

Collections Purchase Cover Sheet

Date of Application: 10/24/13

Name, Department, and Rank: Valerie Weinstein,
Department of German Studies, Assistant Professor

Amount Requested: \$11,211

Basic information about requested materials, as requested on cover sheet:

Titles are listed in order of priority

Checklist

- Proposal Narrative (500-1000 words).
- Budget Justification
- Letter of support from a library bibliographer if the collection is to be a library holding.
- A 2-page, recently updated curriculum vitae.
- Supporting materials.

Review Taft website for full application guidelines

Title	Publisher/ Distributor	Date of Publication	Format	Cost	Place of Publication	OCLC
<i>Film Kurier</i>	Microfilm: Mikro Press, Bonn	1919-1944	microfilm	\$3208	Berlin	9057838
<i>Film Kurier Index</i>	CineGraph Hamburgisches Centrum für Filmforschung	1991	print	\$1350	Hamburg	26900847
<i>Deutsche Filmzeitung</i>	Microfilm: Mikro Press, Bonn	1928-1941	microfilm	\$345	Munich	75308096
<i>Reichsfilmblatt</i>	Microfilm: Mikro Press, Bonn	1923-1935	microfilm	\$334	Berlin	12486212
<i>Der deutsche Film</i>	Microfilm: Mikro Press, Bonn	1936-1943	microfilm	\$252	Berlin	76878625
<i>Der Kinematograph</i>	Microfilm: Mikro Press, Bonn	1907-1935	microfilm	\$1992	Düsseldorf	5631686
<i>Licht-Bild- Bühne</i>	Microfilm: Mikrofilm Ausgabe	1908-1940	microfilm	\$2485	Berlin	5664929
<i>Der Film</i>	Microfilm: Mikro Press, Bonn	1916-1943	microfilm	\$2176	Berlin	5631455

Is this a joint application? Yes

If "Yes" complete the following section for all participating faculty

Name	Department	Rank	Award Percentage
Valerie Weinstein	German Studies	Assistant Professor	50%
Todd Herzog	German Studies	Associate Professor	40%
Tanja Nusser	German Studies	Visiting Associate Professor	10%

Taft Grants Received in the Last Five Years

1. Type and Dates: Domestic Conference Travel Grant, April 2013

Amount: \$261

Project Title: "Making German Comedy *Judenrein*: Film Comedy in the Third Reich"

Resulting Publications and Presentations:

- 1) This work was presented at the Popular Culture Association annual conference.
- 2) It is a part of chapter two of my book manuscript on "Anti-Semitism and Film Comedy in the Third Reich."

2. Type and Dates: Domestic Conference Travel Grant, October 2012

Amount: \$439

Project Title: "Performing Masculinity in the Third Reich: Lilian Harvey's *Hosenrolle* in *Capriccio* (1938)"

Resulting Publications and Presentations:

- 1) This paper was presented at the German Studies Association annual conference.
- 2) The conference paper will be translated into Hebrew and published in an online journal: [Hebrew translation of] "Performing Masculinity in the Third Reich: Lilian Harvey's *Hosenrolle* in *Capriccio* (1938)." קולנוע וטלוויזיה, כתב עת להיסטוריה, סליל - סליל . (Slil – Online Journal for History, Film and Television). Paper submitted and translation in progress.
- 3) A revised and expanded version of my research on *Capriccio* has been accepted as a chapter in a book to be published in 2014 by Aisthesis press: Weinstein, Valerie. "Third Reich Film Comedy as a Place of Politics: Masculinity, Marriage, and Mayhem in Karl Ritter's *Capriccio* (1938)." *The Place of Politics in German Film*. Ed. Martin Blumenthal-Barby. Bielefeld: Aisthesis Verlag. Accepted.

