

Noah Isenberg

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EDUCATION

- Ph.D. German Studies, University of California at Berkeley, 1995
- M.A. German Literature, University of Washington, 1991
- B.A. European History, University of Pennsylvania, 1989
Ludwig-Maximilians-Universität, Munich, Germany, 1987-88

ACADEMIC APPOINTMENTS

George Christian Centennial Professor, University of Texas at Austin, 2019-present
Professor of Culture and Media, Eugene Lang College of Liberal Arts, 2013-2018
Visiting Professor of Cinema Studies, University of Pennsylvania, Spring 2017
Visiting Professor, Dartmouth College, Summer 2013, 2014, 2016, 2017
Associate Professor of Culture and Media, Eugene Lang College, 2007-2013
Associate Professor of University Humanities, The New School, 2004-2007
Visiting Professor of German, University of Pennsylvania, Fall 2005
Associate Professor of German Studies, Wesleyan University, 2001-2004
Assistant Professor of German Studies, Wesleyan University, 1995-2001

ACADEMIC ADMINISTRATION

Chair of the Department of Radio-TV-Film, University of Texas at Austin, 2019-present
Founding Director of Screen Studies, Eugene Lang College, 2010-2018
Chair of the Department of Culture and Media, Eugene Lang College, 2013-2015
Co-Chair of the Department of Literary Studies, Eugene Lang College, 2007-2008
Chair of Humanities, The New School Bachelor's Program, 2004-2007

GRANTS, AWARDS, FELLOWSHIPS AND RESIDENCIES

Executive Management and Leadership Program, University of Texas, Spring 2019
Distinguished University Teaching Award Nominee, The New School, 2017-2018
National Endowment for the Humanities, Public Scholar Grant, 2015-2016
Visiting Scholar, Center for the Humanities, Dartmouth College, Summer 2015 & 2018
New York Institute for the Humanities, Permanent Fellow, 2014-present
Botstiber Institute for Austrian-American Studies, Conference Grant, Fall 2012

Alexander von Humboldt Foundation, Annual Research Grant, Berlin, Germany, 2008-09
 National Endowment for the Humanities, Fellowship to College Teachers, Jan-July 2003
 Fulbright/IFK Senior Scholar in Cultural Studies, Vienna, Austria, March-June 2003
 National Endowment for the Humanities, Collaborative Research Grant, Fall 2002
 Feuchtwanger Memorial Library Grant in Exile Studies, Los Angeles, CA, January 2002
 Faculty Fellow, Center for the Humanities, Wesleyan University, Fall 2000
 Fulbright Summer Seminar in German Studies, Germany, Summer 2000
 DAAD Summer Seminar in German Studies, Einstein Forum, Germany, Summer 1998
 DAAD/AICGS Summer Humanities Grant, Washington, DC, Summer 1997
 Fulbright Summer Seminar in German Studies, Germany, Summer 1996
 Phi Beta Kappa, 1995

RESEARCH AND PUBLICATIONS

I. BOOKS:

Editor, *Billy Wilder on Assignment: Dispatches from Weimar Berlin and Interwar Vienna* (Princeton: Princeton University Press, April 2021).

Some Like It Hot: The Making and Meaning of the Classic American Sex Comedy (New York: W.W. Norton; London: Faber & Faber, under contract).

Billy Wilder: The Man and His Movies (New Haven, CT: Yale University Press / Yale Jewish Lives, under contract).

We'll Always Have Casablanca: The Life, Legend, and Afterlife of Hollywood's Most Beloved Movie (New York: W.W. Norton, 2017, pb 2018; London: Faber & Faber, 2017; pb 2020) 336 pp. + xvi ‡ *L.A. Times* Bestseller, *N.Y. Times Book Review* Editor's Choice
 —Hungarian edition (Budapest: Európa, 2017)
 —Russian edition (Moscow: Stanislav Dedinsky, 2020)

Edgar G. Ulmer: A Filmmaker at the Margins (Berkeley, CA: University of California Press, 2014) 365 pp. + xiv ‡ *Huffington Post* Best Film Books 2014

Editor, *Weimar Cinema: An Essential Guide to Classic Films of the Era* (New York: Columbia University Press, 2009) 376 pp. + viii ‡ *Choice* Outstanding Academic Title

Detour (London: British Film Institute, 2008) 112 pp.

Editor and translator, with a critical introduction, *The Face of East European Jewry* by Arnold Zweig (Berkeley, CA: University of California Press, 2004) 186 pp. + xxvii

Between Redemption and Doom: The Strains of German-Jewish Modernism (Lincoln, NE: University of Nebraska Press, 1999; pb, 2008) 232 pp. + xiii

II. JOURNAL ARTICLES, ESSAYS, AND BOOK CHAPTERS:

“Theory for the Masses: The Rise of Vernacular Film Criticism,” *The Oxford Handbook of Film Theory*, ed. Kyle Stevens (New York: Oxford University Press, in preparation).

“A Cinematic Salvo from the Interwar Austria: Hans Karl Breslauer’s *Die Stadt ohne Juden* (*The City Without Jews*, 1924),” *Die Stadt ohne Juden*, eds. Klaus Davidowicz and Armin Loacker (Vienna: Filmarchiv Austria, 2021).

“A Roving Reporter, a Tale of Two Cities, and the Making of Billy Wilder,” *Billy Wilder on Assignment: Dispatches from Weimar Berlin and Interwar Vienna*, ed. Noah Isenberg (Princeton: Princeton University Press, 2021), 1-18.

