshausen & Neumann, 2004. 53-59.

“Um welchen Preis Feminismus? Von Frauen und Türken—Aysel Özakin, Franz Schönhuber und Alice Schwarzer im Vergleich.” Leslie A. Adelson. *Kulturwissenschaften/Cultural Studies: Beiträge zur Erprobung eines umstrittenen literaturwissenschaftlichen Paradigmas*. Eds. Peter U. Hohendahl and Rüdiger Steinlein. Berlin: Weidler Buchverlag, 2001. 243-61.

“Interkulturelle Alterität: Migration, Mythos und Geschichte in Jeannette Landers ‘postkolonialem’ Roman *Jahrhundert der Herren*.” Leslie A. Adelson. “*Denn Du tanzt auf einem Seil*”: *Positionen der deutschsprachigen MigrantInnenliteratur*. Eds. Sabine Fischer and Moray McGowan. Tübingen: Stauffenburg Verlag, 1996. 35-52.

“Streit der Oppositionen: Türkisch-deutsche Fragen, die Gegenwartsliteratur betreffend.” By Leslie A. Adelson. *Sirene* 14 (1995): 5-39.

“Migrantenliteratur oder deutsche Literatur? TORKANs Tufan: Brief an einen islamischen Bruder.” Leslie A. Adelson. *Spätmoderne und Postmoderne. Beiträge zur deutschsprachigen Gegenwartsliteratur*. Ed. Paul Michael Lützeler. Frankfurt: Fischer, 1991. 67-81.

### **LECTURES AND TALKS**

#### **Invited Lectures, Symposia, and Workshops:**

#### **International:**

- “Theory Film.” Toronto German Studies Symposium: Reconsidering Feminism, Film Authorship, and Performance. University of Toronto, May 2019.
- “The Politics of Voice in the Cinema of Migration.” Literature, Culture, & the Work of the Humanities, Freiburg Institute for Advanced Studies, July 2017.
- “Fear and Pleasure at the Movies.” Albert-Ludwigs-University Freiburg, May 2017.
- “*Never Let Me Go*: Reproductive Labor in the Age of Biotechnology.” Freiburg Institute for Advanced Studies, April 2017.
- “The Work of the Image.” Co-presented with Todd Carmody, with respondent Carolin Duttlinger.” Freiburg Institute for Advanced Studies, December 2016.
- “Sex und Ökonomie zwischen Geschlecht und Generation in *Mildred Pierce* und *Girls*.” [“Sex and Economy between Gender and Generation in *Mildred Pierce* and *Girls*.”] Johannes Gutenberg University Mainz, July 2015.
- “Voice, Accent, Authenticity: Female Labor in Contemporary German-language Films.” German Studies Symposium, “Mimicry, Masquerade, and Ethnic Drag: Contemporary (Re)Mediations of Race and Ethnicity in German Visual Cultures.” University of Toronto, April 2013.
- “Global Ghetto Girl: Alina Bronsky’s *Scherbenpark*.” New German Writers of the Twentieth-First Century. University of Leeds, Leeds, Great Britain, September 2009.
- “Temporalität und Mobilität in Fatih Akın’s *Auf der anderen Seite*.” The Combination of Space and Person is Culture: Fatih Akın’s Film *Auf der anderen Seite* als Evenementalisierung von Kultur. University of Konstanz, Germany, December 2008.
- “The Ghetto Flâneur: Movement and Space in Thomas Arslan’s *Oeuvre*.” Migration, Islam and Masculinities: Transforming Emigration and Immigration Societies, Carl von Ossietzky University of Oldenburg, Germany, April 2007.
- “Geschlecht und Visuelle Kultur in Globalen Zusammenhängen.” Carl von Ossietzky University of Oldenburg, Germany, June 2006.

**National:**

- “Intimacy and Immediacy: iPhone Aesthetics in Sean Baker’s *Tangerine* (2015).” Lawrence University, Appleton, WI, May 16, 2019.