Proposal Narrative

Request and Significance

This proposal requests support for Langsam Library to acquire microfilms of the most important German film periodicals from the first half of the twentieth century. Recent strategic planning and targeted hiring and expenditures are shaping the Department of German Studies and Langsam Library into centers of German film and media studies. The requested microforms are rare and very few locations outside Berlin host them all. Acquiring these microforms would strongly support faculty and graduate student research, reducing time and money spent on research travel. They would enhance instruction and make Langsam a destination for scholars of German film. They would serve as a resource for faculty and students in other units as well: in History, in the growing undergraduate and graduate Film and Media Studies certificate programs, which involve several Taft programs, and in DAAP.

The requested periodicals are rich historical sources on German films made before 1945. They provide information about government and film industry policy and practices, data on production, distribution, and commercial success of films, discussions of developing technologies and aesthetics, and editorial writings such as film reviews. Access to such information makes the writing of German film history and the analysis of films from the period possible. Consulting and citing these sources is an expected element of scholarship on German film through 1945.

Use by Faculty and Students

The requested materials would be used immediately and frequently by faculty and students in the Department of German Studies, which recently has redefined itself as a regional and national center of German film and media studies. We are beginning a graduate certificate in Film & Media Studies and preparing a proposal for a Center for Film & Media Studies, both of which originated from the German Studies Department, but which include other Taft Departments such as Anthropology, English, and History, as well as non-Taft programs in A&S, DAAP, and CCM. As we position ourselves as a major research center, we seek to continue to build our archives.

The requested microfilms are central to the research of Valerie Weinstein, Asst. Prof. of German, whose work focuses on ethnicity and gender in German film 1898-1945. Her current book project, "Anti-Semitism and Film Comedy in Nazi Germany," involves extensive study of the film trade press and the ongoing discussions in it of how to create a film industry free of Jewish influence and how to adapt film comedies to the new political order. She also studies film reviews and data about reception and impact. Nine of Weinstein's peer-reviewed articles and book chapters use similar methodology, and cite the requested materials. She fully expects to continue to use these microforms throughout her career.

Other German faculty members would also use these microforms. Assoc. Prof. Todd Herzog works on German film in all periods, including the Weimar era (1918-1933). DAAD Visiting Assoc. Prof. Tanja Nusser, a widely-published scholar of German film, would use these materials for some of her projects. Currently, we are searching for a new assistant professor of German "media, visual, and/or performance studies." Our new colleague may also find the requested materials useful. Indeed, acquiring these materials could sweeten any offer we could make to top candidates.

The microforms would also support graduate and undergraduate research and instruction. Currently two doctoral students are researching dissertations and two undergraduates are writing senior capstone projects that would benefit from studying the pre-1945 German film trade press. It is typical of our department to have students working in these areas. We also regularly teach seminars on German film. "Nazi(s) in Cinema" is a regular course offering and students could use these microfilms for course research. It would greatly enhance learning and increase engagement if we could send students to Langsam to do research in primary print sources.

Enhancement of Langsam Library's German Collection

The microfilms will be housed in Langsam. The acquisition will be accessible to all library patrons and will enhance Langsam's substantial German collection. Langsam's German collection is one of the best in

the region, even a major collection nationally, and is one of the major areas of strength of the University Libraries. Recently, to support the growth of film and media studies in the Department of German Studies, the library has invested significantly in German films on DVD. One area in which room for improvement remains, however, is in the acquisition of primary sources in German film history through the end of World War II (1945). Without such valuable primary sources in our collection, we lag behind peers in the region who have some (although not all) of the requested materials.

Nearest Libraries Containing the Requested Materials

None of the materials requested are available in UC libraries or via OhioLink. According to WorldCat, the nearest libraries containing each of the requested periodicals on microfilm are between 126 and 603 miles away. Very few North American institutions have all these materials, with Princeton University being the nearest that does. Currently, research in these periodicals requires interlibrary loan of individual microfilm reels over time or a research trip with the costs of travel and an extended stay.