“Introduction,” *Grand Hotel* by Vicki Baum (New York: New York Review of Books Classics, 2016), vii-xvi.

—Excerpted as “Eavesdropping on Weimar,” *New York Review of Books*’ NYR Daily, 9 May 2016.

“Vienna Is No More? Film History, Psycho-Geography, and the Great City of Dreams,” *Film Quarterly* 67.4 (Summer 2014): 66-72.

“Other Worlds: Edgar G. Ulmer’s Underground Films of the 1950s,” *Los Angeles Review of Books*, 15 November 2013.

“A Last Gasp of Stale Air: Edgar G. Ulmer’s Late Noir *Murder Is My Beat*,” *Moving Image Source*, 1 April 2013.

“February 4, 1930: *Menschen am Sonntag* Provides a New Model of Cinematic Realism,” in *A New History of German Cinema*, ed. Jennifer Kapczynski and Michael Richardson (Rochester, NY: Camden House, 2012), 202-207.

“This Pen for Hire: Siegfried Kracauer as American Cultural Critic,” in *Culture in the Anteroom: The Legacies of Siegfried Kracauer*, ed. Gerd Gemünden and Johannes von Moltke (Ann Arbor, MI: University of Michigan Press, 2012), 29-41.

“Fatih Akin’s Cinema of Intersections,” *Film Quarterly* 64.4 (Summer 2011): 53-61.

“Of Monsters and Magicians: Paul Wegener’s *The Golem: How He Came into the World* (1920),” in *Weimar Cinema: An Essential Guide to Classic Films of the Era*, ed. Noah Isenberg (New York: Columbia University Press, 2009), 33-54.

“Theory Out of Bounds,” *Raritan* 27.1 (Summer 2007): 82-103.

“Una cultura en ruinas: las memorias de Walter Benjamin,” trans. Raquel Sperber, in *Identidades judías, modernidad y globalización*, ed. Paul Mendes-Flohr et al. (Buenos Aires: Ediciones Lilmod, 2007), 85-135.

“Permanent Vacation: Home and Homelessness in the Life and Work of Edgar G. Ulmer,” in *Caught by Politics: Hitler Exiles and American Visual Culture in the 1930s and 1940s*, ed. Sabine Eckmann and Lutz Koepnick (New York: Palgrave, 2007), 175-94.
—Rpt. in Bernd Herzogenrath, ed., *The Films of Edgar G. Ulmer* (Lanham, MD: Scarecrow, 2009), 1-20.

“Dresden Mon Amour,” *Bookforum*, Summer 2005, 4-8.
—Rpt., in Greek translation, in *Epikentra* (November 2005).

“To Pray Like a Dervish: Orientalist Discourse in Arnold Zweig’s *Face of East European Jewry*,” in *Orientalism and the Jews*, ed. Ivan Kalmar and Derek Penslar (Hanover, NH: University Press of New England, 2005), 94-108.

“Cinematic Smoke: Notes on a Cultural Icon from Weimar to Hollywood,” in *Smoke: A Global History of Smoking*, ed. Xun Zhou and Sander L. Gilman (London: Reaktion Books, 2004), 248-55.

“Perennial Detour: The Cinema of Edgar G. Ulmer and the Experience of Exile,” *Cinema Journal* 43.2 (Winter 2004): 3-25.

“Recent Developments in German Jewish Studies (1980-Present),” in *German Studies in the USA: A Historical Handbook*, ed. Peter Uwe Hohendahl (New York: Modern Language Association of America, 2003), 299-306.

“Reading ‘Between the Lines:’ Daniel Libeskind’s New Jewish Museum of Berlin and the Shattered Symbiosis,” in *Unlikely History: The Changing German-Jewish Symbiosis, 1945-2000*, ed. Leslie Morris and Jack Zipes (New York: Palgrave, 2002), 155-79.

“The Work of Walter Benjamin in the Age of Information,” *New German Critique* 83 (Spring/Summer 2001): 119-50.

“On Walter Benjamin’s Passages,” *Partisan Review* 67.2 (Spring 2001): 254-62.

“Thanks for All the Memories,” *Salmagundi* 126-127 (Spring-Summer 2000): 285-97.

“‘Critical Post-Judaism’; or, Reinventing a Yiddish Sensibility in a Postmodern Age,” *Diaspora* 6.1 (Fall 1997): 85-96.

“Investigations of Character: Jewish Exiles Face the ‘German Question,’” *German Politics and Society* 13.3 (Fall 1995): 81-88.

III. SELECTED BOOK REVIEWS AND REVIEW ESSAYS:

“All That Razzmatazz” (Rev. of Jeanine Basinger, *The Movie Musical!*), *New York Times Book Review*, 8 December 2019, 66.

“Making Movies Un-American” (Rev. of Thomas Doherty, *Show Trial: Hollywood, HUAC, and the Birth of the Blacklist*), *The New Republic*, 3 July 2018.

“Hollywood’s Biggest Stars Seen Inside Out” (Short List Feature on 4 nonfiction books on Hollywood Friendships), *New York Times Book Review*, 4 December 2017, 78.

“Poet of Ill Tidings” (Rev. of Bertolt Brecht, *War Primer*), *The Nation*, 4/11 December 2017, 27-30.

“On the Trail of *Casablanca*” (Rev. of Meredith Hindley, *Destination Casablanca: Exile, Espionage, and the Battle for North Africa in World War II*), *The New Republic*, 27 October 2017.

“The Making of Steven Spielberg” (Rev. of Molly Haskell, *Steven Spielberg: A Life in Films*), *The New Republic*, 9 January 2017.

