

Curriculum Vitae

Rembert Hüser

Professor of Media Studies
Institute for Theater, Film and Media Studies
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EDUCATION

- 1988-1992 University of Bielefeld
German Studies, Literary Studies, Sociology, History
Degree: Ph.D. (*Dr. phil.*), Summa cum laude
Examiners: Karl Heinz Bohrer, Jürgen Fohrmann
Title: *Kommissar Lohmann*. Studies in the rhetoric of criticism.
Exemplary readings on processes of translation within a language, on the “contemporary” in contemporary literature, on the reception of deconstruction in the Frankfurt School, on the undecidability of case histories in psychoanalysis, and on writing in film.
- 1987-1988 Cornell University
Exchange student, Ph.D. program
- 1983-1986 University of Bielefeld
German Studies, History
Degree: First State Examination for Teachers (*Erstes Staatsexamen*)
Examiners: K. H. Bohrer, R. Grimminger, H.-U. Wehler,
R. Koselleck
- 1980-1983 University of Münster
German Studies, Media Studies, History
Degree: Certificate “Teacher of Media Studies” (*Zusatzqualifikation Medienlehrer*)

FIELDS OF INTEREST: Media Studies, Cultural Studies, Architecture, History of Science, Art History, German and European Studies

ACADEMIC APPOINTMENTS

- Goethe University Frankfurt
2014-present Professor and Head of Media Studies
2022-2025 Dean of Faculty 10: Modern Languages
- University of Minnesota
2013 Associate Professor for Moving Image Studies

2009-2013 Department of Cultural Studies & Comparative Literature
Adjunct Associate Professor for Moving Image Studies
Department of Cultural Studies & Comparative Literature
2006-2013 Associate Professor of German
Department of German, Scandinavian & Dutch
2003-2006 Assistant Professor of German
Department of German, Scandinavian & Dutch

University of Bonn
1992-1998 Assistant Professor (*Hochschulassistent*)

University of Bielefeld
1987-1991 Research Assistant, Supervisor: Prof. Karl Heinz Bohrer

FELLOWSHIPS AND VISITING POSITIONS

University of Siegen
2024 Research Fellow, Summer term
SFB 1472, “Transformations of the Popular,” Cooperative Research
Group “Montage/Collage”

Ruhr Universität Bochum
2018 Mercator Fellow, June/July session
GK 2132, Research Group “The Documentary: Excess and
Withdrawal”

Brown University
2016 Max Kade Professor for German Studies, Spring term

Free University of Berlin
2013 Research Fellow
Research Group “Image Evidence: History and Aesthetics.” Project:
“Death in Itself and in Us: The *Evidence* of Finitude and Mortality,” in
collaboration with Prof. Dr. Ute Holl, University of Basel

Bauhaus University Weimar
2011 Summer Research Fellow
Research Group “Medial Historiographies”

Goethe University Frankfurt
2008-2009 Interim Head of Film Studies

University of Witten/Herdecke
2002-2003 Lecturer in the Cultural Studies program

University of Konstanz
2002 Lecturer for German literature, August session
Konstanz international Summerschool for Literary Studies (KiS),
“Europe and Its Other(s)”

- University of the Visual Arts (Braunschweig)
 2001-2002 Visiting Full Professor of Media Studies (*C4-Vertretungsprofessur*). Joint program with the Technical University of Braunschweig
- University Siegen
 2000-2001 Research Fellow (*wissenschaftlicher Mitarbeiter*)
 Center for the Research of Media and Cultural Communication,
 Project A5: “The Hollywood Credit Sequence”
- University of Cologne
 1999-2000 Research Fellow (*wissenschaftlicher Mitarbeiter*)
 Center for the Research of Media and Cultural Communication
 Project A5: “The Hollywood Credit Sequence”
- University of Frankfurt an der Oder
 1998-1999 Postdoctoral Fellow
 Graduate Studies Collegium, Director: Anselm Haverkamp
- Jagiellonian University, Krakow
 1995 Guest Lecturer, November session
 Institute of German Studies
- Cornell University
 1987-1988 Research Assistant, Supervisor: Prof. Sander Gilman

PUBLICATIONS

Books

Flooded By Mail: How George Floyd (remember?) Landed at the Tate. CCSA Topics 04, Weimar: M Books, 2025.

- How the murder of a Black man by the police in Minneapolis implies Europe. Proposal for anti-hegemonic practices of collecting by amateurs

Geht doch, ed. Hanna Engelmeier and Ekkehard Knörer. Berlin: Verbrecher Verlag, 2021.

- Selection of texts on GDR stamps and FRG furniture, on the covers of scholarly books, and various paratexts

Reisen mit Kafka (Traveling with Kafka), together with Friedrich Balke. Berlin: August Verlag, 2014.

- Kafka taking notes while travelling

Gelegenheit. Diebe. 3x Deutsche Motive (Opportunity. Thieves. Three German Motifs), together with Dirk Baecker and Georg Stanitzek. Bielefeld: Haux, 1991.

- “Leute,” cuckoo, the white whale, and cultural politics of German reunification

Edited Volumes

Jean-Luc Godard: Film Denken nach der Geschichte des Kinos (Jean-Luc Godard: Thinking Film After the History of Cinema), co-editor with Vinzenz Hediger. München, Paderborn: Brill / Fink 2023.

- Godard’s diverse media practices

Geld und Kino (Money and Cinema), co-editor with Margrit Frölich. Arnoldshainer Filmgespräche 27. Marburg: Schüren 2011.

- Trading stories in the economy (with cinematic support)

Das Buch zum Vorspann. “The Title is a Shot” (The Title Sequence Book: “The Title is a Shot”), co-editor with Alexander Böhnke and Georg Stanitzek. Berlin: Vorwerk 8, 2006.

- Form and function of film title sequences

Articles and Book Chapters

“Fenster und Schild” (Window and Shield).“ In *Cargo. Film, Medien, Kultur*, 69, March 2026, pp. 50-61, forthcoming.

- Infrastructuring film criticism (Max Ophuls’ *De Mayerling à Sarajevo*)

“1968: The Voice of the Beating Heart.” In *Festschrift Bernd Herzogenrath*, 2027, forthcoming.

- Listening to Christiaan Barnard on record talking about the first heart transplant

“Witze am Kopierer” (Jokes at the Copier). In *Jenseits des Abenteuers* (Beyond the Adventure), ed. Anna-Maria Gasser, Kathrin Härtl, Philip Reich, and Michael Waltenberger. Paderborn: Brill/Fink, 2026, forthcoming.