Title of Periodical	UC/ OhioLink?	Nearest Library	Miles
<i>Film Kurier</i>	NO	Indiana University, Bloomington	126
<i>Film Kurier Index</i>	NO	University of Michigan, Ann Arbor	246
<i>Deutsche Filmzeitung</i>	NO	Princeton University	603
<i>Reichsfilmbblatt</i>	NO	University of Michigan, Ann Arbor	246
<i>Der deutsche Film</i>	NO	University of Michigan, Ann Arbor	246
<i>Der Kinematograph</i>	NO	U of Illinois at Urbana-Champaign	232
<i>Licht-Bild-Bühne</i>	NO	Indiana University, Bloomington	126
<i>Der Film</i>	NO	U of Illinois at Urbana-Champaign	232

Acquisition of these microfilms would enhance the quality and prestige of Langsam Library's German film collection, strongly support research and teaching, and help make our campus a destination for the study of German film. If it is not possible to support acquisition of all these materials, even partial support from the Taft Center, and acquisition of some of the desired microfilms would enhance research and teaching on German film at UC.

Budget Justification

Titles are listed in order of priority. While the full collection is desired, if the full amount requested is not available, a grant for a smaller part of the collection would be welcome.

Title	Publisher/ Distributor	Years	OCLC	Availability	Cost	Funding Source
<i>Film Kurier</i>	Microfilm: Mikro Press, Bonn	1919- 1944	9057838	Microfilm Archives, Dortmund	37 reels x €60 = €2220 + €125 postage = €2370 = \$3208	Taft
<i>Film Kurier Index</i>	CineGraph Hamburgisches Centrum für Filmforschung	1991	26900847	Stiftung Deutsche Kinemathek, Berlin	20 volumes x €35 = €700 + €300 postage= €1000 = \$1350	Taft
<i>Deutsche Filmzeitung</i>	Microfilm: Mikro Press, Bonn	1928- 1941	75308096	Microfilm Archives, Dortmund	4 reels x €60 = €240 + €15 = €255 = \$345	Library
<i>Reichsfilmblatt</i>	Microfilm: Mikro Press, Bonn	1923- 1935	12486212	Mikropress Bonn	4 reels x €58 = €232 + €15 postage = €247 = \$334	Library
<i>Der deutsche Film</i>	Microfilm: Mikro Press, Bonn	1936- 1943	76878625	Mikropress Bonn	3 reels x €58 = €174 + €12 postage = €186 = \$252	Library
<i>Der Kinematograph</i>	Microfilm: Mikro Press, Bonn	1907- 1935	5631686	Microfilm Archives, Dortmund	23 reels x €60 = €1380 + €90 postage= €1470 = \$1992	Taft
<i>Licht-Bild- Bühne</i>	Microfilm: Mikrofilm Ausgabe	1908- 1940	5664929	Mikropress, Bonn (partial availability) 1909 - 1910 = 2 reels 1925 – 1927 = 5 reels 1932 – 1939 = 9 reels	16 reels x \$150 = \$2400 + \$85 shipping = \$2485	Taft
<i>Der Film</i>	Microfilm: Mikro Press, Bonn	1916- 1943	5631455	Mikropress Bonn	26 reels x €58 = €1508 + €100 shipping = €1608 Euro = \$2176	Taft
Grand total					\$12,142	
Library contribution					\$931	
Request for funding by Taft					\$11,211	

Dr. Adrian Parr, Chairperson
Taft Collections Committee
Taft Research Center
2625 Clifton Avenue P.O. Box 210369
Cincinnati, Ohio 454221-0369

October 15, 2013

Dear Dr. Parr,

I write to support the request being put forward by Assistant Professor Valerie Weinstein, member of the German Studies Department, to acquire for research and teaching purposes microfilm editions of the most important German film periodicals from the first half of the twentieth century: *Film-Kurier*, *Licht-Bild-Bühne*, *Der Kinematograph*, *Der Film*, *Deutsche Filmzeitung*, *Reichsfilmbblatt*, and *Der Deutsche Film*.