“School’s Out” (Rev. of Stuart Jeffries, *Grand Hotel Abyss: The Lives of the Frankfurt School*), *Bookforum*, September/October/November 2016, 43.

“Reflections on Cinephilia” (review essay on Farran Smith Nehme, *Missing Reels*), *The Threepenny Review* (Winter 2016), 22.

“Maniacal Quests” (review essay on Werner Herzog, *Of Walking on Ice*), *The Nation*, 25 January/1 February 2016, 32-34.

Rev. of Anton Kaes, Nicholas Baer, Michael Cowan, eds., *The Promise of Cinema: German Film Theory, 1907-1933*, *Film Comment*, January/February 2016, 79.

“City Writes” (Rev. of Andreas Huyssen, *Miniature Metropolis: Literature in the Age of Photography and Film*), *Bookforum*, June/July/August 2015, 59.

“Like it Hot” (Rev. of *It’s the Pictures that Got Small’: Charles Brackett on Billy Wilder and Hollywood’s Golden Age*, ed. Anthony Slide), *Times Literary Supplement (TLS)*, 3 June 2015, 30.

Rev. of Adrian Martin, *Mis en Scène and Film Style: From Classical Hollywood to New Media Art*, *Film Comment*, March/April 2015, 79.

“The Best Years of Their Lives” (Rev. of Mark Harris, *Five Came Back: A Story of Hollywood and the Second World War*), *The Nation*, 23/30 June 2014, 35-37.

Rev. of Rebecca Prime, *Hollywood Exiles in Europe: The Black List and Cold War Culture*, *Film Comment*, January/February 2014, 79.

“Stardust Memory” (Rev. of Andrew Steinmetz, *This Great Escape: The Case of Michael Paryla*), *The Brooklyn Rail*, March 2014, 9.

“Grand Collusion” (Rev. of Ben Urwand, *The Collaboration: Hollywood’s Pact with Hitler*), *Bookforum*, December/January 2014, 40.

“Battle of Images” (Rev. of Thomas Doherty, *Hollywood and Hitler, 1933-1939*), *TLS*, 25 October 2013, 24.

“It’s Complicated” (Rev. of Jeanine Basinger, *I Do and I Don’t: A History of Marriage in the Movies*), *Bookforum*, April/May 2013, 32.

“Among the Sellers” (Rev. of Mark Shiel, *Hollywood Cinema and the Real Los Angeles*), *TLS*, 7 December 2012, 21.

“I, Me, Mime” (review essay on Wayne Koestenbaum, *The Anatomy of Harpo Marx*), *Bookforum*, Summer 2012, 48.

Rev. of Siegfried Kracauer, *American Writings: Essays on Film and Popular Culture*, *Film Comment*, July/August 2012, 79.

“Illuminations” (review essay on Miriam Hansen, *Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno*), *Bookforum*, April/May 2012, 32.

“Tales of Buffalo Billy” (review essay on Noël Simsolo, *Masters of Cinema: Billy Wilder*), *Los Angeles Review of Books*, 27 March 2012.

In Brief (Rev. of Christian Rogowski, ed., *The Many Faces of Weimar Cinema*), *TLS*, 18 February 2011, 24.

“A Matter of Memory” (review essay on Ingo Schulze, *One More Story: Thirteen Stories in a Time-Honored Mode*), *The Nation*, 4 October 2010, 34-36.

“Muse on the Rialto” (Rev. of Stephen Barber, *Abandoned Images: Film and Film’s End*), *TLS*, 23 June 2010, 18.

In Brief (Rev. of Heide Schlüppmann, *The Uncanny Gaze: The Drama of Early German Cinema*), *TLS*, 16 April 2010, 30.

Rev. of Gary D. Rhodes, ed., *Edgar G. Ulmer: Detour on Poverty Row*, *Film Quarterly* 63.3 (Spring 2010): 76-77.

“Screen Saver” (Rev. of Mark A. Vieira, *Irving Thalberg: Boy Wonder to Producer Prince*), *Bookforum*, Dec/Jan 2010, 39.

“Self-Expressionism” (Rev. of Jonathan Rabb, *Shadow and Light*), *Bookforum*, April/May 2009, 24.

“Walter Benjamin Forever,” *The Nation*, 3 November 2008, 34-36.

Rev. of Tilman Allert, *The Hitler Salute: On the Meaning of a Gesture*, *Bookforum*, April/May 2008, 55.

“Things Better Left Unsaid” (Rev. of George Steiner, *My Unwritten Books*), *The New York Sun*, 16 January 2008, 13.

“Script Doktor” (Rev. of Foster Hirsch, *Otto Preminger: The Man Who Would Be King*), *Bookforum*, December/January 2008, 42.

“Geist Stories” (review essay on Ehrhard Bahr, *Weimar on the Pacific* and Eric D. Weitz, *The Weimar Republic*), *Bookforum*, Sept/Oct/Nov 2007, 45-46.

“M is for the Many Things” (Rev. of Stephen D. Youngkin, *The Lost One: A Life of Peter Lorre*), *Bookforum*, February/March 2006, 28.

“Fighting the Abyss” (review essay on Peter Weiss, *The Aesthetics of Resistance*, vol. 1), *The Nation*, 17 October 2005, 38-40.

Review essay on Lutz Koepnick, *The Dark Mirror: German Cinema Between Hitler and Hollywood*, *Quarterly Review of Film and Video* 21.3 (July-September 2004): 241-246.

“Elevator Musician” (Rev. of Michael Krüger, *The Piano Player*), *New York Times Book Review*, 16 May 2004, 26.

