

Education

1997 – 2004. Yale University, New Haven, Connecticut, Doctoral Student; Qualifying Exams 2000; M.A. 2004; Petitioned for MPhil Spring 2021; Thesis Submission scheduled for Fall 2022.
1995- 97. University of Iowa, Iowa City, Iowa, M.A. 1997.
1990-91; 1992-94. Friedrich Schiller Universität Jena, Germany; Philosophy, Germanistik, majors; German as a Foreign Language, minor; *Zwischenprüfung* 1993.
1991-92. University of Arkansas at Fayetteville.

Research Interests and Projects

Globalization and Its DisContents; Colonizations and Constructs of Others; Media and Film Theory; Performance and the Political: Agency at Play; Intellectual History

Ph.D. Thesis, “‘You Say You Want a Revolution’: East Germany’s Cinema of (Dis)Affection;” Committee: Brigitte Peucker (Chair), Dudley Andrew, Katie Trumpener

Book Projects

UNDER CONTRACT. Co-edited with Liz Emery and Matthew Hines. *Through the Wall(s): Pluralizing East Germany*. Oxford: Lang, 2021.

Peer-Reviewed Articles and Book Chapters

ACCEPTED. “Abschied von heute: Konrad Wolf’s New (East) German Cinema and the International Nouvelle Vague.” *New German Cinema and Its Global Contexts*, edited by Jaimey Fisher and Marco Abel. Detroit: Wayne State University Press, 2022

FORTHCOMING. “‘The Revolution Will Not Be Televised,’ Or How 1989 Fast-Forwarded Neoliberalization Instead of Deleting It.” *Berlin Journal of Critical Theory* (Special Edition) August 2021; edited by Heiko Feldner and Nick Hodgkin.

FORTHCOMING. “No Love Story, No Suture: East German Cinema Redefines Film (as in “Film Theory”) and Makes a Mind Set.” *Through the Wall(s): Pluralizing East Germany*. Edited by Liz Emery, Matthew Hines, and Evelyn Preuss. Oxford: Lang, 2021.

“Goodbye, *Sonnenallee*, Or How *Gundermann* Got Lost in the Cinema of Others,” *Politics and Culture in Germany and Austria Today; Edinburgh German Yearbook* 14. Edinburgh: Edinburgh University Press, 2021: 183-206.

“You Say You Want a Revolution: East German Film at the Crossroads between the Cinemas.” *Celluloid Revolt: 1968 and German Cinema*. Rochester, NY: Camden House, 2019.

- "Europe (Un)Divided: How Peace Was Won and the War Never Lost in Wim Wender's *Lisbon Story* (1995) and Emir Kusturica's *Bila Jednom Jedna Zemlja/Underground* (1995)." *Journal of Contemporary European Studies* 1 (2007): 47-54.
- "The Bakhtinian Headstands of East German Cinema." *Remapping World Cinema: Identity, Culture and Politics in Film*. Eds. Stephanie Dennison and Song Hwee Lim. London; New York: Wallflower Press, 2006: 101-117.
- "To See or Not to See? Topographies of Repression in Konrad Wolf's *I Was Nineteen* (1968) and *The Naked Man on the Sportsground* (1974)." *Reviewing Space: Space and Place in European Cinema*. Eds. Wendy Everett and Axel Goodbody. New York: Lang, 2005: 209-240.
- "The Wall You Will Never Know." *Perspecta 036: The Yale Architectural Journal*. Eds. Jennifer Silbert and Sidney McCleary. Cambridge, MA: MIT Press, 2005: 19-31.
- "The Collapse of Time: German History and Identity in Hubertus Siegert's *Berlin Babylon* (2001) and Thomas Schadt's *Berlin: Symphony of a City* (2002)." *Berlin: The Symphony Continues*. Eds. Carol Anne Costabile-Heming, Kristie Foell and Rachel Halverson. Berlin: Walter de Gruyter, 2004: 119-142.
- "Christian Weise's *Masaniello* (1683): ReWriting the Peace of Westphalia." *Focus on Literatur*. 5 (1998): 85-105.