- "Grants and Fellowships in the Humanities." Lecture and workshop. Caroline Marshall Draughon Center for the Arts & Humanities, Auburn University, Auburn, Alabama, March 28, 2019.
- "Author meets Critics: Discussion of *Women at Work in Twenty-first Century European Cinema*." Georgetown University, March 2019.
- "Transnational Memory and Experimental Cinema: Su Friedrich's *The Ties that Bind* (1984)" University of California, Davis, January 2019.
- "*Never Let Me Go*: Reproductive Labor in the Age of Biotechnology." Multidisciplinary Symposium, Invited Keynote, "Meanings of Modern Work in Times of Disruptions, 19<sup>th</sup> and 21<sup>st</sup> Centuries." Georgetown University, April 2016.
- "Mechanical Movements & Gestures of Care: Labor Regimes in Contemporary European Cinema." Keynote, Film Symposium "Film and Media in the Age of Transnationalism," University of Maryland, College Park, November 2015.
- "Thinking with Randall Halle's *The Europeanization of Cinema*: Interzones and Apparatus in Teona Strugar Mitevska's *I am from Titov Veles* (2007)." University of Pittsburgh, March 2015.
- "Women and Work in Contemporary European Cinema." University of Delaware, March 2014. [Lecture canceled because of snow storm.]
- "Love and Law in Austria: Anja Salomonowitz's *Die 727 Tage ohne Karamo*." "Performing Blackness in the Transatlantic World: Germany, Race, Intermediality," Georgetown University, February 2014.
- "Care & Theft: Intimate Labor and Female Migration in the Italian Psychological Thriller." "Emotional Economy," Johns Hopkins University, November 2013.
- "Cosmopolitan Affect and Turkish-German Cinema." Plenary Speaker, Rethinking Turkish German Cinema, University of Texas at Austin, March 2010.
- "Mobile Europe: The New Europe on Screen." Invited Participant on Roundtable, European Cinema Research Forum, Binghamton University, July 2009.
- "Criss-Crossing in Global Space and Time: Fatih Akin's *The Edge of Heaven*." German Studies Colloquium, University of Tennessee, Knoxville. March 2009.
- "Trafficking in Women, Trafficking in Pictures: On Ursula Biemann's Video *Remote Sensing*." Plenary Speaker, Conference, Florida Women's Consortium for Gender and Women's Studies, Tampa, February 2008.

"Dangerous Femme Fatale, Seductive Urbanity, and a German in Hollywood." Germans in Hollywood. Miami University, Oxford, Ohio, March 2007.

"Gender and Genre: The Cinema of Turkish-German Woman Director Seyhan Derin." Colby College, April 2006.

"Between Generations, Between Nations: The Cinema of Turkish-German Female Director Seyhan Derin." Bowdoin College, April 2006.

"Between Generations, Between Nations: The Cinema of Turkish-German Female Director Seyhan Derin." Bates College, January 2005.

"When History Meets Fantasy: Masochism in Film and Literature." Beatrice M. Bain Research Group Lecture Series, University of California at Berkeley, November 2002.

"Scarface in Altona and Bruce Lee in Kreuzberg: Ghetto Aesthetics in Turkish German Film," San Diego State University, San Diego, April 2002.

"Everyday Life Histories in Thomas Arslan's *Brothers & Sisters*," St. Mary's College, Maryland, December 2001.

"Contemporary Turkish-German Cinema: Thomas Arslan's *Brothers & Sisters* and Fatih Akin's *Short Sharp Shock*." Pomona College, California, October 2001.

"Darius James among the Germans: *Negrophobia* and *Negrofetishism*." Post-Soul Symposium, College of the Holy Cross and University of California, Riverside. Worcester, Mass., April 2001.

"Wupi in Germania." Makin' Whoopi: A Symposium on the Career of Whoopi Goldberg, Bates College, Maine, May 2000.

"The Missing Black Body: Fritz Lang's First Hollywood Film *Fury*." State University of New York, Binghamton, April 2000.

**Papers Presented at International Conferences:**

"Female Industrial Labor in Contemporary European Cinema." Council for European Studies, Paris, France, July 2015.