Books in Brief (Rev. of Walter Abish, *Double Vision*), *The New York Times Book Review*, 9 May 2004, 20.

“Breaking Up” (Rev. of Gert Hofmann, *Luck*), *New York Times Book Review*, 8 September 2002, 22.

Books in Brief (Rev. of Tomas Tranströmer, *The Half-Finished Heaven*), *New York Times Book Review*, 18 November 2001, 68.

“The Cabinet of Dr. Kracauer” (review essay on Gertrud Koch, *Siegfried Kracauer*), *Dissent* (Summer 2001): 113-16.

“Double Enmity” (review essay on Alexander Stephan, *Communazis: FBI Surveillance of German Emigré Writers*), *The Nation*, 1 January 2001, 35-37.

“The Bug Man” (Rev. of Monika Maron, *Animal Triste*), *New York Times Book Review*, 19 March 2000, 20.

“Picking up the Pieces” (review essay on Hans Magnus Enzensberger, *Zig Zag: The Politics of Culture and Vice Versa*), *Dissent* (Fall 1999): 120-23.

“Berlin Stories” (Rev. of Michael Z. Wise, *Capital Dilemma: Germany’s Search for a New Architecture of Democracy*), *Lingua Franca Book Review*, Fall 1998, 33.

“Critical Theory at the Barricades” (review essay on Wolfgang Kraushaar, ed., *Frankfurter Schule und Studentenbewegung*), *Lingua Franca*, November 1998, 19-22.

“Before Kristallnacht” (review essay on W. Michael Blumenthal, *The Invisible Wall: Germans and Jews*) *The Nation*, 19 October 1998, 34-35.

“Divided Responsibility” (review essay on Jeffrey Herf, *Divided Memory: The Nazi Past in the Two Germanys*) *The Nation*, 22 December 1997, 30-32.

“Alien Nation” (review essay on Jane Kramer, *The Politics of Memory: Looking for Germany in the New Germany*), *The New Republic*, 10 February 1997, 37-40.

“About Face” (review essay on Ingo Hasselbach, *Führer-Ex: Memoirs of a Former Neo-Nazi*), *The New Republic*, 8 April 1996, 28-31.

IV. OTHER SHORT PIECES, PERSONAL ESSAYS, AND MEDIA CONTRIBUTIONS:

“An Honest Living” (first-serial excerpt from *Billy Wilder on Assignment*), *Harper’s* (February 2021).

“Introduction: German-Language Film Criticism—History and Practice” (with Gerd Gemünden), *New German Critique* 47.3 (No. 141) Fall 2020, pp. 1-5.

“The Outsize Imagination of Orson Welles” (rev. of *The Eyes of Orson Welles*, documentary by Mark Cousins), *The New Republic*, 18 March 2019.

Video Featurette, Blu-ray DVD release of *Detour* (dir. Edgar G. Ulmer, 1945), The Criterion Collection, March 2019.

Video Featurette, Blu-ray DVD release of box set of *Dietrich & von Sternberg in Hollywood*, The Criterion Collection, July 2018.

“Voluptuous Panic” (rev. of *Babylon Berlin*), *New York Review of Books’ NYR Daily*, 28 April 2018.

“The Same Old Story: Why ‘Casablanca’ Persists,” *Salon*, 24 November 2017.

Featured Interview, CBS Sunday Morning with Manuel Bojorquez, 12 November 2017.

Featured Interview, NPR’s Fresh Air with Terry Gross, 11 October 2017.

Audio Commentary, Blu-ray DVD release of *The Last Laugh* (dir. F.W. Murnau, 1924), Kino-Lorber, Inc., Fall 2017.

Video Featurette, Blu-ray DVD release of *The Dark Mirror* (dir. Robert Siodmak, 1946), Arrow Films (U.K.), Summer 2017.

“*Casablanca*’s Refugee Tale Shockingly Relevant for 2017,” *Daily Beast*, 3 March 2017.

Featured Interview, CBS Saturday Morning with Anthony Mason, 25 February 2017.

Featured Interview, Studio 360 with Kurt Andersen, NPR/WNYC, 2 February 2017.

“The Reluctant Enthusiast: Orson Welles on *Casablanca*,” *The Paris Review Daily*, 31 January 2017.

“Made in Hollywood: Budd Schulberg’s Centennial,” *The Paris Review Daily*, 19 December 2014.

“Rediscovering Kurt Tucholsky,” preface to Kurt Tucholsky, *Prayer After the Slaughter* (New York: Berlinica, 2014), 9-13.

Featured Commentator, GNT with Lúcia Guimarães (on media icons), 30 October 2013.

Featured Commentator, CNN with Maggie Lake (on *Casablanca*), 14 December 2012.

“Play it Again, Sam—And Again and Again” (Op-Ed piece on the 70th Anniversary of *Casablanca*), *The Wall Street Journal*, 24-25 November 2012.

“*Carnage* and All: A Discussion,” *Film Quarterly* 65.3 (Spring 2012): 44-48.

“Young People Like Us,” liner notes (booklet essay) for the Criterion Collection’s DVD release of *People on Sunday* (*Menschen am Sonntag*, 1930), 28 June 2011, pp. 6-13.

Featured commentator, CUNY-TV City Cinematheque, discussion of Fritz Lang’s *Scarlet Street* (1945), as part of their February 2010 Fritz Lang film series.

Featured radio commentator, Public Radio International, “The World” (segment on the fall of the Berlin Wall), 28 October 2009.