Book and Media Reviews

2021. "Transformation and Education in the Literature of the GDR (Jean E. Conacher, 2020)." *Studies in Twenty and Twenty-first Century Literature* vol. 45 (1) 2021.
2020. "Why Women Have Better Sex under Socialism? (Kristen Ghodsee, 2018)." *Feminist German Studies* vol. 36 2(2020): 113-115.
2020. "Simone Wesner. *Artists' Voices in Cultural Policy: Careers, Myths* Simone Wesner. *Artists' Voices in Cultural Policy: Careers, Myths and the Creative Profession after German Unification*. Palgrave Macmillan, 2018. *Studies in Twenty and Twenty-first Century Literature* vol. 44 (1) 2020.
2019. "Bildformeln: Visuelle Erinnerungskulturen in Osteuropa, (Edited by Susi Frank, 2018)." *Polish Studies*. <https://www.pol-int.org/de/pdf/node/6856?r=8067>, Nov 22, 2019.
2006. "Naked among Wolves by Frank Beyer." *German Studies Review* 3 (2006): 712-713.

Invited Talks

- Dec 2019. "Goodbye, Gundermann!: Im Kommerz bleibt das Kino der Anderen aussen vor." *Institut für Kunst- und Musikwissenschaft*, Technische Universität Dresden, Germany.
- Nov 2019. "Gundermann: Man and Film(s)." *FOKUS*, Goethe Institut Glasgow, UK.
"Regarding the Little Difficulty of Putting East German Alterity on the Big Screen." FilmHouse Edinburgh, UK.
- Oct 2019. "Have No Illusion: Konrad Wolf's Cinema of (Dis)Affect." *Popular Media and Research Seminar*, Northumbria University, Newcastle, UK.
- Feb 2003. "Visions of Other, Reflections of Self." *No Man's Land, Everyone's Image: Cinema in the Balkans*, Yale University, New Haven, Connecticut.

Presentations

- June/Jul 2021. "Zombieland, Zombieland Above All: Olivia Vieweg's Local ReImagination of a Global Metaphor," *Shifting Constellations: Germany and Global (Dis)Order*, University of Birmingham, Birmingham, UK [via Zoom]
- Jun 2021. "Arresting Move/Moved Arrest: Theorizing Migration in the Global Context," *Approaching Contemporary Challenges of Global Migration*, Technological University Dublin, Dublin, Ireland, [via Zoom]
- "Utopia in Dystopia: Locating Europe in the Migration Experience," *Europe's Past, Present, and Future: Utopia and Dystopia Council for European Studies Conference*, Columbia University, New York, New York, USA, and University of Reykyavik, Reykyavik, Iceland, June 21- 25, 2021 [via Zoom]
- Jun 2021. "Icarus, or The Precarity of the Intellectual," *Intellectuals and Authority: Between Privilege and Dissent (Roundtable Discussion) DEFA Summer Film Institute Authority and Alterity in East German Movies: Political Experiments, Rebel Youth, and Civil Unrest*, University of Massachusetts at Amherst, Massachusetts, USA [via Zoom]
- Nov 2020. "The Films of Others: How Universality Decenters German Cinema." *Decentering German Cinema* Indiana University, Bloomington, IN [via Zoom]
- Oct 2020. "Rehearsing Revolution: Power, Politics and Performance in DEFA Film." *German Studies Association*. [via Zoom]
- Jul 2020. "OstFrauen: Women's Identity Beyond the Lack/Suture Paradigm." *Gender History in Eastern Europe: Methods and Perspectives* Moscow, Russia [via Zoom].
- Mar 2020. "The New European *Heimatroman*: Migration in Olivia Vieweg's Graphic Novels." *Exclusion, Marginalisation and Othering: How Can the Arts Respond?* Cambridge, UK.
- Dec 2019. "Home is a Foreign Country: East Germany in Post-1990 Film." *Re-Inventing Eastern Europe*. Prague, Czechia.
- Nov 2019. "1989: The Meaning(s) of a Revolution and the East German Legacy in Global Perspective." *The Meaning of 1989 and the (Dis)Appearance of the German Democratic Republic*. Cardiff, UK.
- Nov 2019. "First Second Cold: (Trans)Figuring War/Slash/Revolution in Johannes R. Becher's and Egon Günther's Farewell (1940; 1968)." *Midwest Modern Language Association*. Chicago, Illinois.
- Oct 2019. "Mainstreaming Migration: Strategies of Academic and Artistic Intervention." *Exclusion, Marginalisation, Othering: How Can the Arts Respond?* Cambridge, UK.
- Oct 2019. "Abschied von heute: Konrad Wolf's *Ich War Neunzehn* and the International Nouvelle Vague" *German Studies Association*. Portland, Oregon.
- Sep 2019. "Memory Media Migration: The (Dis)Continuity of Time in Olivia Vieweg's *EndZeit*." *Encounters: The Coincidence of Space, Time and Subjectivity*. Cambridge, UK.
- Sep 2019. "The Legend Is No Love Story, Or: Movies Make a Mind Set." *GDR Today V*. Birmingham, UK.
- Jul/Aug 2019. "Naked among Wolves 5.0: Justice, Memory and Agency." *International Comparative Literature Association Meeting*. Macau.
- Jun 2019. "Writing History Is Making History, or How to Roll Back a Revolution or Two: *Naked among Wolves* and the New Europe." *Identities and Identifications: Politicized Uses of Collective Identities*. Dublin, Ireland.
- Apr 2019. "Goodbye, *Sonnenallee*: Andreas Dresen's 2018 *Gundermann* Sells the East on the Orientalist Market." *The Politics of Contemporary German Culture*. St. Andrews, UK.
- Nov 2018. "In the Space of the Screen: Cinema and the Political Subject." *Global Forum of Critical Studies*, Nice, France.