- Academic socialization through photocopiers in university departments

“Schriften zur Ästhetik des Films” (Writings on the Aesthetics of Film). In *Alexander Kluge-Handbuch* (Alexander Kluge Handbook), ed. Christian Schulte and Winfried Siebers. Stuttgart: J.B. Metzler, 2026, forthcoming.

- Binding energies and media convergence in Kluge’s aesthetics

“Was weiterhilft” (What Helps Further). In *TFMJ: Journal for Theater, Film, and Media Studies*, 2025, 69, 1-4: Medienkulturen der Moderne: Christian Schulte zum 65. Geburtstag, 2025, pp. 172-180.

- Bonus corpse and coffin 3D-papercraft sheet for Jörg Buttgerit’s *Nekromantik2*

“Boong-bliiiiing-tink-tink-tink-tink Microsoft.” In *Augenblick: Konstanzer Hefte zur Medienwissenschaft*, vol. 90/91: Brian Eno. Marburg: Schüren 2024, pp. 65-68.

- Brian Eno’s Microsoft Windows 95 startup sound

“Buchstabensuppe” (Alphabet Soup). In *Sprache und Literatur*, Brill, vol. 52, issue 128, 2023, pp. 234-246.

- Alphabet soup, acronyms as administrative joy, and Landow’s Remedial Reading Comprehension (1970)

“*La Chinoise*. Es ist komisch” (*La Chinoise: It’s Strange*). In *Jean-Luc Godard: Film Denken nach der Geschichte des Kinos* (Jean-Luc Godard: Thinking Film After the History of Cinema), ed. Vinzenz Hediger and Rembert Hüser. München, Paderborn: Brill / Fink 2023, pp. 77-105.

- Easy listening, radio rifles and record changer

“Polizei schaut vorbei” (The Police Stop By). In *Medienkritik und Wirkungsästhetik* (Media Criticism and the Aesthetics of Effect). Ed. Susanne Düwell and Nicolas Pethes, Berlin: Kadmos 2023, pp. 194-211.

- U.S. Police training film „Sudden Birth” and Berkeley 1964

“Ins Wort fallen – Jean Marie Straub” (Interrupting – Jean-Marie Straub). In *Filmdienst*, January 2023, <https://www.filmdienst.de/artikel/59165/erinnerungen-an-jean-marie-straub>.

- Spinning in circles with Hölderlin. Straub/Huillet’s use of media

“How can one be Farocki?” In *New Perspectives on Academic Writing: The Thing That Wouldn’t Die*, ed. Bernd Herzogenrath. London, New York, Oxford: Bloomsbury Academic, 2023, pp. 85-98.

- How can one not be?

“Thomas Mann & Niko.” In *Thomas Mann’s Los Angeles: Stories from Exile 1940-1952*, ed. Nikolai Blaumer and Benno Herz. Los Angeles: Angel City Press, 2022, pp. 158-159.

- The poodle walks Thomas Mann

“Sätze in Zeitungspapier. Kein Fisch! Kein Autor! Servicetexte!” (Sentences in Newspaper Wrapping. No Fish! No Author! Service Texts!). In *Literarischer Journalismus* (Literary Journalism), ed. Erika Thomalla. Munich: edition Text+kritik, 2022, pp. 89-108.

- What’s currently playing in Munich? Two or three sentences per film in the daily *Süddeutsche Zeitung* in between 1970 and 1986. The art of getting to the point.

Together with Nikolaus Wegmann, “Philologists at Work. [August 1987].” In *Tell It to the Stones: Encounters with the Films of Danièle Huillet and Jean-Marie Straub*, ed. Annett Busch and Tobias Hering. London: Sternberg Press 2021, pp. 126-139.

- Editing difficult-to-read 18th-century manuscripts for current film work

“Vorsingen für das Happy End” (Auditioning for the Happy End). In *Martin Kippenberger: The Happy End of Franz Kafka’s ‘Amerika,’* ed. Museum Folkwang in conjunction with the Estate of Martin Kippenberger. Cologne: Verlag der Buchhandlung Walter und Franz König, 2021, pp. 34-57.

- Kippenberger’s *Amerika* installation and the U.S. university job market

“Kästchenwahl. Rhonda Fleming (1923-2020)” (Choosing Boxes: Rhonda Fleming (1923-2020)). In *Cargo. Film, Medien, Kultur*, 48, 2020, pp. 4-9.

- Ebay-cinema and lobby cards of a supporting actress

“Die schönsten Bahnstrecken Deutschlands” (Germany’s Most Beautiful Train Routes). In *Die Attraktion des Apparativen* (The Attraction of the Apparatus), ed. Stefanie Diekmann and Volker Wortmann. Wilhelm Fink, 2020, pp. 113-132.

- Locomotive phantom rides and test cards at the end of the broadcast

- “7 Wolken für G20” (7 Clouds for G20). In *Gegen\Documentation. Das Andere des Dokumentarischen* (Counter\Documentation: The Other of the Documentary), ed. Esra Canpalat, Maren Haffke, Sarah Horn, Felix Hüttemann, and Matthias Preuss. Bielefeld: transcript 2020, pp. 151-172.
 - Cloud observations and G20 protests in Holl/Ott’s TWOE 1-7

- “Pension Achtundsechzig” (Pension Sixty-Eight). In *Schreibweisen der Kritik. Eine Topographie von 1968* (Modes of Criticism: A Topography of 1968), ed. Peter Brandes and Armin Schäfer. Wilhelm Fink 2020, pp. 215-236.
 - The retirement of the 1968 generation and the Spaghetti western

- “Agent im Kreis” (Agent in the Circle). In *Handbuch Filmanalyse* (Handbook of Film Analysis), ed. Malte Hagener and Volker Pantenburg. Wiesbaden: Springer VS, 2020, pp. 275-290.
 - Deconstructive film analyses and James Bond

- “Verstärkung holen” (Calling for Reinforcements). In *Ai Weiwei*, ed. Susanne Gaensheimer, Doris Krystof, and Falk Wolf. Munich, London, New York: Prestel, 2019, pp. 77-87.
 - Bending Steel in Wenchuan. Superman Weiwei’s *Straight*