“Can’t Stop, Won’t Stop” (a personal essay and review of two recent books on distance running), *The Threepenny Review* 118 (Summer 2009): 5-7.

“When Faces Counted Most” (a tribute to B-movie actress Ann Savage), *Vertigo Magazine* 4.3 (Spring/Summer 2009): 64-65.

“Editor’s Introduction: Peter Weiss’s *Die Ästhetik des Widerstands* at Twenty-Five,” *Germanic Review* 83.3 (Summer 2008): 1-3.

Interview with Jörg Friedrich, author of *The Fire: The Bombing of Germany 1940-1945*, at Deutsches Haus, New York University, subsequently published as “Bombs Away” in *Bookforum*, April/May 2007, 59.

“Anatomically Correct” (exhibition review of “Glitter and Doom: German Portraits of the 1920s,” Metropolitan Museum of Art), *Nextbook.org*, 14 Feb. 2007.

“A Symposium on Berlin” (contributor to a series of personal essays on Berlin), *The Threepenny Review* 108 (Winter 2007): 6.

“Fields, Green Again: A Revival of Interest in Edgar G. Ulmer Throws a Spotlight on Yiddish Film Classics” (review of 4-disc DVD set), *The Forward*, 15 July 2005, 10.

Featured commentator, CUNY-TV City Cinematheque, discussion of F.W. Murnau’s *The Last Laugh* (1924), as part of their May 2005 Weimar film series.

“Dresden, Then and Now” (*Lives* photo essay with text), *The New York Times Magazine*, 13 February 2005, 82.

“Lone Ranger” (film review essay on Edgar G. Ulmer’s *Ruthless* and his centennial), *The New Republic* Online Edition, 8 September 2004.

Featured commentator, *Edgar G. Ulmer: Man Off-Screen* (2004), directed by Michael Palm (Mischief Films/KINO International).

“Scaling Daniel Libeskind’s ‘Architecture of Memory,’” *The Forward*, 1 January 1999, 11-12.

“Simple Answers Sound a Warning” (Op-Ed piece on Daniel Goldhagen’s *Hitler’s Willing Executioners*), *Newsday*, 2 May 1996, A47.

V. EDITORIAL WORK:

Editorial Advisory Board, *Screen Studies* (Bloomsbury/BFI), 2019-present

Editorial Board, *Film Quarterly*, 2019-present

Book Review Editor, *Film Quarterly*, 2012-2019

Contributing Editor, *Film Quarterly*, 2011-2012

Co-Editor, *New German Critique* 47.3 (No. 141) [Dossier on German and Austrian Film Criticism] Fall 2020

Editorial Board, *New Review of Film and Television Studies*, 2016-present

Editorial Board, *Germanic Review: Literature, Culture, Theory*, 2010-present

Editor, *Germanic Review* 83.3 [Special issue on Peter Weiss] (Summer 2008)

Book Manuscript Reviewer: Yale University Press; Basic Books; Cambridge University Press; Columbia University Press; Harvard University Press; Northwestern University Press; University of Nebraska Press; Wayne State University Press; University of

California Press; Wallflower; Oxford University Press; University of Chicago Press; Princeton University Press; University of Alabama Press; British Film Institute; Continuum Books; Camden House; Modern Library; Westview; Wesleyan University Press; Schocken; Routledge; Bloomsbury; Palgrave Macmillan; Rutgers University Press

Article Reviewer: *Cinema Journal*; *Film Quarterly*; *Jewish Culture and History*; *World Literature Today*; *German Studies Review*; *Colloquia Germanica*; *German Politics and Society*; *Germanic Review*; *Environment, Space, Place*

INVITED LECTURES

“*Some Like It Hot*: The Great American Sex Comedy,” Emory University, Atlanta, GA, 31 October 2019.

“Notes on Transnational Cinema,” A Presentation and Workshop, National College of Arts, Lahore, Pakistan, 3 October 2019.

“The Cinema of Fatih Akin,” National College of Arts, Lahore, Pakistan via Skype, 29 April 2019.

“‘Such Much?’ Jews and Other Refugees *Casablanca*,” Center for Jewish Studies, University of Minnesota, Minneapolis, MN. 16 October 2018.

“The Ballad of Lonesome Rhodes: Elia Kazan’s *A Face in the Crowd* (1957) in the Age of Trump,” *Cons and Scams: Their Place in American Culture*, The Center for Public Scholarship, New York, NY, 23 April 2018.

“*Casablanca*, the Refugee Question, and the Fateful Summer of 1938,” Keynote Address, Queens College, Queens, NY, 12 November 2017.

“A Structural Absence in *Casablanca*,” University of Southern California and the Goethe Institute, Los Angeles, CA, 18 April 2016.

“‘Such Much?’ *Casablanca*, Hitler’s Refugees, and the Hollywood Screen,” Keynote Address, *Exile and Shoah*, University of Vermont, Burlington, 6 October 2015.

“Notes on Cinephilia,” *The Future of the Past*, University of California at Berkeley, 10-11 April 2015.

“Sammy Forever: The Enduring Appeal of Budd Schulberg’s *What Makes Sammy Run*,” *Budd Schulberg at 100*, Dartmouth College, Hanover, NH, 6-7 November 2014.

“The Afterlives of Edgar G. Ulmer,” Center for the Humanities, Wesleyan University, Middletown, CT, 3 March 2014 and Penn Cinema Studies Colloquium on 9 April 2014.

“Traces of a Viennese Youth,” Interdisciplinary Seminar in Cinema Studies, Columbia University, New York, NY, 24 October 2013.