- Sep 2018. "Europe is Elsewhere: Voices from the Edge of Empire." *Europe InsideOut*, Lucca, Italy.
- Sep 2018. "Westwärts und nicht vergessen: Towards a Paradigm Change in East German Studies." *GDR IV*, Newcastle upon Tyne, UK.
- Jun 2018. "Shadows on the Wall: Power, Politics and Propaganda in Emir Kusturica's *Underground* (1995) and *Black Cat, White Cat* (1998)." *Identities and Identifications*, Lucca, Italy.
- Jun 2018. "Beyond Third Cinema, or *How to Marry a King*: Post-1968 East German Cinema." *1968 | 2018 Protest, Performance and the Public Sphere*, University of Warwick, UK.
- May 2018. "The Quotidian Revolution, or How East German Women's Film Swept the Nomenclatura into the Dust Bin of History." *Fifty Years of Revolution: Gender, Race and Resistance 1968-2018*, University of York, UK.
- May 2018. "The Preterite of the Present: *Déjà Vu* in Konrad Wolf's *I Was Nineteen* (1968)." *Other '68s: Lineages and Legacies of May '68*, University of Nottingham, UK.
- Mar 2006. "The Other of the Other: Eastern Europe Looks Back." *American Comparative Literature Association*, Princeton, New Jersey.
- Dec 2005. "Why the Modern State Is a Thing of the Past: Carnevalesque Film and the Democratic Ideal." "Blank Screen: The East in Postwall Cinema." *Modern Language Association*, Washington, DC.
- Sep/Oct 2005. "The Cinematicization of Time in Konrad Wolf's *I Was Nineteen* (1968) and *Naked Man on the Sportsground* (1974)." *German Studies Association*, Milwaukee, Wisconsin.
- Apr 2005. "Against the Stream: Post-1989 East European Cinema Goes Southeast." *Fortress Europe*, London, UK.
- Mar 2005. "Carnivalizing the Present: The Return of History as (DEFA) Film." *Northeast Modern Language Association*, Cambridge, Massachusetts.
- Jul 2004. "Mirror, Mirror on the Wall: Topographies of Desire in Post-1989 East European Cinema." *European Cinema Research Forum*, Newcastle upon Tyne, UK.
- Mar 2004. "DEFA's Lessons from History, or: The (Sur)Realism of the Cinematic Image Contends with 1945." *Northeast Modern Language Association*, Pittsburgh, Pennsylvania.
- Oct 2003. "How the Cold War Kept Elton John Warm, or Why Orientalism Sells." *East Germany Revisited II*, Berlin, Germany.
- Apr 2003. "No Place. Anywhere: Rainer Simon's 1983 *The Airship*." *ReViewing Space: European Cinema Research Forum*, Bath, UK.
- Mar 2003. "The Other *Heimat*: The Topography of Repression in Konrad Wolf's 1968 *I Was Nineteen* and 1974 *The Naked Man on the Sportsground*." *Convention of the Northeast Modern Language Association*, Boston, Massachusetts.
- Oct 2002. "Complicating the Picture: Hans Steinhoff's *The Old and the Young King* (1935)." *German Studies Association*, San Diego, California.
- Sep 2002. "A Curve in the Party Line: *Naked among Wolves*, or How the GDR Became Antifascist." *Conference of University Teachers of German*, Newcastle upon Tyne, UK.
- Jul 2002. "The Visual Taboo: The Censorship of *Trace of Stones* (Frank Beyer, dir. 1966/1990)." *Orientations: Word and Image Studies*, Hamburg, Germany.
- Jun 2002. "The Bakhtinian Headstands of East German Cinema: Taking Ideology Seriously, the Screen Laughs at It." *World Cinemas: Identity, Culture, Politics*, Leeds, UK.