"Film Standing Still: The Photo as Memory-Sign in New German Cinema." European Network for Cinema and Media Studies (NECS), Lisbon, Portugal, June 2012.

- "Global Ghetto Girl: Alina Bronsky's *Scherbenpark (Broken Glass Park, 2008)*." International Association for Germanic Studies, Warsaw, July-August, 2010.
- "Berlin's Divided Screen Memories: Amie Siegel's Video Installation: *Berlin Remake (2005)*." European Network for Cinema and Media Studies (NECS): Istanbul, June 2010.
- "Traveling in Europe's Periphery: Russian Prostitutes and Dead Turkish Patriarchs." Prises de rue/Street Takes, Montreal, September 2008.
- "Seyhan Derin's Reworking of Genre." Turkey at the Crossroads: Women, Women's Studies and the State, Istanbul and Bodrum, June 2005.
- "Die Funktion der Literatur in der Definition des Masochismus in *Psychopathia Sexualis*." Deutsche Gesellschaft der Geschichte der Nervenheilkunde, Rostock, Germany, October 2004.
- "Comedies of the New European Cinema." The New Europe at the Crossroads IV. The University College of Ripon & York, York, England, August 2000.
- "Negotiating Major and Minor Literature through Masochism: Leopold von Sacher Masoch and Ingeborg Bachmann." Erste Internationale Tagung: Sprachenvielfalt in der Literatur/Linguistic Diversity in Literature. Pädagogische Akademie des Bundes in Kärnten, Austria, June 2000.

**Papers Presented at National Conferences (since 2004):**

- "Miniscule Art: Female Miniaturists in Film," Society for Cinema and Media Studies, Seattle, March 2019.
- "*Voice of Finance: Dance in the Landscape of Finance.*" Society for Cinema and Media Studies, Toronto, March 2018.
- "Graduate Education between Therapy and Work Ethic." Position paper for seminar "The Crisis of Academic Labor," Society for Cinema and Media Studies, Toronto, March 2018.
- "Precarious Management: Ken Loach's *It's a Free World...*" Society for Cinema and Media Studies, Atlanta, March 2016.
- "Revisiting Auteurism: Fatih Akin." The Binghamton University German Studies Colloquium, Binghamton, April 2014.

"*Potiche: Camp and Reproductive Labor.*" Society for Cinema and Media Studies, Boston, March 2012.

"Female Labor and Familial Loss: Migrating Women in Contemporary Film." Society for Cinema and Media Studies, New Orleans, March 2011.

"European Queer Cinema: Migrating Desires, Deterritorializing Nations." German Studies Association, October 2008.

"Europe's Empty Center: Hito Steyerl's Video Work." Women in German Annual, Utah, October 2007.

"Deterritorializing the Spaces of Ruins: From Rubble to Neo-Rubble Film." German Studies Association, San Diego, October 2007.

"The Global Elsewhere: Ursula Biemann's Multimedia Countergeography." Modern Language Association, Washington, D.C., December, 2005.

"Political Immaturity/Cinematic Maturity: Kreuzberg's 1980s in *Herr Lehmann* and *Was tun, wenns brennt?*" American Association of Teachers of German, Baltimore, November 2005.

"Mediating Figures: Weimar Republic City Film and Theories of Modernity." German Studies Association, Milwaukee, October 2005.

"Holocaust without Jews: Kurt Maetzig's 1950s *Council of Gods.*" Midwestern Modern Language Association, St. Louis, MO, November 2004.

#### **Posters Presented at National Conference:**

"Women and Work in Contemporary European Cinema." Accepted for Women in German, Alberta, Canada, October 2015.

"Estranging Authenticity: Migrating Women in Austrian Political Art Cinema." Women in German, Augusta, MI, October 2011.

#### **Invited Academic Film Introductions**

*The Long Summer of Theory* (Irene von Alberti), 12<sup>th</sup> Annual Toronto German Studies Symposium. "Reconsidering Feminism, Film Authorship, and Performance." Toronto, CA, May 2019.