“Young People Like Us: The Directorial Debut of Edgar G. Ulmer,” Swarthmore College, Swarthmore, PA, 26 April 20013.

“Uncovering the Life and Career of Edgar G. Ulmer,” Ziegler Series, University of British Columbia, Vancouver, Canada, 14 February 2013.

“Revisiting ‘The Decent German’: Siegfried Kracauer's Critique of Postwar German Film,” Clark University, Worcester, MA, 13 March 2012.

“Back in Black: The Place of Edgar G. Ulmer in the Pantheon of Film Noir,” Wexner Center for the Arts, Columbus, Ohio, 14 October 2009.

“Ein Weimarer Streifzug durch den Film Noir,” Zeughaus Kino, Deutsches Historisches Museum, Berlin, Germany, 6 June 2009.

“The Many Faces of Weimar Cinema,” Department of Film Studies, School of Drama, Film and Music, Trinity College, Dublin, Ireland, 23 February 2009.

“Print the Legend: *Menschen am Sonntag* and the Émigré Talent Behind It,” Institute for Media Studies, Ruhr-University of Bochum, Germany, 27 January 2009.

“This Pen for Hire: The American Criticism of Siegfried Kracauer,” *Looking after Siegfried Kracauer—An International Conference*, Dartmouth College, Hanover, NH, 7-8 November 2008.

“*Detour* Screening Notes and Q&A,” *Los Angeles: A City on Film* (Curated by Thom Andersen), Austrian Film Museum, Vienna, Austria, 16 October 2008.

“Walter Benjamin in America,” Christie’s Education, New York, 3 May 2006.

“Of Monsters and Magicians,” Keynote Address, *Beyond Memorials: New Perspectives in German-Jewish Culture*, University of Pennsylvania, 5 February 2006.

“Fishke out of Water: Edgar G. Ulmer’s Cycle of Yiddish Films,” Department of Germanic and Slavic Studies and the Center for Jewish Studies, University of Florida, 19 January 2006.

“Metropolitan Dreams: Cityscapes in the Films of Edgar G. Ulmer,” Internationales Forschungszentrum Kulturwissenschaften (International Research Center for Cultural Studies), Vienna, Austria, 28 April 2003.

“In the Name of Art: Edgar G. Ulmer as a European Aesthete,” *International Edgar G. Ulmer Symposium*, The New School, New York, 31 October-2 November 2002.

“Perennial Detour: The Cinema of Edgar G. Ulmer and the Experience of Exile,” Lion Feuchtwanger Memorial Library. University of Southern California, 16 January 2002.

“Aufzeichnungen zur Darstellungsproblematik des Ostjudentums vom heutigen Standpunkt,” Historisches Seminar, University of Munich, Germany, 5 July 2001.

“Orientalist Discourse in Arnold Zweig’s *Face of East European Jewry*,” *Orientalism and the Jews*. University of Toronto, Canada, 6-8 May 2001.

“Reading ‘Between the Lines:’ Daniel Libeskind’s New Jewish Museum of Berlin,” Center for German and European Studies, Harvard University, 14 February 2000.

“Beyond Symbiosis: Rethinking German-Jewish Modernism,” Hofstra University, Hamstead, NY. 17 November 1999.

“Life after Death: The Resurgence of Jewish Culture in Postwar Germany,” Institute for Jewish Studies, Florida International University, Miami, 23 February 1998.

“‘Portrait of a Kabbalist as a Young Man’: On Gershom Scholem’s *Von Berlin nach Jerusalem*,” Wellesley College, Wellesley, MA, 29 October 1997.

CONFERENCE TALKS

“The Capra of PRC’: Edgar G. Ulmer’s Cycle of B-Pictures at Producers Releasing Corporation, 1942-46,” *Society for Cinema and Media Studies Annual Conference*, Boston, MA, 21-25 March 2012.

“Siegfried Kracauer as American Freelance Critic,” *Society for Cinema and Media Studies Annual Conference*, New Orleans, LA, 10-13 March 2011.

“*Menschen am Sonntag* (*People on Sunday*, 1930) as Cinematic Feuilleton,” *Thirty-Third Annual Meeting of the German Studies Association*, Washington, DC, 9-11 October 2009.

“An Ethnic Intermezzo: Edgar G. Ulmer’s Foray into Minority Cinema of the 1930s,” *Ulmerfest 2006*, Olomouc, Czech Republic, 15 September 2006.

“Romancing the Shtetl: On the Visual and Rhetorical Flourishes of *The Face of East European Jewry* (1920),” *Elective Affinities: Seventh International Conference on Word & Image Studies*, University of Pennsylvania, Philadelphia, PA 23-27 September 2005.

“European Vacation? Edgar G. Ulmer’s Overseas Productions of the 1950s and 60s,” *Society for Cinema and Media Studies Annual Conference*, Atlanta, GA, 4-7 April 2004.

“Mad Science: A German Tradition?” *Images of the Sciences and Scientists in Visual Media*, Deutsches Haus, New York University, 21-22 November 2003.

“A Viennese Childhood: Edgar G. Ulmer’s Early Years,” *Continuities and Discontinuities in the Austrian Twentieth Century*. University of Edinburgh, Scotland, 3-5 April 2003.

“Against Authenticity,” *The Fate of European Languages in the Age of Globalization: The Future of German*, New York University. 4-6 April 2002.

“Rediscovering the Scheunenenviertel: On Martin Beradt’s Novel *Die Straße der kleinen Ewigkeit*,” *Twenty-Fifth Annual Meeting of the German Studies Association*. Washington, DC, 4-7 October 2001.