- “Krimkrams” (Crimea Stuff/Knickknacks). In *Konsumästhetik. Umgang mit käuflichen Gegenständen* (Aesthetics of Consumption: On Handling Consumer Goods), ed. Moritz Baßler and Heinz Drügh. Bielefeld: transcript, 2019, pp. 267-293.
 - The rescue of the new Russian prosecutor in Putin’s annexation of Crimea through manga and cosplay

- “David Hughes: Bully / Macker [Pig kicks Teddy]” (David Hughes: Bully / Pimp; Pig Kicks Teddy). In *Böse Bücher. Inkohärente Texte von der Renaissance bis zur Gegenwart* (Evil Books: Incoherent Texts from the Renaissance to the Present), ed. Markus Krajewski and Harun Maye. Berlin: Klaus Wagenbach, 2019, pp. 195-215.
 - Children play and beat each other up. (Best children’s book)

- “Mauricio Kagel: Ludwig Van,” “The Fall: Hex Enduction Hour,” and “Dr Christiaan Barnard Speaks on the World’s First Human Heart Transplant.” In: *testcard: Beiträge zur Popgeschichte*. Bd. 26: Utopien (testcard: Contributions to the History of Pop Music. Vol. 26: Utopias). Mainz: Ventil Verlag, 2019, pp. 115-117.
 - „I’m John Peel and this is some of my music” (Three of my records)

- “Punkt Punkt Komma Strich” (Dot Dot Comma Line). In *Tanzplattform in Deutschland 2018*. PACT Zollverein (Dance Platform in Germany 2018. Pact Zollverein). Essen: Pact Zollverein, 2018, pp. 80-94.
 - William Forsythe’s *The Fact of the Matter*: Dance objects don’t have it easy in a museum of contemporary art.

- “Unbekannte Flugobjekte” (Unidentified Flying Objects). In *Handbuch Literatur & Materielle Kultur* (Handbook of Literature and Material Culture), ed. Susanne Scholz and Ulrike Vedder. Berlin, Boston: De Gruyter, 2018, pp. 349-356.
 - UFOs, Cristina de Middel’s photo book *Afronauts* and the Zambian Space Program

“Sonnenstrahl, wieder und wieder” (Sunbeam, Again and Again). In *Kino Arbeit Liebe: Hommage an Elisabeth Büttner* (Cinema Work Love: A Homage to Elisabeth Büttner), ed. Christian Dewald, Petra Löffler, and Marc Ries. Berlin: Vorwerk8, 2018, pp. 129-141.

– How to gif-size film criticism (Paul Fejos’ *Sonnenstrahl*, 1933)

“Hier und jetzt: das Buch loslassen” (Here and Now: Letting Go of the Book). In *Ein kleines rotes Buch: Über die Mao-Bibel und die Bücher-Revolution der Sechzigerjahre* (A Little Red Book: On the Mao Bible and the Book Revolution of the 1960s), ed. Anke Jaspers, Claudia Michalski, and Morten Paul. Berlin: Matthes & Seitz, 2018, pp. 205-217.

– Chinese artists from Dafen, Benjamin Kitsch and Harun Farocki’s *Worte des Vorsitzenden*

“Rahmenhandlungen” (Frame Stories). In *Storyboarding: Filmisches Entwerfen* (Storyboarding: Cinematic Design), ed. Anna Häusler and Jan Henschen. Marburg: Schüren, 2017, pp. 102-126.

– Film photomasks: Godard makes fun of Woody Allen, Lubitsch’s *Wildcat* makes fun of *The Cabinet of Dr. Caligari*

“Dreitagebart (II)” (Stubble (II)). In *Merkur. Deutsche Zeitschrift für europäisches Denken* (Merkur: German Journal for European Thought), vol. 71, n. 819, August 2017, pp. 44-58.

“Dreitagebart (I)” (Stubble (I)). In *Merkur. Deutsche Zeitschrift für europäisches Denken* (Merkur: German Journal for European Thought), vol. 71, n. 818, July 2017, pp. 38-51.

– Subsidized bohemia commutes to Berlin. A history. Helpful for the destruction of the universities

“Ausstieg Frankfurt” (Exit Frankfurt). In *Film Architektur: Perspektiven des Kinos auf den Raum* (Film Architecture: Cinema’s Perspectives on Space), ed. Johannes Binotto. Gütersloh, Berlin, Basel: Baurverlag Birkhäuser, 2017, pp. 150-168.

– In 1948, RKO filmed the reeducated US IG Farben Building in Frankfurt as “Congress, White House and Department of Justice combined under one roof”. With 14 postcards as a bonus.

“Die japanischen Gärten der Filmphilologie” (The Japanese Gardens of Film Philology). In *Medienphilologie: Konturen eines Paradigmas* (Media Philology: Contours of a Paradigm), ed. Friedrich Balke and Rupert Gaderer. Göttingen: Wallstein, 2017, pp. 285-305.

– Philip Thiel’s “An Experiment in Space Notation” and the fantasy of film protocols

“Apprendistato con Kagel, Fuller e Huillet/Straub” (Apprenticeship with Kagel, Fuller, and Huillet/Straub), trans. Luisella Farinotti and Tommaso Isabella. In *Harun Farocki: Pensare con gli occhi* (Harun Farocki: Thinking with the Eyes), ed. Luisella Farinotti, Barbara Grespi, and Federica Villa. Milan: Mimesis Edizioni, 2017, pp. 187-199.

– Harun Farocki is pursuing two projects on the sound potential of objects and dreams of collaborating with Mauricio Kagel.

“Abu Goat.” In *Clash of Realities 2015/16: On the Art, Technology and Theory of Digital Games*, ed. Gundolf S. Freyermuth and Lisa Gotto. Bielefeld: transcript, 2017, pp. 489-503.

- The Siemens film *Impulse of our time* and the user-generated map of the UNESCO temples of Abu Simbel for the demolition game *Goat Simulator*

“Luft nach oben” (Room for Improvement). In *Reenactments. Medienpraktiken zwischen Wiederholung und kreativer Aneignung* (Reenactments: Media Practices between Repetition and Creative Appropriation), ed. Anja Dreschke, Ilham Huynh, Raphaela Knipp, and David Sittler. Bielefeld: transcript, 2016, pp. 345-374.