Local and CRL Holdings

None of the requested periodical titles are owned by OhioLINK libraries or the Center for Research Libraries (CRL). Very few institutions outside Berlin have all these materials, with Princeton University being the nearest institution in North America that does. According to WorldCat, the distance to the nearest libraries containing the requested periodicals on microfilm varies between 126 and 603 miles.

Significance for the Collection

The German Studies collection at the University of Cincinnati has a rich history going back to 1875. The collection developed over decades and benefited from a number of funds and donations, including the Taft fund. Historically, the German collection has been considered the best in the region and one of the major collections nationally. It is one of the major areas of strength in the holdings of the University Libraries.

Over the past two years the UC German Studies collection housed in Langsam Library has been significantly expanded in the previously underrepresented area of film studies. Thanks to the donation of the DVD and VHS collection from the department of German Studies and systematic purchases from the library funds, several hundred German and Austrian films as well as books and e-books on various aspects of German film have been added to the collection. The current media collection covers the key periods in German film history, including the Weimar Republic, the Third Reich, the Zero Hour 1945-1949, postwar East and West German cinema and the period after German reunification.

UC Libraries' recent acquisitions of German and Austrian film and related literature support faculty and graduate student research in the areas of German Studies, History, Film, and Media Studies. They are actively used in a number of undergraduate and graduate courses.

Unfortunately none of the primary sources in German film history through the end of World War II are currently available at UC or through OhioLINK. The requested periodicals, which provide a wealth of information on various aspects of German film before 1945, would enhance and enrich the existing collection of materials covering this period of German history and art. Access to primary sources in German film history through the end of World War II would benefit UC faculty and students in a number of colleges and programs. It would also position the University of Cincinnati as a destination for scholars of German film.

Langsam Library has an extensive collection of microforms, including several significant titles in the area of German Studies. The library recently acquired two ScanPro 2000 microfilm scanners. These durable, easy to use, versatile scanners are used in the world's leading universities, libraries and private companies. They feature fast high-resolution scanning at all magnifications. Software capabilities include advanced OCR technology, which allows users to locate selected words on the microfilm, and the ability to create searchable PDF files.

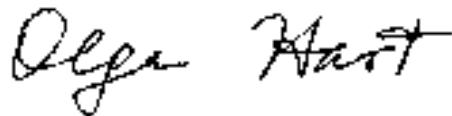
Budget Justification and Ranking of Titles

The prices below are based on the quotes obtained from institutions supplying the microfilms and the print edition of the Film-Kurier-Index, available only in print. The prices are ranked in order of priority and include shipping costs. Detailed information is available in the "Budget Justification" section.

Film Kurier	\$3208
Film Kurier Index	\$1350
Deutsche Filmzeitung	\$345
Reichsfilmbblatt	\$334
Der deutsche Film	\$252
Der Kinematograph	\$1992
Licht-Bild-Bühne	\$2485
Der Film	\$2176

UC Libraries can fund the acquisition of *Deutsche Filmzeitung*, *Reichsfilmbblatt*, and *Der Deutsche Film* for the total amount of \$931. In addition, the Libraries will be responsible for the processing and storage of the resources as well as providing patron access and research assistance.

Sincerely,



Olga Hart, Bibliographer, German Studies and Languages and Cultures

Curriculum Vitae of Applicant

Valerie A. Weinstein

Current and Past Positions

Assistant Professor of German, University of Cincinnati	Aug. '12- present
Visiting Assistant Professor of German, Tulane University	July '11-July '12
Associate Professor of German, University of Nevada, Reno	July '07-June '11
Assistant Professor of German, University of Nevada, Reno	July '01-June '07
Visiting Assistant Professor of German, Williams College	July '00-June '01

Education

Cornell University, Ithaca, New York

- Ph.D. in German Studies; concentration in Feminist, Gender, and Sexuality Studies. May 2000
Dissertation: *Mistaken Identity in Wilhelmine, Weimar, and Nazi Film*. Advised by David Bathrick (Chair), Leslie Adelson, and Biddy Martin.