Sean Baker's *Tangerine* (2015). Lawrence University, Appleton, WI, May 2019.

“Die Dokumente in der Geschichte: Kurt Maetzig’s *Der Rat der Götter* (1950).”  
Humboldt University, Berlin, “Nation und Sexualität,” Summer 2004.

Kurt Maetzig’s *Rat der Götter*, Shadows and Sojourners: Images of Jews and  
Antifascism in East Germany, Georgetown University, April 2004.

Ulrike Ottinger’s *Johanna d’Arc of Mongolia* (1989), A Film Festival: African and Avant  
Garde Films on Women, The Towson University Women’s Studies Program,  
April 2000.

**Invited Moderator for Panels with Filmmakers and Actors:**

Film Introduction and moderation with filmmaker. *Der Schlaf der Vernunft* (Ula Stöckl).  
Participant, roundtable with filmmaker Ula Stöckl. “The Second-Wave Feminist  
Film Movement and Beyond.” 12<sup>th</sup> Annual Toronto German Studies Symposium.  
“Reconsidering Feminism, Film Authorship, and Performance.” Toronto, CA, May  
2019.

Tamer Yigit, Movie-Migrant-Machos? Maskulinitäten im zeitgenössischen deutschen  
Film. Cine k, Kulturetage, Oldenburg, April 2007.

Margarethe von Trotta, Barbara Sukowa, and Pamela Katz. *Margarethe von Trotta  
Retrospective*, Goethe Institute, Boston and Brandeis University, March 2004.

Thirza Cuthand, Angelina Maccarone, and Fatima El Tayeb. *Filmmaking @ the Margins: A  
Film Symposium*. University of California, Riverside, CA, May 2003.

Ayşe Polat and Seyhan Derin. *German Film & Video Festival. Women Behind the Camera:  
Contemporary Filmmakers in Multicultural Germany*. Wellesley College, Wellesley,  
Mass., March 2002.

**Other Activities at Conferences and Campus Invitations (since 2004):**

Informal lunch talk on *Cities and Cinema*, for participants of NEH-funded Humanities  
Institute, Guest-teaching, FIST 418, Topics in Film Studies: Ghetto Film, Dr. Amy  
Ongiri, Lawrence University, Appleton, WI, May 2019.

Seminar Participant (selected), “Film and Photography.” German Studies Association  
annual conference, Atlanta, October 2016.

Seminar Participant (selected), “New Feminist and Queer Approaches to German Studies.”  
German Studies Association annual conference, Washington, DC, October 2015.

Respondent, "Hybridity, Transnationalism and Polytonalities: Kermani, Tawada and Flasar." German Studies Association annual conference, Washington, DC, October 2015.

Respondent to Martin Manalansan, "Unsettling Care in the Migrant House: Feminist Anthropology, Affective Ecologies and the Filipino Global Diaspora." Feminist Publics: Current Engagements: Gender, Culture, Society Forty Years Later: A Feminist Anthropology Symposium. University of Florida, February 2014.

Co-Organizer, "Feeling European," (two panels). Moderator, "Feeling European in Literature and Popular Culture." Respondent, "Feeling European in Film," German Studies Association, Louisville, Kentucky, September 2011.

Moderator, "Off the Beaten Path: Revisiting Weimar and Its Lesser-Known Cinematic Attractions," German Studies Association, Saint Paul, Minnesota, October 2008.

Respondent, "Tragedy in Modernity: The X-Factor of Femininity," German Studies Association, San Diego, October 2007.

Respondent, "Germany and the Holocaust I: Re-viewing Texts," German Studies Association, Milwaukee, September/October 2005.

Respondent, "The Third Reich in Film and Photography," German Studies Association, Washington, D.C., September 2004.