- The dissolution of the GDR universities and the emergence of Media Studies in Weimar

“Unser Theorie-Ding” (Our Theory Thing). In *Zeitschrift für Kulturwissenschaften, “Herbst der Theorie. Repliken und eine Antwort”* (Autumn of Theory: Replies and a Response), January 2016, pp. 134-137.

- Tretjakov’s conveyor belt and *The Long Summer of Theory*

“Tagungsberichte: Methoden der Medienwissenschaft (vorher)” (Conference Report: Methods of Media Studies (Preliminary). DFG Workshop “Methoden der Medienwissenschaft” in Berlin, March 11-12, 2015, Thesenpapiere (DFG Workshop “Methods of Media Studies” in Berlin, March 11-12, 2015, Position Papers). In *Zeitschrift für Medienwissenschaft*, May 2015,

<http://www.zfmedienwissenschaft.de/online/methoden-der-medienwissenschaft-0>.

“Super Fritz Lang Knaller” (Super Fritz Lang Blast). In *Zeitschrift für Medienwissenschaft*, no. 2: Werbung (Advertising), ed. Christina Bartz and Monique Miggelbrink, February 2015, pp. 66-78.

- Speculative Mexican lobby cards of Fritz Lang’s *The Last Will of Dr Mabuse*

“Fünf Freunde und die falsche Wand” (Five Friends and the False Wall). In *50 Jahre Understanding Media* (50 Years of *Understanding Media*), ed. Jana Mangold und Florian Sprenger. *Navigationen. Zeitschrift für Medien- und Kulturwissenschaften*, vol. 14, no. 2, 2014, pp. 51-64.

- McLuhan and US university libraries in *Second Life*

“Geld” (Money). In *Wörterbuch kinematografischer Objekte* (Dictionary of Cinematographic Objects), ed. Marius Böttcher et al. Berlin: August Verlag, 2014, pp. 58-60.

- “Money” understood through Achternbuschs *Der Neger Erwin* and Akuffos *Diabolo*

“Gleich nebenan”. In Friedrich Balke and Rembert Hüser: *Reisen mit Kafka: Paris. Weimar*, Berlin: August Verlag 2014, pp. 75-121.

- Finding what’s missing in Kafka’s list of titles in the museum

“Sturm, Wasser, Glas” (Storm, Water, Glass). In *Memoryscapes. Filmformen der Erinnerung* (Memoryscapes: Film Forms of Remembrance), ed. Ute Holl and Matthias Wittmann. Berlin: Diaphanes 2014, pp. 283-300.

- Dealing with storms in *Steamboat Bill jr*, *Naturkatastrophenballet* and *Ghost of Asia*

“Vaterland (2002)” (Fatherland (2002)). In *Über Thomas Heise* (On Thomas Heise), ed. Matthias Dell and Simon Rothöhler. Berlin: Vorwerk 8, 2014, pp. 73-83.

- Centrifugal forces in the landscapes of Straguth

“Frankfurt Canteen: Eva Heldmann’s *fremd gehen. Gespräche mit meiner Freundin*” (“Frankfurt Canteen: Eva Heldmann’s *Cheating. Conversations with My Girlfriend*”). In *The Autobiographical Turn in Germanophone Documentary and Experimental Film*, ed. Robin Curtis and Angelica Fenner. Rochester, New York: Camden House, 2014, pp. 137–170.

- The lure of the IG Farben Building. Self-empowering sex with Black GIs in Germany while working on a doctoral thesis.

“If Assholes Could Fly – This Place Would Be an Airport.” In *Dank sagen. Politik, Semantik und Poetik der Verbindlichkeit* (Giving Thanks: Politics, Semantics, and Poetics of Obligation), ed. Natalie Binczek, Remigius Bunia, Till Dembeck, and Alexander Zons. Munich: Wilhelm Fink Verlag, 2013, pp. 131–140.

- Mike Kelley’s decoration of conference rooms with adjacent copy room

“Adorno in Dosen” (Adorno in Cans). In *Merkur*, no. 768, vol. 67, no. 5 (May 2013), pp. 412–428.

- Adorno, Mauricio Kagel and Charles Schulz on Beethoven’s anniversary 1970

“Ron Rissing: Der Sheriff jagt sein Aufgebot” (Ron Rissing: The Sheriff Hunts His Posse). In *Das Melodram: Ein Medienbastard* (The Melodrama: A Media Bastard), ed. Bettine Menke, Armin Schäfer, and Daniel Eschkötter. Berlin: Theater der Zeit, 2013, pp. 268–289.

- Western pulp novels and the melodramatic constellation

“Feste vorwärts” (Festivities Forward or Moving Forward With Determination). In *Spielräume. Ein Buch für Jürgen Fohrmann* (Leeways: A Book for Jürgen Fohrmann). Bielefeld: Aisthesis, 2013, pp. 169–179.

- Godard’s trailer for Film Socialisme shows the entire film in 4 minutes

“Zwischen-Titel auf dem Weg zum Museum” (Intertitles on the Way to the Museum). In *Scriptura Cinematographica: Texttheorie der Schrift in audiovisuellen Medien* (Scriptura Cinematographica: Text Theory of Writing in Audiovisual Media), ed. Hans-Edwin Friedrich and Hans J. Wulff. Trier: WVT Wissenschaftlicher Verlag Trier, 2013, pp. 55–74.

- The collaboration between Saul Bass and Alfred Hitchcock: Film title design as a celebration of authorship

“Punkt Punkt Punkt” (Dot Dot Dot). In *Bond, ... James Bond: Filmplakate und Fotografien aus fünfzig Jahren* (Bond, ... James Bond: Film Posters and Photographs from Fifty Years). *Deutsches Plakat Museum im Museum Folkwang*. Göttingen: Steidl, 2012, pp. 228–235.

- James Bond and cybernetics

“Der zweite Teil: Das Manifest im Dauerlabortest” (The Second Part: The Manifesto in a Permanent Laboratory Test). In *kolik film*, special issue 17, March 2012, pp. 9–16.