Humboldt University, Berlin, Germany August 1997
1997-1998

- Guest student in German Literature 1993-1994

Harvard University, Cambridge, Massachusetts

- B.A. *Magna Cum Laude* in Germanic Languages and Literatures. Honors Thesis: *Out of Uniform: Reading Against the Teleology of Weimar Film History*. Advised by Mary Rhiel. June 1993

Peer-Reviewed Publications

“Third Reich Film Comedy as a Place of Politics: Masculinity, Marriage, and Mayhem in Karl Ritter’s *Capriccio* (1938).” *The Place of Politics in German Film*. Ed. Martin Blumenthal-Barby. Bielefeld: Aisthesis. Accepted.

“Reflecting Chiral Modernities: The Function of Genre in Arnold Fanck’s Transnational *Bergfilm The Samurai’s Daughter* (1936-37).” *Alterity and Affinity: Encounters between German-Speaking Countries and East Asia*. Ed. Qinna Shen and Martin Rosenstock. New York: Berghahn Books. In Press.

“10 January 1927: Brigitte Helm Embodies Ambivalence of the New Woman.” *A New History of German Cinema*. Ed. Jennifer Kapczynski and Michael Richardson. Rochester: Camden House, 2012. 166-172.

“Archiving the Ephemeral: Dance in Ethnographic Films from the Hamburg South Seas Expedition 1908-1910.” *Seminar* 46.3 (September 2010): 225-41.

“*Alraune*: The Vamp and the Root of Horror.” *The Many Faces of Weimar Cinema*. Ed. Christian Rogowski. Rochester: Camden House, 2010. 198-210.

“Working Weimar Women into the National Socialist Community: Carl Froelich’s Women’s Labor Service Film, *Ich für Dich -- Du für mich* (1934), and *Mädchen in Uniform* (1931).” *Women in German Yearbook* 25 (2009): 28-49.

“Reading Rammstein, Remembering Riefenstahl: ‘Fascist Aesthetics’ and German Popular Culture.” *Riefenstahl Screened: An Anthology of New Criticism*. Ed. Neil Christian Pages, Mary Rhiel, and Ingeborg Majer-O’Sickey. New York: Continuum P, 2008. 130-148.

“Narrative *Orientierungslosigkeit* and New Orientations in Saliha Scheinhardt’s *Die Stadt und das Mädchen*.” *Seminar* 43.1 (February 2007): 49-70.

“(Un)Fashioning Identities: Ernst Lubitsch’s Early Comedies of Mistaken Identity.” *Visual Culture in Twentieth-Century Germany: Text as Spectacle*. Ed. Gail Finney. Bloomington: Indiana UP, 2006. 120-33.

- “Anti-Semitism or Jewish ‘Camp’? Ernst Lubitsch’s *Shoe Palace Pinkus* (1916) and *Meyer from Berlin* (1918).” *German Life and Letters* 59.1 (January 2006): 101-121.
- “Dissolving Boundaries: Assimilation and Allo-Semitism in E. A. Dupont’s *Das alte Gesetz* (1923) and Veit Harlan’s *Jud Süß* (1940).” *German Quarterly* 78.4 (Fall 2005): 496-516.
- “Capturing Hawai’i’s Rare Beauty: Scientific Desire and Precolonial Ambivalence in E. T. A. Hoffmann’s ‘Haimatochare.’” *Women in German Yearbook* 18 (2002): 158-178.
- “Reise um die Welt: the Complexities and Complicities of Adelbert von Chamisso’s Anti-Conquest Narratives.” *German Quarterly* 72.4 (Fall 1999): 377-395.