- Apr 2002. "You Can Read It, but Not Watch It: East German Censorship Policy." *Northeast Modern Language Association*, Toronto, Canada.
- Jan 2002. "The (Un)Divided Screen: Europe in Wim Wender's *Lisbon Story* and Emir Kusturica's *Underground*." *Screening Identities: European Cinema Research Forum*, Aberystwyth, UK.
- Apr 2001. "Ideologies of Reflection, Reflections of Ideology: East Germany and Its Cinema." Response, *The Visual Turn*, New Haven, Connecticut.
- Oct 2000. "Sphinx with(out) a Secret: Representational Economy and Power in Fassbinder's *Die Ehe der Maria Braun* and *Die Sehnsucht der Veronika Voss*." Paper; "The Production of the Other in German Culture" Response, *German Studies Association*, Houston, Texas.
- Sep/Oct 2000. "'Daß Troja nicht mehr Troja war': Christa Wolf's Critique of the Censored Society in *Kindheitsmuster* and *Kassandra*." Paper, *East Germany Revisited: Research Perspectives Ten Years After*, Berlin, Germany.
- Apr 2000. "Imagining (Un)Divided Europe: The Politics of Wim Wender's *Lisbon Story* and Emir Kusturica's *Underground*." Paper, *Kentucky Foreign Language Conference*, Lexington, Kentucky.
- Dec 1999. "'Was öffentlich geworden ist, ist auch real': The Critique of the Public Sphere in Christa Wolf's *Kassandra*." Paper, and "The Wall between the Lines: Subversive Stratagems in East German Literature" Panel Organizer, *Modern Language Association*, Chicago, Illinois.
- Oct 1999. "'Helena war nie in Troja': The Dismantling of GDR Ideology in Christa Wolf's *Kindheitsmuster* and *Kassandra*." Paper; "Überhaupt ist vieles viel verschiedener: Resistance in East German Literature." Panel Organizer, *German Studies Association*, Atlanta, Georgia.
- Apr 1999. "'For the Sake of Simple Folk'? Luther's Image in Visual Reformation Propaganda." Paper, *Kentucky Foreign Language Conference*, Lexington, Kentucky.
- Apr 1999. "*Was bleibt*: German Perspectives Ten Years after the Wall." Response, *Yale Germanic Studies Graduate Student Conference*, New Haven, Connecticut.
- Mar 1999. "Paradox Promotion: Luther's Image in Visual Reformation Propaganda." Paper, *Politics, Propaganda and the Power of Images: Art History*, Charlottesville, Virginia.
- May 1998. "How to Read East German: Translating the Baroque Rhetoric of Christa Wolf's *Kindheitsmuster*." Paper, *Midwest Graduate Student Seminar in German Studies*, Chicago, Illinois.
- Apr 1998. "Christian Weise's *Masaniello* (1683): ReWriting the Peace of Westphalia." Paper, *Kentucky Foreign Language Conference*, Lexington, Kentucky.
- Apr 1998. "The Politics of Lifting the Veil: Schiller's and Novalis's Answer to an Epistemological Aporia." "ReSearching the Romantics," Panel Organizer, *North Eastern Modern Language Association*, Baltimore, Maryland.
- May 1997. "Political Role Play and Political Ethics in Christian Weise's Drama *Masaniello*." *Midwest Graduate Student Seminar in German Studies*, Chicago, Illinois.
- Apr 1997. "German Minority Literature." Response, *Yale Germanic Studies Graduate Student Conference*, New Haven, Connecticut.
- Apr 1997. "Machen Kleider Leute oder Leute Kleider?: Die ethische Substanz in Jacob Bidermanns Dramen *Philemon Martyr* und *Cenodoxus*." *Kentucky Foreign Language Conference*, Lexington, Kentucky.
- Nov 1996. "*Geschlecht und Geheimnis* Revisited: Telling and Not-Telling between *Vertrauen und Verrat* in Stefan Zweig's Novellas." *Midwestern Modern Language Association*, Minneapolis, Minnesota.
- Aug 1996. "'Es ekelt Sie - ekelt Sie!': Dekadenz in Arthur Schnitzlers *Frau Berta Garlan*." *Focus on Literature: 20th Century Austrian, German and Swiss Literature*, Cincinnati, Ohio.