- Moving on with a manifesto

- “Salz lecken” (Licking Salt). In *Sprache und Literatur*, vol. 43, special issue 109: Medien (Media), ed. Natalie Binczek, 2012, pp. 52–72.
- Video projections among animals: Mike Kelley’s *Petting Zoo*
- “Mit der Tür ins Haus” (Coming Straight to the Point). In *Populärkultur im Gegenwartstheater* (Popular Culture in Contemporary Theatre), ed. Martina Groß and Hans-Thies Lehmann. Berlin: Verlag Theater der Zeit, 2012, pp. 202–225.
- Mike Kelley’s *Extracurricular Activity Projective Reconstruction* video series and the student strike at Goethe University Frankfurt
- “Herzog’s Chickenshit.” In *A Companion to Werner Herzog*, ed. Brad Prager. Malden, MA: Wiley-Blackwell, 2012, pp. 445–465.
- Installation art in Werner Herzog’s *Stroszek*
- “Einstieg,” (Introduction). With Margrit Frölich. In *Geld und Kino* (Money and Cinema), ed. Margrit Frölich and R.H. Marburg: Schüren, 2011, pp. 7–11.
- “Kronleuchterboden: Die Austernprinzessin trifft Mikes Neuer Kronleuchter” (Chandelier Floor: The Oyster Princess Meets Mike’s New Chandelier). In *Geld und Kino* (Money and Cinema), ed. Margrit Frölich and R.H. Marburg: Schüren, 2011, pp. 55–68.
- Cinema of inflation after World War I
- “Grossvaters Axt” (Grandfather’s Axe). In *The Eye of Prey: Becketts Fernseh-, Film- und Videoarbeiten* (The Eye of Prey: Beckett’s Television, Film, and Video Works), ed. Michael Glasmeier and Gaby Hartel. Frankfurt am Main: Suhrkamp, 2011, pp. 213–262.
- Pop and ether: Damien Hirst’s *Samuel Beckett’s Breath*
- “Duisburg schreibt mit” (Duisburg Writes Along). In *Protokult*, ed. Duisburger Filmwoche, no. 35: *Stoffe*. Duisburg, 2011, p. 16.
- Taking minutes at film discussions
- “Toter Briefkastenonkel” (Dead Letterbox Uncle). In *Topos Tatort: Fiktionen des Realen* (Topos Crime Scene: Fictions of the Real), ed. Jan Henschen and Anna Häusler. Bielefeld: Transcript, 2011, pp. 135–156.
- Samuel Fuller’s sequel for the German TV crime series *Scene of a Crime*
- “Wollte, Könnte” (Wanted, Could). In *Lyrix: Lies mein Lied. 33 1/3 Wahrheiten über deutschsprachige Songtexte* (Lyrix: Read My Song. 33 1/3 Truths about German-Language Lyrics), ed. Erik Waechtler and Simon Bunke. Freiburg: orange-press, 2011, pp. 32–39.
- Transatlantic reimports in F.S.K.’s “(I Wish I Could) Sprechen Sie Deutsch”
- “Filmfestschriften” (Festival Publications). In *Zeitschrift für Medienwissenschaft*, 2/2010, no. 3: *Aufzeichnen*, ed. Petra Loeffler and Kathrin Peters, pp. 56–72.
- Architecture as notational system and filmed festschriften
- “Der Brief zum Film” (The Letter to the Film). In *Schreiben über Film: Hommage an Karsten Witte* (Writing about Film: A Homage to Karsten Witte), ed. Stefanie Diekmann. Berlin: Kadmos, 2010, pp. 169–185.
- Karsten Witte’s “failed” interview with Robert Bresson

- “Die Sichtbarkeit der Namen” (The Visibility of Names). In *Kolik.Film*, special issue 12, October 2009, pp. 69–81.
- Gerhard Benedikt Friedl’s documentary *Hat Wolff von Amerongen Konkursdelikte begangen?* (2004)
- “Looking Good With Kafka.” In *The Meaning of Culture: German Studies in the 21st Century*, ed. Martin Kagel and Laura Tate Kagel. Wehrhahn, 2009, pp. 225–254.
- Representing German culture on U.S. German department websites
- “Fichu’s Fritz.” In *What Does the Veil Know?*, ed. Eva Meyer and Vivian Liska. Edition Voldemeer. Springer, 2009, pp. 156–173.
- Jacques Derrida’s Adorno Prize speech
- “Im schwarzen Buchstabenbauch” (In the Black Belly of Letters). In *CARGO. Film / Medien / Kultur*, 01/2009, pp. 90–92.
- Typography and intertitles in Lubitsch’s *The Oyster Princess* (1919)
- “Zum Frühstück Schrift” (Writing for Breakfast). In *Das Kino träumt. Imaginationen, Anordnungen und Kulturgeschichten des Films* (The Cinema Dreams: Imagination, Configurations, and Cultural Histories of Film), ed. Winfried Pauleit et al. Berlin: Bertz + Fischer, 2009, pp. 96–111.
- Freud, writing and shopping in *Breakfast at Tiffany’s* title sequence
- “Gerücht kam in die Küche” (Rumor Came into the Kitchen). In *Fama: Die Kommunikation der Gerüchte* (Fama: The Communication of Rumors), ed. Jürgen Brokoff, Jürgen Fohrmann, and Hedwig Pompe. Göttingen: Wallstein, 2008, pp. 338–374.
- A sound installation (Christian Marclay’s *Shake, Rattle & Roll*) reads a film (Mauricio Kagel’s *Ludwig Van*)
- “Another topography of chance (done with the very dear help of 0/1).” In *Harun Farocki: One Image Doesn’t Take the Place of the Previous One*, ed. Michèle Theriault. Montreal: ABC Art Books, 2008, pp. 93–111.
- Harun Farocki’s most recent installation work
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- Reprinted in full as “Das muss man sich vorstellen. Ariane Mnouchkine und das Théâtre du Soleil sind den aufmerksamen Zeitgenossen ein Begriff. Aber wüssten sie die Besonderheit dieses innovativen Theaterkollektivs zu erklären? Rembert Hüser hat in seiner Laudatio bei der Verleihung des Goethepreises der Stadt Frankfurt an die Compagnie Proben seiner Erkenntnisse preisgegeben.” In *Faust-Kultur*, 30 January 2018.