Reference Entries and Reviews

- “Maedchen in Uniform.” *German Cinema: A Critical Filmography to 1945*. Ed. Todd Herzog and Todd Heidt. Montreal: Caboose Books. Under contract.
- Review of Manuel Köppen und Erhard Schütz, eds., *Kunst der Propaganda. Der Film im Dritten Reich* (Bern: Peter Lang, 2007). *Monatshefte* 101.1 (Spring 2009): 144-146.
- Review of Marline Otte, *Jewish Identities in German Popular Entertainment, 1890-1933* (New York: Cambridge University Press, 2006). *German Quarterly* 80.3 (Summer 2007): 413-415.
- Review of Antje Ascheid, *Hitler’s Heroines: Stardom and Womanhood in Nazi Cinema* (Philadelphia: Temple UP, 2003). *Monatshefte* 96.4 (Winter 2004): 634-635.
- Review of Dagmar C. G. Lorenz and Renate S. Posthofen, eds., *Transforming the Center, Eroding the Margins: Essays on Ethnic and Cultural Boundaries in German Speaking Countries* (Columbia: Camden House, 1998). *Colloquia Germanica* 33.1 (2000): 98-99.

Submitted Work

- Weinstein, Valerie. [Hebrew translation of] “Performing Masculinity in the Third Reich: Lilian Harvey’s *Hosenrolle in Capriccio* (1938).” קולנוע וטלוויזיה, כתב עת להיסטוריה, סליל - סליל. (*Slil – Online Journal for History, Film and Television*). 14 pages. Article submitted and translation in progress.
- Review of Ofer Ashkenazi, *Weimar Film and Modern Jewish Identity* (New York: Palgrave Macmillan, 2012). *German Studies Review*. Submitted.

Recent and Upcoming Presentations

- | | |
|---|-------------------|
| “Laughing Matters: Anti-Semitism and Film Comedy in Nazi Germany,” invited lecture, University of California, Los Angeles | November 21, 2013 |
| “Of White Jews and Great White Hunters: Capitalist Critique and its Racial Undercurrents in Detlef Sierck’s <i>April! April!</i> (1935).” German Studies Association annual conference. | October 4, 2013 |
| “Staatspolitisch und künstlerisch besonders wertvoll? The Strange Case of Wenn wir alle Engel wären (Carl Froelich, 1936).” Kentucky Foreign Language Conference. | April 19, 2013 |
| “Making German Comedy <i>Judenrein</i> : Film Comedy in the Third Reich,” Popular Culture Association (PCA) annual conference. | March 27, 2013 |

Awards and Honors

- | | |
|---|-------------|
| <i>Faculty Research Grant</i> , University Research Council, University of Cincinnati, \$8,000 | Summer 2013 |
| <i>Sanford Distinguished Professor of the Humanities</i> , University of Nevada, Reno, \$10,000 | 2006-2008 |
| <i>Junior Faculty Research Grant</i> , University of Nevada, Reno, \$15,000 | 2003-2004 |
| <i>Dissertation Research Grant</i> , German Academic Exchange Service (DAAD), \$15,000 | 1997-1998 |
| <i>Olin Fellowship</i> , Cornell University, \$60,000 | 1995-2000 |

Supporting materials: Curricula Vitae of co-applicants
Todd Herzog

Education

University of Chicago (Chicago, IL)

Ph.D. with honors in Germanic Studies (March 2001)

Johns Hopkins University (Baltimore, MD)

M.A. in Germanic Languages and Literatures (May 1994)

Amherst College (Amherst, MA)

B.A. *magna cum laude* in European Studies (May 1991)

Employment

University of Cincinnati (Cincinnati, OH)

Department Head, German Studies (2012-present)

Charles Phelps Taft Research Center Fellow (2011-2012)

Acting Faculty Chair, Charles Phelps Taft Research Center (2010-2011)

Director, European Studies Program (2009-2011)

Acting Department Head, German Studies (2008-9)

Associate Professor (2006-present)

Assistant Professor (2000-2006)

Research

Books

East, West and Centre: Reframing Post-1989 European Cinema. *Ed. Michael Gott and Todd Herzog. Under contract with University of Edinburgh Press. In preparation.*

A Critical Filmography of German Cinema to 1945. *Ed. Todd Heidt and Todd Herzog. Montreal: caboose books. Under contract. Forthcoming 2014.*

Tatort Germany: The Strange Case of German Crime Fiction. Ed. Lynn Kutsch and Todd Herzog. Under contract with Camden House. In Preparation.