“Camping in Hollywood: Edgar G. Ulmer’s *The Black Cat* (1934),” *Twenty-Fourth Annual Meeting of the German Studies Association*. Houston, TX, 5-8 October 2000.

“Kafka as Yiddishist and the Limits of Cultural Zionism,” *Kafka and Zionism*. Hebrew University, Jerusalem and Ben Gurion University, Israel. 24-29 October 1999.

“Daniel Libeskind and the Aesthetics of Memory,” *Twenty-Third Annual Meeting of the German Studies Association*. Atlanta, GA, 7-10 October 1999.

“Arnold Zweig and the Shtetl,” *Annual Convention of the Modern Language Association*. San Francisco, CA, 27-30 December 1998.

“Remembering Benjamin,” *Twenty-First Annual Meeting of the German Studies Association*. Washington, DC, 26-28 September 1997.

“Nazis, Neo-Nazis, Ex-Nazis: The (Re-)current American Obsession with German Fascism,” *Images of Germany: Perceptions and Conceptions*. McGill University, Montreal, Canada, 18-20 September 1997.

“Monsters of Weimar.” *Annual Meeting of the Northeast Modern Language Association*. Philadelphia, PA, 4-5 April 1997.

“Memory and the Memorialization of the Lost ‘Gemeinschaft’ in the Thought of Walter Benjamin.” *Memory, History and Critique: European Identity at the Millennium*. Utrecht, The Netherlands, 19-24 August 1996.

“‘wenigstens sollten die Häuser mauscheln’: On the Architecture of Difference in Paul Wegener’s *Der Golem* (1920).” *Ninth Hollins Colloquium on German Film* (Weimar Cinema and Urban Culture), Roanoke, VA. 14-17 March 1996.

COURSES TAUGHT AT THE UNIVERSITY OF TEXAS AT AUSTIN

The Films of Billy Wilder (Graduate): Fall 2019

Screwball Comedy (Graduate): Spring 2020

Film Noir: Fall 2020, Spring 2021

COURSES TAUGHT AT THE NEW SCHOOL

Film Noir (Eugene Lang College): Spring 2010, Spring 2013, Fall 2018
Introduction to Screen Studies (Eugene Lang College): 2011-12, 13-14, 17-18
Film Criticism and Theory (Lang/NSSR), Spring 2012 (w/ Dennis Lim), Spring 2018
Screwball Comedy (Eugene Lang College): Spring 2017
The Road Movie (Eugene Lang College): Spring 2012, Spring 2015, Fall 2016
Weimar Culture and Film Theory (Lang/New School for Social Research): Fall 2016
Berlin-New York-Hollywood (Eugene Lang College): Fall 2007, Spring 2017
The Frankfurt School on Film (Lang/New School for Social Research): Spring 2015
Casablanca: Movie, Legend, Lore (Eugene Lang College): Fall 2012, 2014, 2017
The Past, Present, and Future of Cultural Criticism: Fall 2013
Weimar Cinema (Eugene Lang College): Fall 2011
Dark Worlds: Noir in Context, 1941-2011 (University Lecture course): Spring 2011
Kafka (Eugene Lang College): Fall 2010
Kafka and His Critics (Lang/NSSR): Spring 2010, Spring 2013
Literary Foundations 1 (Eugene Lang College): Fall 2009
Modern Literary Criticism and Theory (Eugene Lang College): Fall 2009
Late Weimar & Early Soviet Cinema (co-taught ULEC): Spring 2008, Spring 2014
Modernity and its Discontents (NSSR): Spring 2007
Vienna 1900: Fall 2004, Fall 2006, Spring 2019
German Literature and Culture after 1989 (NSSR): Spring 2006
Rethinking Weimar Culture: Fall 2005
Walter Benjamin (NSSR): Spring 2005

COURSES TAUGHT AS VISITING PROFESSOR AT OTHER UNIVERSITIES

Berlin-New York-Hollywood: Summer 2017, Dartmouth College
Screwball Comedy: Summer 2016, Dartmouth; Spring 2017, University of Pennsylvania
The Road Movie: Summer 2014, Dartmouth College
Shades of Noir: Summer 2013, Dartmouth College
Literature of the Weimar Republic (Graduate): Fall 2005, University of Pennsylvania

DEPARTMENTAL AND UNIVERSITY SERVICE AT THE UNIVERSITY OF TEXAS

Member, Moody College Academic Leadership Committee, 2019-present
Member, Moody College Curriculum Committee, 2019-present
Member, Moody College Academic Planning Committee, 2019-present
Member, Graduate Studies Curriculum, Radio-Television-Film, 2019-present
Member, Undergraduate Curriculum, Radio-Television-Film, 2019-present

SERVICE TO THE PROFESSION AND THE COMMUNITY

NEH Public Scholar Grant Evaluation Committee, February/March 2021
Berlin Program for Advanced European Studies, Selection Committee, Feb 2021
Full Professor Evaluation, Film Studies, Wesleyan University, January 2021