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TEACHING

Goethe University Frankfurt

Summer Semester 2026

- Research semester (dean’s office)

Winter Semester 2025/26

- Research semester (institute)

Summer Semester 2025 (reduced teaching load, dean)

- *Querfeldein: Bücher machen krank, Fernsehen macht krank, Computerspiele machen krank, Instagram macht krank, KI macht krank – 200 Jahre Angst vor neuen Medien*

(Across the Field of Media Studies: Books Make You Sick, TV Makes You Sick, Video Games Make You Sick, Instagram Makes You Sick, AI Makes You Sick – 200 Years of Fear of New Media)

Winter Semester 2024/25 (reduced teaching load, dean)

- *Medien der Passagen* (Media of the Arcades)

Summer Semester 2024 (reduced teaching load, dean)

- *Was Städte so machen* (What Cities Do)

Winter Semester 2023/24 (reduced teaching load, dean)

- *Querbeet: Luft* (Across the Field of Media Studies: Air)

Summer Semester 2023 (reduced teaching load, dean)

- *Foodcourt: Essen, Medien, Öffentlichkeit* (Foodcourt: Food, Media, Publics)

Winter Semester 2022/23 (reduced teaching load, dean)

- *Querbeet: Medien der Zukunft* (Across the Field of Media Studies: Media of the Future)

Summer Semester 2022

- *Kollektive* (Collectives)
- *Warten* (Waiting)
- *Querfeldein: Auch nur Fernsehen* (Across the Field of Media Studies: Only Television After All)
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Winter Semester 2021/22

- *Puppen* (Puppets)
- *Querbeet: Medienökologien* (Across the Field of Media Studies: Media Ecologies)
- *Struktur, Ereignis, Launch!* (Structure, Event, Launch!)
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Summer Semester 2021

- *Medienbauten* (Media Architectures)
- *Botengänge* (Errands)
- *Querfeldein: Unsichtbarkeit* (Across the Field of Media Studies: Invisibility)
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Winter Semester 2020/21

- *Polizei* (Police)
- *Querbeet: Medientheorie und Postkolonialismus* (Across the Field of Media Studies: Media Theory and Postcolonialism)
- *Zeichnen und Entwerfen* (Drawing and Designing)
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Summer Semester 2020

- *Ansichtskarte* (Postcard)
- *Stimmen* (Voices)
- *Querfeldein: Medienrhetorik*
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Winter Semester 2019/20

- *Forensische Medien und 3D* (Forensic Media and 3D)
- *Garagenkinder. Gründungsmythen im Digitalzeitalter* (Garage Kids: Founding Myths in the Digital Age)
- *Querbeet: Auf dem Schirm (Einführung I)* (Across the Field of Media Studies: On Screen [Introduction I])
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Summer Semester 2019

- *Billboards*
- *Streaming*
- *Querfeldein: Analog/Digital – ein Hipster-Dilemma (Einführung II)* (Across the Field of Media Studies: Analog/Digital – A Hipster Dilemma [Introduction II])
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Winter Semester 2018/19

- *Müll und Reparatur* (Trash and Repair)
- *Sound Objects*
- *Querbeet: Roland Barthes (Einführung I)* (Across the Field of Media Studies: Roland Barthes [Introduction I])

- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Summer Semester 2018

- *Wetter* (Weather)
- *Enzyklopädisches Wissen* (Encyclopedic Knowledge)
- *Querfeldein: Das Dokumentarische (Blumen, Tiere, Spülfläschchen) (Einführung II)* (Across the Field of Media Studies: The Documentary [Flowers, Animals, Dish Soap Bottles] [Introduction II])
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Winter Semester 2017/18

- *Lokaltermine in der Nachkriegszeit* (Site Visits in the Postwar Period)
- *Autoradio* (Car Radio)
- *Querbeet: Infrastruktur (Einführung I)* (Across the Field of Media Studies: Infrastructure [Introduction I])
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Summer Semester 2017

- *Adorno liest Horoskope und sieht fern* (Adorno Reads Horoscopes and Watches TV)
- *Kontaktbögen* (Contact Sheets)
- *Querfeldein: Diagramme (Einführung II)* (Across the Field of Media Studies: Diagrams [Introduction II])
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Winter Semester 2016/17

- *GIFs und Gesten* (GIFs and Gestures)
- *Medien/Design* (Media/Design)
- *Querbeet: Mobile Medien (Einführung I)* (Across the Field of Media Studies: Mobile Media [Introduction I])
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Summer Semester 2016

- *Der Sound des Essays* (The Sound of the Essay)
- *Medien vor Gericht* (Media on Trial)
- *Querfeldein: Medienkulturwissenschaftliche Zeitschriften (Einführung II)* (Across the Field of Media Studies: Journals in Media and Cultural Studies [Introduction II])
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Winter Semester 2015/16

- *Ästhetik des Videobildes* (Aesthetics of the Video Image)
- *Medialität des Gartens* (Mediality of the Garden)
- *Querbeet (Einführung I)* (Across the Field of Media Studies [Introduction I])
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Summer Semester 2015

- *Verkehrszeichen und Bildersprachen* (Traffic Signs and Visual Languages)
- *Was machen wir mit der DDR?* (What Do We Do with the GDR?)
- *Querfeldein (Einführung II): Kulturtechniken* (Across the Field of Media Studies [Introduction II]: Cultural Techniques)
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Winter Semester 2014/15

- *Konstellationen im Comic Strip* (Constellations in the Comic Strip)
- *Ufologie* (Ufology)
- *Querbeet (Einführung I): Medienverbund* (Across the Field of Media Studies [Introduction I]): Media convergence)
- *Works in Progress: Kolloquium Medienwissenschaft* (Works in Progress: Media Studies Colloquium)

Summer Semester 2014

- *Reenactment und Appropriation* (Reenactment and Appropriation)
- *Visual Culture und Kybernetik, New York 1941–53* (Visual Culture and Cybernetics, New York 1941–53)
- *Nach dem Quality TV* (After Quality TV)
- *Querfeldein (Einführung II): Mediale Historiographien* (Across the Field of Media Studies [Introduction II]: Media Historiographies)

University of Minnesota

Fall 2013

- GER 8300: Multi-Kluge
- CSCL 5910: Photography in Other Media

Spring 2013

- GER 8010: Primitivism

Fall 2012

- CSCL 5910: Political Documentaries (in conjunction with the film series Cinema of Urgency at the Walker Art Center, Minneapolis; co-curated with John Mowitt and Verena Mund)
- CSCL 3910: Critical Hollywood

Spring 2012

- GER 3104W: The Criminal Case

Fall 2011

- MIMS 8001: Moving Image and Soundscapes
- CSCL 5910 / GER 5630: Festival Films

Spring 2011

- MIMS 8003: Pre-Titling Histories of the Moving Image

Fall 2010

- CSCL 5910: Kittler & Co.: German Media Theory

- GSD 8001: Authorship, Citation, Copyright
- CSCL 5910 / CSCL 5910H / MIMS 5910 / GER 5510: Films under the Label “Berlin School” (compact class, Oct. 1–30, 2010, with Profs. Sabine Nessel, Wilfried Pauleit)