Crime Stories: Criminalistic Fantasy and the Culture of Crisis in Weimar Germany. *New York: Berghahn Books, 2009. Print.*

Jewish Identity and Jewish Writing in Germany and Austria Today. Ed. Benjamin Lapp, Hillary Herzog and Todd Herzog. New York: Berghahn Books, 2008. Print.

A New Germany in a New Europe. Ed. Todd Herzog and Sander L. Gilman. New York and London:

Selected Articles

"Crime and Literature in the Weimar Republic and Beyond: Telling the Tale of the Poisoners Ella Klein and Margarete Nebbe." *Crime and Criminal Justice in Modern Germany.* Ed. Richard Wetzell. Berghahn Books, 2012. (forthcoming 2013)

"German Detective Films." *The Directory of World Cinema: Germany.* Ed. Michelle Langford. London: Intellect Books, 2013. Print

"Wonder Wheel: The Cinematic Prater." *World Film Locations: Vienna.* Ed. Robert Dassenowsky. London: Intellect Books, 2012, 88-89. Print.

“What shall the history books read?: The Debate over *Inglourious Basterds* and the Limits of Representation,” *Inglourious Basterds: Manipulations of Metacinema*, ed. Robert Dassanowsky (New York: Continuum Books, 2012).

“The Banality of Surveillance: Michael Haneke’s *Caché* and Life after the End of Privacy,” *Modern Austrian Literature* 43:2 (2010), 25-40.

“Rebirth of a Culture—Birth of a Book,” in *Cultures Entwined: German-Jewish Relations, Historical and Contemporary Perspectives*, ed. Ruth H. Sanders (Oxford, OH: Miami University, 2009), 31-42. (co-authored with Hillary Hope Herzog).

“Fritz Lang’s *M* (1931): An Open Case,” in *The Columbia Companion to Weimar Cinema*,” ed. Noah Isenberg (New York: Columbia UP, 2009), 291-309.

“Literary Encounters Between German-Jews and Jewish Americans in the 1990s,” in *Jewish Writing and Jewish Culture in Germany and Austria Today*, ed. Benjamin Lapp, Hillary Herzog and Todd Herzog (New York: Berghahn Books, 2008).

“A City Tracks a Murderer: Mass Murder and Mass Public in Weimar Germany,” in *Police Forces: A Cultural History of an Institution*, ed. Klaus Mladek (New York: Palgrave Macmillan, 2007).

“Wien bleibt Wien’: Austrian-Jewish Culture at Two *Fins de Siècle*,” in *Literature in Vienna at the Turn of the Centuries: Continuities and Discontinuities around 1900 and 2000*, ed. Ernst Grabovski and James Hardin (Rochester and Suffolk: Camden House, 2003), 205-20. (co-authored with Hillary Hope Herzog).

“Crime Stories: Criminal, Society and the Modernist Case History,” *Representations* 80 (Fall 2002), 34-61.

Papers and Lectures

Over 50 presentations (including eleven invited lectures) at universities and research institutes in Germany, Austria, and the United States. Over 15 panels organized and chaired.