### **SERVICE TO THE PROFESSION:**

#### **Anonymous Reviewer/Journals:**

*Afterimage: The Journal of Media Arts and Cultural Criticism, Canadian Journal of Film Studies Review -- Canadienne d'Etudes Cinematographiques, Feminist German Studies, Feminist Media Studies, Feminist Studies, Focus on German Studies: A Journal on and beyond German-language Literature, German Politics and Society, German Quarterly, German Studies Review, Girlhood Studies, GLQ: A Journal of Lesbian and Gay Studies, The Germanic Review, The Journal of Lesbian Studies, Journal of Languages and Culture, Journal of Transnational American Studies, Journal of Urban Cultural Studies, Modern Austrian Literature, Modern Language Studies, Mosaic: A Journal for the Interdisciplinary Study of Literature, New German Critique, Seminar: A Journal of Germanic Studies, Studies in Eastern European Cinema, Studies in European Cinema, Studies in 20<sup>th</sup> & 21<sup>st</sup> Century Literature, Style, Transforming Anthropology, Women in German Yearbook*

#### **Anonymous Reviewer/Grant-giving Institutions:**



Austrian Science Fond (Österreichischer Wissenschaftsfond, FWF); Deutsche Forschungsgemeinschaft (German Science Foundation), European Institutes for Advanced Studies (Junior Scholars); European Research Commission (ERC); Foundation for Science and Technology, Ministry of Education and Science, Portugal; Israel Science Foundation; Freiburg Institute for Advanced Studies (Junior and Senior Fellowships); Social Sciences and Humanities Research Council of Canada; Research Foundation Flanders

**Reviewer/Academic Publishing Houses:**

Amsterdam University Press, Berghahn Books, Bloomsbury, Cambridge Scholars Press, Camden House, Columbia University Press, Edinburgh University Press, Edwin Mellen Press, Indiana University Press, Northwestern University Press, Oxford University Press, Palgrave, Routledge, University of Illinois Press, University of Nevada Press

**Professional committees:**

Chair, Women in German, Committee for best feminist article prize, 2008-2010  
Member, Women in German, Committee for best feminist article prize, 2007-08  
Member, Women in German, Annual dissertation award committee, 2005-06

**Editorial works:**

Series Editor, *Film Europa: German Cinema in an International Context*, Berghahn Books (with Hans-Michael Bock, Time Bergfelder, and Sabine Hake), 2017-  
Member, editorial board, *German Quarterly*, 2015-19  
Book review editor, *Germanic Review*, January 2006-January 2010  
Member, editorial board, *Modern Austrian Literature*, Fall 2008-Fall 2011

**University Service (UF):**

**University:**

Mentor, Global Scholar, Manoucheka Celeste (Center for Gender, Sexualities, and Women's Studies Research), Spring 2020  
Mentor, Global Scholar, Margaret Galvan (Dept. of English), Spring 2019  
International Council, Spring 2019-  
Arts Humanities Culture Institutions Steering Committee, 2018-  
Quest Curriculum Committee, 2017-  
Quest 1 Subcommittee, 2017-  
The Harn Museum Exhibition Advisory Committee, Hoppé Portraits: Society, Studio, Street Photographs 1909-1945, Spring 2015

**College of Liberal Arts and Sciences:**

Selection Committee for 2014-2015 Sabbaticals and Professional Development Leaves, 2013-2014

Selection Committee, 2014 Humanities Enhancement Grants, 2013-2014  
 Advisory Committee, Interdisciplinary Studies, 2010-2014  
 Advisory Committee, Center for the Humanities and the Public Sphere, 2008-2010, 2011-2014

**Department of Languages, Literatures, and Culture:**

Member, T&P, 2015-17  
 Member, Merit Pay Committee, 2009-2010 (Chair), 2013-15 (Chair, 2014-15)  
 Member, Sabbatical Committee, 2014-2016 (Chair, 2014-15)  
 Mentor, Sean MacDonald, 2012-  
 Ad Hoc Committee, Honorary degree, Robert Rietti, Summer 2011  
 Ad Hoc Committee, Post-tenure evaluation, Fiona McLaughlin, Summer 2011  
 Chair, Chinese Search, Chinese Art/Film, 2009-2010  
 Member, Travel Money Committee, 2009