Spring 2010

- CSCL 3910: Cinema and Zoological Gardens
- GSD 8002: Text and Image

Winter Semester 2008/09 (Frankfurt)

- PS: Re-Education Filme und Hollywood (Re-education Films and Hollywood)
- PS: Filmvorspann und Trailer (Title Sequences and Trailers)
- HS: Film, Video, Museum
- HS: On the Money

Summer Semester 2008 (Frankfurt)

- PS: Der ARD-TATORT als Inlands-Ethnographie (The ARD Crime Series as Domestic Ethnography)
- PS: Niemals geht man so ganz – Beerdigungen im Film (Never Fully Gone – Funerals in Film)
- HS: Filmkritik – Greatest Hits (Remix 2000) (Film Criticism – Greatest Hits)
- HS: Poelzig & Co.: Architektur im Film (Poelzig & Co.: Architecture in Film)

Spring 2008

- GER 3604W: One Director, Two Labels, Two Nation States (and the GDR is Long Gone): How Much Sense Does “German Cinema” Make?
- GER 8240: Berlin, U.S.A.

Fall 2007

- GER 3104W: Architecture
- GER 4621: I Want an Autograph from Ossi Oswalda

Spring 2007

- GER 4622: Films in German You Won’t Find on Netflix
- GER 5510: All Around the “Republik” – Films, Projects

Fall 2006

- GER 3104: Landscapes
- GER 3441: Pop 1970/1990: Films, Texts

Spring 2006

- GER 3512: An Adventure through History: German Civilization, Film, and Culture in the Eyes of Siegler & Co.’s Holiday 2005 Catalogue
- GER 3634: The Girl Tribe: An Anthropological Study (1928)

Fall 2005

- GER 8240: Typographic Culture

Spring 2005

- HSEM 3040H: Staging the Holocaust
- GER 3104W: Skating, Wrestling, Boxing: Reading and Analysis of Literature and Film

Fall 2004

- GER 4621: German Cinema to 1945
- GER 8240: German Terrorism

Spring 2004

- CSCL 5910: Reading Films from the Margins
- GER 3014: German Media

Fall 2003

- GER 8300: German Projections of Amerika

University of Witten/Herdecke

Winter Semester 2003

- Senior Seminar (HS): *Disney – Wer hat Angst vor der schwarzen Maus* (Disney – Who’s Afraid of the Black Mouse?)

University of Konstanz, International Summer School

August 2002

- Intensive Seminar (Blockseminar): *Wish You Were Here: Summer, School, Europe, Tourism*

HBK Braunschweig, Film Studies

Summer Semester 2002

- Lecture (Vorlesung): *Hollywood in den Vierzigern: Paranoia und die Herstellung einer Heimatfront* (Hollywood in the Forties: Paranoia and the Production of a Home Front)
- Senior Seminar (HS): *Captain Godard vs. Amerika*
- Advanced Undergraduate Seminar (PS): *Filmkritik – Greatest Hits* (Film Criticism – Greatest Hits)
- Senior Seminar (HS): *Tourismus, Roadmovies und der Traum von Mobilität* (Tourism, Road Movies, and the Dream of Mobility)

Winter Semester 2001/02

- Lecture (Vorlesung): *Zur Konstruktion von „Home“ im Hollywood-Western* (On the Construction of “Home” in the Hollywood Western)
- Accompanying Seminar to Lecture (*Begleitseminar zur Vorlesung*)
- Senior Seminar (HS): *Der Filmvortrag in Hollywood* (The Film Opening Credits in Hollywood)
- Advanced Undergraduate Seminar (PS): *Einführung in den Dokumentarfilm* (Introduction to Documentary Film)

Rheinische Friedrich-Wilhelms University Bonn

Winter Semester 1997/98

- Advanced Undergraduate Seminar (PS): *Chinesisch* (Chinese, with Dr. Erhard Schüttpelz, University of Konstanz)
- Advanced Undergraduate Seminar (PS): *Aufhören Anfangen* (Stopping Starting)

Summer Semester 1997

- Exercise III (EIII): *Postkolonialismus* (Postcolonialism)
- Advanced Undergraduate Seminar (PS): *Interviews* (Interviews)

Winter Semester 1996/97

- Advanced Undergraduate Seminar (PS): *Filmische Lektüren: Douglas Sirk* (Film Readings: Douglas Sirk)
- Exercise II (EII): *Sprachkonzepte im Barock* (Concepts of Language in the Baroque)

Summer Semester 1996

- Advanced Undergraduate Seminar (PS): *Film/Zitat* (Film/Quotation)
- Exercise I (EI): *Rahmen* (Frame)

Winter Semester 1995/96

- Exercise II (EII): ‚*Gegenwartsliteratur*‘: *Was soll das sein?* (“Contemporary Literature”: What Is That Supposed to Be?)
- Exercise III (EIII): *Semiotik* (Semiotics)

Summer Semester 1995

- Advanced Undergraduate Seminar (PS): *Western* (Western, with Academic Director Joachim Krause)
- Exercise III (EIII): *Mythen-Bildung* (Myth-Making)
- Film Study Group (SG Film): *Japanischer Film / Ernst Lubitsch* (Japanese Film / Ernst Lubitsch)

Winter Semester 1994/95

- Film Study Group (SG Film): *Cut Cassavetes (II)* (Cut Cassavetes (II))
- Advanced Undergraduate Seminar (PS): *Literatur und Gesetz* (Literature and Law)
- Advanced Undergraduate Seminar (PS): *Der Amerika-Topos in der dt. Literatur und Literaturkritik des 19. und 20. Jahrhunderts* (The America Topos in Nineteenth- and Twentieth-Century German Literature and Literary Criticism)

Summer Semester 1994

- Film Study Group (SG Film): *Renoir Cut Cassavetes* (Renoir Cut Cassavetes)
- Exercise I (EI): *Müll* (Trash)
- Advanced Undergraduate Seminar (PS): *Hagiographie als Erzählform* (Hagiography as a Narrative Form, with Dr. Stefan Alkier, Protestant Theology, University of Hamburg)