Mar 1996. "Zur Verteidigung des Bürgerlichen: Eine Lesart von Stefan Zweigs Novella *Angst* am Ende des 20. Jahrhunderts." *Yale Germanic Studies Graduate Student Conference*, New Haven, Connecticut.

Academic Teaching Experience

University of Oklahoma, Norman, Oklahoma

German and Film Studies Departments (Courses Cross-Listed), Instructor

Beginning and Intermediate German; Independent Study, Fall 2021, Instructor

Yale University, New Haven, Connecticut

German and Film Studies Departments (Courses Cross-Listed), Teaching Fellow

East German Cinema, Fall 2001, College Seminar Instructor: Proposed, designed, organized and taught course; selected from among a large pool of proposals by committee of faculty and students

German and Film Studies Departments (Courses Cross-Listed), Teaching Apprentice

Nazi Cinema (Instructor: Brigitte Peucker), Spring 2001, Apprentice Instructor: Developed course notes in parallel and exchanged with instructor, supplemental material and taught class together

Film Studies Department, Teaching Assistant

Contemporary Film Theory (Instructor: John McKay), Spring 2001: Led seminar; curated supplemental material; critiqued and graded papers

Introduction to Film Studies (Instructor: Charles Musser), Fall 2000: Led seminar; curated supplemental material; developed individual projects with students; critiqued and graded papers

German Department, Instructor

Elementary German, Fall 1999/Spring 2000: Development of highly original course material compensating textbook shortcomings in grammar education and intellectual stimulation

University of Iowa, Iowa City, Iowa

German Department, Teaching Assistant

Intensive German, Fall 1996/Spring 1997: Developed supplemental teaching materials to include grammar and lexicological exercises for interested students

Advanced German, Fall 1995/Spring 1996: Developed supplemental teaching materials to incorporate German Studies aspects

Awards

Fall 2003. Stipend of the DEFA-Stiftung

2002 - 2003. Robert M. Leylan Fellowship, Yale University

Summer 2000. Pre-Dissertation Mini-Grant of the Yale Center for International and Area Studies

1997 - 1998. Hermann J. Weigand Prize Fellowship, Yale University

1995 - 1997. Academic Achievement Scholarship, University of Iowa

Academic Service

Conference Co-Organizer (including fundraising)

East Germany Revisited: Second East German Studies Conference, Berlin, Germany, October 2003
(with Peggy Piesche and Bernd Faulenbach)

The Visual Turn: Yale Germanic Studies Graduate Student Conference, New Haven, Connecticut, April 2001 (with Laura Heins and Lisa Silverman)

East Germany Revisited: Research Perspectives Ten Years After, Berlin, Germany, September/ October 2000 (with Peggy Piesche)

University Service

2019 – present. Delegate-at-Large, *Yale Alumni Association Assembly*, Yale University.