**English Department:**

Chair, Film Production Search, 2017-18  
 Member, Graduate Committee, Placement, 2015-2016  
 Faculty Advisor, T.H.E. Film Club, 2014-2015  
 Faculty Advisor, Graduate Film Group, 2013-  
 Member, Merit Pay Committee, 2009-2011, 2013-15  
 Member, General Education Committee, 2011-2013  
 Member, Tenure and Promotion Committee, 2011-2013  
 Director, Center for Film and Media Studies, 2010-2013  
 Member, Committee, Graduate Admissions, 2009-2013 [on leave in SS 2011]  
 Member, Council, 2007-2009

**Department of Germanic and Slavic Studies:**

Member, Merit Pay Committee, 2008-2009  
 Chair, Committee on Student SCHs, 2006-2007  
 Graduate Coordinator, German, 2007-2010  
 Member, Undergraduate Committee, 2005-2007  
 Member, Center for German Studies, 2006-2007  
 Member, Search Committee, Germanic and Slavic Studies, 2005-2006

**Center for European Studies:**

Member, FLAS Selection Committee, 2011-2012  
 Chair, Search Committee, Lecturer, Turkish, Fall 2007  
 Member, Search Committee, Lecturer, Turkish, Spring 2007, Summer 2012  
 Member, Advisory Committee, 2006-2009, 2011-2013, 2014-2015

**MA and Ph.D. Committees, University of Florida**

**Masters Students:**

Chair: Kyle Leslie (German, Fall 2005); Peter D'Ettore (English, Fall 2007), Fayola Neely (German, Spring 2009), Olga Birioukova (German, Spring 2009); Erin Tobin (Women Studies, Spring 2010); Tim Fangmeyer (German, Spring 2010), Meghan O'Dea (German, Spring 2012), Jennifer Dester (German, Spring 2012), Aïcha Ouzia (German, Summer 2013), Patrick Young (German, Spring 2014), Ghazal Soleimanzadeh (German, Fall 2015), Megan Fowler (English, Spring 2016), Sam Greene (German, Spring 2016), Lauren Cox (Spring 2018)

Member: Emily McCann (English, Spring 2008), Anna Rutz (German, Spring 2009), Sarah Austin (Women's Studies, Spring 2010), Rabia Shah Nafees (English, Fall 2009), Cindy Walter (German, Spring 2011), Peter Gitto (English, Summer 2012), Florian Tatschner (German, Spring 2013), Heather Peterson (Creative Writing, MFA, Spring 2014), Colin Williams (Creative Writing, MFA, Spring 2015), Patrick May (Creative Writing, MFA, Spring 2016)

### **Ph.D. Students:**

German Studies: Chair: Claudia Schwabe (Spring 2012)

Member: Jennifer Coenen (Fall 2011), Will Lehman (Summer 2008)

English: Chair: Claudia Hoffmann (Summer 2010), Heather Bigley (Fall 2010), Tania Darlington (Summer 2014), Michael Rowin (Spring 2016), Dan Norford (Spring 2017), Lauren Pilcher (Spring 2018), Cris Ruiz-Poveda (Summer 2018), Leila Estes (Summer 2019), Lauren Cox, Peter Gitto

Member: Marina Hassapopoulou (Summer 2013), James Liner (Spring 2013), Allison Rittmayer (Summer 2013), Emily McCann (Summer 2014), Sara Ann Dustin (Spring 2015), Todd Jurgess (Spring 2015), Lyndsay Brown (Summer 2015), Melissa Molloy (Summer 2015), Nathaniel Deyo (Spring 2016), Anthony Coman (Spring 2018), Kate Peters (Summer 2018), Gao (Trevor) Weisong (Fall 2019), Olumbunmi Oguntolu, Tim Robinson, Vincent Wing, Zack Shaw, Andrea Medina

### **External Member:**

Clemens Ottenhausen (Art History, UF), Matthew Daniel (University of Canterbury, New Zealand)