Winter Semester 1993/94

- Advanced Undergraduate Seminar (PS): *Filmgeschichte und Filmgeschichtsschreibung* (Film History and the Writing of Film History)
- Exercise III (EIII): *Gender Studies* (Gender Studies)

Summer Semester 1993

- Exercise II (EII): *Shakespeare-Rezeption im 18. Jahrhundert* (The Eighteenth-Century Reception of Shakespeare)
- Advanced Undergraduate Seminar (PS): *Fußnoten* (Footnotes)

Winter Semester 1992/93

- Advanced Undergraduate Seminar (PS): *'Berlin!'* (Berlin!)
- Exercise III (EIII): *Stil* (Style)

Summer Semester 1992

- Advanced Undergraduate Seminar (PS): *Texte zum Holocaust* (Texts on the Holocaust)

ACADEMIC SERVICE

Goethe University Frankfurt

- Modularization Committee for Theater, Film, and Media Studies (2008-present).
- Website Redesign Committee
- Search Committee Junior Professor Media Studies (Chair)
- Search Committee Junior Professor Performance Studies (Chair)
- Graduate Study Reform Committee
- Co-Organizer of international Film Lecture Series "Schnell wie der Witz. The Films of Ernst Lubitsch, German Film Museum
- PI (Principal Investigator) for Graduate Training Group "Configurations of Film"
- PI (Principal Investigator) for Loewe Group "Architekturen des Ordners"
- PI (Principal Investigator) for Graduate Training Group "Organizing Architecture"
- Department Chair
- Dean of the Faculty of Modern Languages (FB10)

University of Minnesota

a) Department of German, Scandinavian & Dutch / Department of Cultural Studies & Comparative Literature

- Director of Graduate Studies (2009–2012)
- Library Committee (2004–2008; 2009–2013)
- Special Events Committee (2004–2008; 2012–2013)
- Website Redesign Committee (2005–2007)
- Search Committee, Visiting Assistant Professor (2007)
- Search Committee, Assistant Professor (2009)
- Review Committee for Summer, Weiss, and Mears Competitions
- Faculty Merit Committee
- Professional and Administrative (P&A) Review Committee
- 7.12 Tenure and Promotion Committee
- Graduate Study Reform Committee
- Undergraduate Curriculum Committee
- GSD 2015 Committee

b) College of Liberal Arts

- University Libraries Faculty Focus Group
- CLA Assembly (2004–2006)
- University Senate (2007–2008)
- SCMC Faculty Advisory Committee
- Learning Abroad Center Advisory Council
- Course Review Committee
- Fulbright Committee (2008; 2010–2013)
- Turner Award Committee, Honors (2006)

- Harold Leonard Film Study Fellowship Committee (2008; 2010–2013)
- IAS Film Collaborative (2005–2008)
- Critical Humanities Initiative (2010–2012)
- Imagine Funds (2011–2013)
- Faculty Research Awards Committee (2012–2013)

University of Bonn / University of Wisconsin-Madison

- Organisation (together with Klaus Berghahn and Jürgen Fohrmann) of three colloquia on *Representation and Reception of the Holocaust in Germany and the United States* (1996-1997)

The Greven Group

- Founding Member, nationwide junior faculty initiative for the improvement of working conditions in German Studies (1995-1996)

University of Bonn, Department of German (1995-1998)

- Ad-hoc committee for the reorganization of the major
- Ad-hoc committee for the establishment of a media center
- Ad-hoc committee for the establishment of a graduate studies collegium on „Representations of the Shoah“
- Ad-hoc committee for the establishment of an interdisciplinary program in Media Studies
- Search Committee
- Founding Member, Junior faculty forum

Co-chair, Junior faculty assembly (1993-1995)

EDITORIAL AND ADVISORY BOARDS

- *Camden House German Film Classics* (2019–2024)
- *Sprache und Literatur*, Wilhelm Fink (2012–present)
- *Communicatio. Studien zu Literatur und Medialität*, De Gruyter Verlag (since 2018)

EXHIBITIONS

“Filmtitel – Titelfilme” (with Alexander Böhnke)

Bed of Film VI, Kunst-Werke, Berlin e.V., 2002

- Video installation of six loops of film title sequences in one of Berlin’s major art galleries, Kunst-Werke, Berlin e.V., 2002

FILM WORK

Interview with Danièle Huillet and Jean-Marie Straub

16mm, color, 42 min.

Excerpts broadcast in *In Einer Keiner Hunderttausend: Ein Kulturmagazin*, no. 1, SAT 1, 31 Jan. 1989 (10.40 min.)

- Interview with Huillet/Straub about their film *The Death of Empedocles*

PROFESSIONAL EXPERIENCE IN FILM AND MEDIA

- 2009 Lichter Filmtage, Frankfurt
Member of Festival Jury
- 2000 Oberhausen International Short Film Festival
Advisor, *Light Extra Bold*, special program on title sequences
- 2000 Film Production: *Test Stand 7* (dir. Robert Bramkamp)
Authorized film version of Thomas Pynchon's Gravity's Rainbow
Production assistance; on camera-interviews with survivors of the
concentration camp Dora-Mittelbau, advisor on title sequence
- 1999-2000 Duisburg Documentary Film Week
Member of Program Selection Committee
- 1997 Video Editing for the MCXpress (Avid)
One-week company training course (Cologne)
Certificate

THIRD-PARTY FUNDED PROJECTS

- 2024-present Principal Investigator, DFG-GK 3022, "Organizing Architecture"
Graduate Research Training Program, Goethe University Frankfurt
- 2017-2026 Principal Investigator, DFG-GK 2279 "Configurations of Film",
Graduate Research Training Program, Goethe University Frankfurt
- 2020-2023 Principal Investigator, LOEWE Research Center Architectures of
Order: Practices and Discourses between Design and Knowledge,
Project C3: "Architectural Concepts of Order in Artistic Long-Term
Projects since 1980," Goethe University Frankfurt
- 1999-2001 Project A5: "The Hollywood Credit Sequence," together with Prof.
Georg Stanitzek, Center for the Research of Media and Cultural
Communication, University of Cologne

LANGUAGES

German (native speaker)
English (native level speaker)
French (reading knowledge)
Latin
Ancient Greek

MEMBERSHIPS

- 2009-present Gesellschaft für Medienwissenschaften (German Society for Media
Studies)
- 1988-present FC Schalke 04, Silberne Ehrennadel [Silver Badge of Honor]