2019 – present. Secretary, *Yale Club of Northern New Jersey and Rockland*

2018 – present. Assisting President of *Yale Club of Northern New Jersey and Rockland* in Programming and PR

1999–2000. Representative of the German Department, *Graduate Student Assembly*, Yale University.

1995–1997. Senator, Editor in Chief of the *Graduate Bulletin* and Chair of the *Bulletin* Committee, *Graduate Student Senate*, University of Iowa.

1995–1997. Editor in Chief and Founder of *EselsOhr*, Student Monthly of Department of German of the University of Iowa

Other Teaching Experience

Home Education, 2004 - present

Colonialisms, Empires & Social Paradigms; Science, Technologies and Social Engineering; Ecological Studies and Economics; Media Culture and Politics; Film and the Arts; Directed Studies

Energy Matters: A Small Course in Physics, Chemistry, Biology, History and You-Name-It, *Hudson Valley Homeschoolers*, Warwick, New York, Fall 2013/Spring 2014

Adult Education

Intensive German, *Diplomatic Language Services*, Washington, DC, and *Rockwell*, Cedar Rapids, Iowa, Spring/Summer 1995

English for Beginners, *Jenapharm GmbH*, Jena, Germany, Fall 1990/Spring 1991

Program Manager

English Language Immersion Program, *Europartner*, Wünnenberg, Germany, and Poole, United Kingdom, Summer 1994

Relevant Experience

Consultancies; Editing and Writing

Strategic Advisor; Public Relations Consultant, *Pramilla Malick: Orange County Campaign, 2016; New York State Senate Campaign 2018*

Research, Editing, Writing: Autobiography; Acceptance Speech for *Bundesverdienstkreuz* (Federal Order of Merit), **Henry Jarecki**, New York

Informal Advisor to the Director, Justin Jampol, and Chief Curator, Joes Segal, *Wende Museum*, Los Angeles

Financial Product and Corporate Branding, **Sterlington LP, Falconwood Inc**; Risk-Dispersment Portfolio for **Falconwood Inc**; do, New York

Editing, Writing, Cover Design, Book Branding: *Make the Deal: Negotiating Mergers and Acquisitions* (Christopher Harrison, Hoboken, New Jersey: Wiley, 2016)

Legal Research and Writing; Litigation (Federal Energy Regulatory Commission; New York State Court; U.S. Federal Court)

Editor in Chief, *Jenaer Wochenblatt*, Jena, Germany, Summer/Fall 1993

Arts

Contributor, *Getty Images*

Art Photography Galleries, www.instagram.com/evelynpreuss and
www.instagram.com/alexanderpreussharrison

Curation of Film Series at the German and Film Studies Departments, Yale University, *Weimar Cinema*, and, together with Eric Schwab, *Kino dienstags*, 1999-2001

Assistant Director to Konstanze Lauterbach and Prompter, *Thüringer Landestheater Rudolstadt*, Rudolstadt, Germany, Fall 1989/Spring 1990

Digital Media Communication

Web Design for Sterlington LP (legal-tech company): www.sterlington.net

Facebook Message Board, *Hudson Valley Homeschoolers*

Instagram Message Board, *Yale Club of Rockland and Northern New Jersey*

Professional Memberships

Modern Language Association

American Comparative Literature Association

German Studies Association

Euroacademia

2018-

European Cinema Research Forum: *Studies in European Cinema* and *Journal of European Popular Culture* Peer Board

2002-2005

"Screening Identities: Contemporary European Film," British Academy International Networks Project

2001-2004

European Cinema Research Forum

References

Prof. Brigitte Peucker, Germanic Languages and Literatures; Film Studies, Yale University

Prof. Dudley Andrew, Comparative Literature; Film Studies, Yale University

Prof. Katie Trumpener, Comparative Literature; Film Studies, Yale University

Prof. Waltraud Maierhofer, German Studies, University of Iowa

Dr. Peggy Piesche, Bundeszentrale für politische Bildung, Berlin

Dr. Justinian Jampol, Wende Museum, Los Angeles

Dr. Emanuel Crudu, Euroacademia

Work Permissions

EU citizen; U.S. Permanent Resident