Selected Fellowships, Awards and Honors

Academy of Fellows for Teaching and Learning (inducted 2012), Taft Center Fellowship (2011-12), C.P. Taft International Travel Grant, UC (2009), CET&L Faculty Development Grant for Instructional Technology, UC (2009), C.P. Taft Research Center Faculty Release Fellowship, UC (2008), C.P. Taft Conference within the Continental US Travel Grant, UC (2001, 2002, 2004, 2006, 2008), Honors Scholars Teaching Award, UC (2005), C.P. Taft Faculty Summer Research Fellowship, UC (2004), IGSA Individual Faculty Grant, UC Berlin Program (2003), DAAD Interdisciplinary Seminar in German Studies, Potsdam, Germany (2002), C.P. Taft Faculty Summer Research Fellowship, UC (2002), University Research Council Faculty Research Fellowship, UC (2001)

Tanja Nusser

Professional Experience

- Graduate Program Director, Department of German Studies, University of Cincinnati, USA, since August 2012.
- DAAD Visiting Associate Professor, Department of German Studies, University of Cincinnati, USA, since 2011.
- Visiting Professor, Peter-Szondi-Institute for Literature Studies (Institut für Allgemeine und Vergleichende Literaturwissenschaft), Freie-Universität, Berlin, Germany. 2010-2011
- Visiting Professor, Department of German Studies, Westfälische Wilhelms-Universität Münster, Germany. 2009-2010.
- Wissenschaftliche Mitarbeiterin, Faculty of Linguistics and Literature Studies, University of Bielefeld, Germany. 2007-2009.
- Wissenschaftliche Mitarbeiterin, Department of German Philology, Ernst-Moritz-Arndt-Universität, Greifswald, Germany. 2006-2007.
- Wissenschaftliche Mitarbeiterin for the federally funded research project „Illness and Gender“, Ernst-Moritz-Arndt-Universität, Greifswald, Germany 2001-2004.

Education

- PD (Habilitation; Privat Dozent; Lecturer), Faculty of Linguistics and Literature Studies, University of Bielefeld, Germany. Title of Project: „Conceptions. Reproductive Technologies in Literature and Film.“ Venia Legendi: Neuere Deutsche Literatur- und Medienwissenschaft, June 2010.
- Dr. Phil., German Literature, Humboldt-Universität zu Berlin, Germany (Magna cum Laude). Dissertation: „Bon Voyage – From and to Other Shores. Ulrike Ottinger’s Filmic Travelogues.“ Committee: Inge Stephan (Chair), Klaus Scherpe, Barbara Kosta, July 2000.
- M.A., German Literature, Humboldt-Universität zu Berlin, Germany. Title of thesis: „I Did Not Quite Understand the Body Language. The Concept of the Body in the Work of Elfriede Jelinek.“, November 1996

Publications

Monographs

1. „wie sonst das Zeugen Mode war“. *Reproduktionstechnologien in Literatur und Film* („How otherwise procreation had been fashion“. *Reproductive Technologies in Literature and Film*), Freiburg: Rombach (Series: litterae), 2011.
2. *Von und zu anderen Ufern. Ulrike Ottingers filmische Reiseerzählungen (From and to Other Shores. Ulrike Ottinger’s Filmic Travelogues)*, Köln / Weimar: Böhlau, 2002.
3. *Der andere Körper in Ulrike Ottingers ‘Freak Orlando. Kleines Welttheater in fünf Episoden’.* *Zur Konstruktion des Normalen (The Other Body / The Body of the Other in Ulrike Ottinger’s ‘Freak Orlando. A Small World-Theatre in Five Episodes’.* *About the Construction of the Normal)* (Sozialanthropologische Arbeitspapiere Nr. 91). Berlin: Hans Schiler, 2001.

Co-Edited Books

1. Forthcoming 2014: *Catastrophe and Catharsis. Narratives of Disaster and Redemption in German Culture and Beyond*. Co-edited with Katharina Gerstenberger. Rochester: Camden House.

2. *Engineering Life. Narrationen vom Menschen in Biomedizin, Kultur und Literatur*. Co-edited with Claudia Breger and Irmela Marei Krüger-Fürhoff. Berlin: Kulturverlag Kadmos, 2008.
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