A Conversation on *Casablanca*, Austin Jewish Film Festival, via Zoom, 12 May 2020
 A Conversation with Filmmaker Agnieszka Holland, AFS Cinema, 30 Oct. 2019
 Co-Programmer, Edgar G. Ulmer: Prince of Poverty Row, AFS Cinema, Oct. 2019
 A Conversation with Filmmaker Bong Joon-ho, UT Belo Center, 25 Sept. 2019
 Tenure Evaluation, Film and Media Arts, Temple University, August 2019
 Texas Exes Alumni College Lecture on *Casablanca*, UT-Austin, 5 June 2019
The City Without Jews Intro & Q&A, Center for Jewish History, 4 April 2019
People on Sunday Intro + Q&A, Grey Art Gallery, NYU, 14 February 2019
 Full Professor Evaluation, Department of German, Harvard University, July 2018
 NEH Public Scholar Grant Evaluation Committee, March 2018
 Panelist (via Skype), Workshop on Public Scholarship, Duke University, 7 Dec. 2017
 Promotion to Full Evaluation, Visual Arts, Washington University, August 2017
 Co-Organizer, Century of *Filmkritik* Symposium, Dartmouth College, 13-16 April 2017
Grand Hotel Intro + Q&A, Philadelphia Jewish Film Festival, 15 November 2015
 Member, Academic Advisory Board, Leo Baeck Institute, New York, NY 2016-present
 Fall Berlin Film Series, Leo Baeck Institute, New York, NY September 2016
 Edgar G. Ulmer Preservation Corp., Secretary, 20014-present
 Chair of Programs Committee, New York Institute for the Humanities, 20014-19
 Member, Black History Celebration Committee, Brooklyn Friends School, 2014-19
 Tenure Evaluation, Near Eastern Studies, University of Michigan, September 2016
 Kino!2016, Screening + Discussion of *Fassbinder* (2015), 9 April 2016
Forbidden Films Screening + Discussion, Philadelphia Jewish Film Fest, 9 Nov 2015
Jud Süß Screening Introduction, Film Forum, NYC, 15 May 2015
 External Program Reviewer, Cinema & Screen Studies, SUNY-Oswego, September 2014
 Promotion to Full, Screen Arts & Cultures, University of Michigan, Aug 2014
 Co-Programmer, Edgar G. Ulmer Series, Film Society of Lincoln Center, January 2014
 Promotion to Full Evaluation, Literature, Queens College-CUNY, January 2014
 Tenure Evaluation, Cinema Studies, University of Iowa, November 2013
 Promotion to Full Evaluation, Film and Media Studies, Swarthmore College, Nov 2013
 Organizer, Edgar G. Ulmer Tribute, Deutsches Haus, NYU, 2 November 2012
 Co-Programmer, Edgar G. Ulmer Series, Anthology Film Archives, NYC Oct/Nov 2012
 Directors' Roundtable Discussion, Kino!2012, Goethe-Institut NYC, 28 April 2012
 Member, Fellowship Selection Committee, Center for Jewish History, February 2012
 Directors' Roundtable Discussion, Kino!2011, Goethe-Institut NYC, 1 May 2011
 Member, NEH Grant Selection Committee (CJH Senior Fellowship), February 2011
Kuhle Wampe Screening and Q&A, The Brecht Forum, NYC, 13 April 2010
Detour Screening Introduction, BAMCinématek, Brooklyn, NY, 16 November 2009.
 Organizer, GSA Panel "Vernacular Modernism in Weimar," Washington, October 2009
 Co-Organizer, Ann Savage Tribute, Arsenal Kino, Berlin, Germany, March 2009
 External Adviser, Ph.D. diss. (Imme Klages), University of Frankfurt, Germany 2009-14
 Grant Assessor, CUNY Graduate Center, January 2009
 Promotion to Full Evaluation, German Studies, Davidson College, January 2009
 Tenure Evaluation, German Studies, University of Michigan, August 2008
 External Adviser, Ph.D. diss. (Kerry Wallach), University of Pennsylvania, 2008-2011
 Distinguished Professorship Evaluation, CUNY Graduate Center, January 2008
 Tenure Evaluation, German Studies, Dartmouth College, January 2008
 Commentator, GSA Panel "Zero Hour Revisited," San Diego, October 2007
 Tenure Evaluation, Germanic Languages, Columbia University, October 2007

Tenure Evaluation, Germanic & Slavic Studies, University of Florida, September 2007
Tenure Evaluation, German, Russian et al., Binghamton University, December 2006
Tenure Evaluation, Foreign Languages and Literatures, Purdue University, October 2006
Intro. + Q&A, *The Lost Honor of Katharina Blum*, Goethe-Institut NYC, 20 April 2006
Intro. + Q&A, Aysa Polat's *Tour Abroad*, Goethe-Institut NYC, 10 April 2006
Organizer/Chair, MLA Session "Peter Weiss's *Aesthetics of Resistance* at 25," 2006
Head, Academic Advisory Council, Leo Baeck Institute, 2005-08
Chair and member, Fulbright Selection Committee, Washington, DC, November 2003-05
Commentator, German Studies Association Meeting, New Orleans, LA, September 2003
Grant Assessor, Social Sciences and Humanities Research Council of Canada, Jan. 2003
Co-Organizer, 3-Day Edgar G. Ulmer Symposium, The New School, October 2002
Member, DAAD Faculty Grant Selection Committee, New York, NY, April 2002
Member, Leo Baeck Institute Academic Advisory Council, 2000-2008
Resident Director, Wesleyan Study Abroad, Regensburg, Germany, Jan. to July 2001
Advisor/Co-Organizer, Fulbright Summer Seminar in German Studies, Summer 2000
Member, Fulbright Grant Selection Committee, Washington, DC, January 2000

PROFESSIONAL AFFILIATIONS

Society for Cinema and Media Studies (SCMS)
European Network for Cinema and Media Studies (NECS)
German Studies Association (GSA)

LANGUAGES

German (near-native fluency)
Swedish (basic fluency and reading knowledge)
Yiddish (reading knowledge)