### **Courses taught at UF:**

#### **Graduate:**

Film and Feminist, Queer, and Trans Theory (English)

Transnational Feminist Theory (cross-listed German Studies and English)

Feminist Theory and German-language Cinema (cross-listed German Studies and English)

European Cinema (cross-listed German Studies and English)

New German Cinema (cross-listed German Studies and English)

Weimar Cinema (cross-listed German Studies and English)

From National to Transnational Cinema: The German Case (cross-listed German Studies and English)

German Film and Literature since the Fall of the Wall (German Studies)  
 Gender and Sexuality at the Fin-de-Siècle (German Studies)  
 Theories of Globalization and the Cinema (cross-listed German Studies and English)  
 Feminist Theory and Queer Studies (English)

**Undergraduate:**

Introduction to Film: Theory and Criticism (Film Studies)  
 Honors: Work on Film (Film Studies)  
 Queer Cinema (Film Studies)  
 History of Film 1 (Film Studies)  
 Representing Cities (Film Studies)  
 Migration in the Culture of the New Europe (cross-listed English, German, and European Studies)  
 Women and German Cinema (cross-listed German Studies and Film Studies)  
 Witches, Trolls, and Garden Gnomes: German Folk and Art Fairy Tales (German Studies in English)  
 Feminist Theories (English)  
 Ethnic Literature (German Studies in German)  
 From Lulu to Lola: German Female Stars (German Studies in German)  
 Literature and the Arts of Berlin/Issues and Methods of Cultural Studies (cross-listed German Studies and English)  
 New German Cinema (cross-listed German Studies and Film Studies)  
 Caribbean Cinema (Film Studies)  
 From Berlin to Hollywood: Film Emigration (Film Studies and German Studies)  
 Points of Contact: Turkish, German, Turkish-German Cinema (Film Studies)

**Independent Studies:**

Laken Brooks (Public Humanities/Internship), Sofia Arriaga (Television, Netflix, and Script, Undergraduate English/Journalism), Garrett Mabel and Erika Alaniz (Film Production, *The Third Wheel: Final Episode*, 27 min.), Tattoos and Feminism in *The Girl with the Dragon Tattoo* (Undergraduate English), New German Cinema (Undergraduate English), Film and Landscape (Undergraduate English), Film and Self-Reflexivity (Graduate English), Production (Undergraduate English), Queer Film (Undergraduate English), Film Studies and Marxist Theory (Undergraduate English), Berlin: From the Air-lift to the Fall of the Wall (German Studies UG in English), The Cinema of Sexual Trafficking in Europe (Undergraduate in English), German Multiculturalism (Undergraduate in German), Queer Film Theory (Graduate), German and Austrian Poetry in Translation (Creative Writing), Film and Theory of Migration: The Case of Germany and France (Graduate), Culture of Berlin (Undergraduate in German), Literature at the Margins (Graduate), German Fairy Tales (Undergraduate German)

**Honors Theses:**

Spring 2016: Emma Gregory, Maisie Hayden; Fall 2015: Lauren Cox; Spring 2015: Anna Hochberger (Women's Studies), Sarah Bean, Andrea Medina; Spring 2014: Lacey Booth;

Fall 2013: Jesse Lapin; Fall 2012: Emmanuel Roberts, Danielle M. Dobies, Erinn Murray (German Studies); Fall 210: Stefanie Randolph; Fall 2009: Sean Rogers; Spring 2009: Brandon E. Neslund; Spring 2009: Sandra Baum; Fall 2008: Arace Nana Assadoghli.

**Second Reader for Honors Theses:**

Fall 2016: Chris LeMaire; Spring 2016: Catherine Goldberg (Film, Production), Tivoli Silas (Film, Production); Spring 2015: Ashley Hopkins (English), Nick Mendez (Film, Production), Elliott Russ, Theresa Garcia (Film, Production)

**University Scholars Students:**

Marissa Secades, Lauren Cox, Chris LeMaire, Rachael Counce

**Emerging University Scholars Students:**

Marissa Secades