

**Jennifer M. Kapczynski** is Honorary Associate Professor of German at Washington University in St. Louis and an independent scholar, currently pursuing a Master's degree in Counseling Psychology at the Wright Institute in Berkeley, CA. Her research focuses principally on 20<sup>th</sup> and 21<sup>st</sup> century literature and film. Her monograph *The German Patient: Crisis and Recovery in Post-war Culture* (2008) examines the importance of illness metaphors in discussions of German guilt after 1945. She has also co-edited three volumes: *Die Ethik der Literatur*, with Paul Michael Lützeler (2011); *A New History of German Cinema*, with Michael D. Richardson (2012); and *Persistent Legacy: German Studies and the Holocaust*, with Erin McGlothlin (2017). Together with Caroline Kita, she is completing the manuscript for a fourth edited volume, *The Arts of Democratization: Styling Political Sensibilities in Postwar West Germany*.

**Johannes von Moltke** is Professor of German and Film, Media and Television at the University of Michigan. His research and teaching focus on film and German cultural history of the 20<sup>th</sup> and 21<sup>st</sup> centuries. He is the author of *The Curious Humanist: Siegfried Kracauer in America* (2015) and *No Place Like Home: Locations of Heimat in German Cinema* (2005) and has published articles e.g. in *New German Critique*, and *German Studies Review*. Together with Gerd Gemünden von Moltke is the series editor for *Screen Cultures: German Film and the Visual at Camden House*. A Berlin Program Alumnus of 2000–2001, he presently is the President of the GSA and a Senior Fellow at the FRIAS Institute for Advanced Studies at the Albert-Ludwigs-Universität Freiburg.

**Nichole Neuman** is Assistant Professor of German and Hoyt-Reichmann Scholar of German-American Studies and German Language and Culture at Indiana University–Purdue University at Indianapolis where she also serves as the Director of

the Max Kade Center. She received her Ph.D. in 2016 from the University of Minnesota, where her doctoral work focused on transnational German cinema. Her recent and forthcoming publications include a chapter on transnational film archives in *Becoming TransGerman* and an article due out this summer on the emergence of cinema as object of study in the Twin Cities in *The Moving Image*. Nichole was a Max Kade Berlin Postdoctoral Fellow at the Berlin Program 2018–2019.

The **Berlin Program for Advanced German and European Studies at Freie Universität Berlin** promotes a new generation of young North American scholars with specialized knowledge of modern and contemporary Germany and Europe. The program supports scholars in all social science and humanities disciplines, including historians working on the period since the mid-18<sup>th</sup> century. Fellowships are awarded for doctoral dissertation research as well as postdoctoral research. Essential to the program's mission is our close cooperation with our North American partner, the German Studies Association ([www.thegsa.org](http://www.thegsa.org))—the largest organization of scholars, professionals, and students who focus on the study of German-speaking Europe from all periods of history and all relevant disciplines. Each year, our Summer Workshop, the GSA Distinguished Lecture at Freie Universität Berlin as well as our Alumni Panel at the GSA Annual Conference in the U.S. provide a forum for scholarly exchange and seek to strengthen ties between fellows, alumni and the academic community in Berlin and beyond.

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for our application deadline: **Dec 1.**

Applications will be accepted as of: **Nov 1, 2019.**

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## Across the Borders of Text and Nation

Intertextuality and Intermediality in 20<sup>th</sup> and 21<sup>st</sup> Century Film, Art, and Exhibition Culture

Berlin Program Alumni Panel  
at the 43<sup>rd</sup> Annual GSA Conference



Sat, Oct 5, 4:15 PM–6:00 PM  
Hilton Portland Downtown,  
Galleria 2, Oregon

### Moderator

Nichole Neuman, Indiana University–  
Purdue University at Indianapolis

### Commentator

Johannes von Moltke, University of Michigan

### Participants

**Sara Hall, University of Illinois at Chicago**

*Mobilizing the International Intertexts of  
Policing, The Great Police Exhibition  
of Berlin, 1926*

**Emily Dreyfus, University of Chicago**

*Musical Interludes and Zones of  
Political Consensus in German Cinema  
under National Socialism*

**Jennifer M. Kapczynski,**

**Washington University in St. Louis**  
*Mecki and Making Democracy Popular*

**Tom Haakenson,**

**California College of the Arts**  
*Dada Dimensions: Intertextual, Intermedial,  
and Transcultural Critique*

The panel, organized by Sara Hall, will establish a multi-faceted, transhistorical conversation about the interface between media forms both within and across the boundaries of individual texts and events, seeking to understand how specific intertextual and intermedial representational practices have impacted audience formation and self-understanding and historically specific cultures of reception. In her paper on the documentation and coverage of speeches, demonstrations, performances, and films that were part of the Great Berlin Police Exhibition of 1926, **Sara Hall** explores the common and divergent aesthetic strategies and modes of audience address that converged to present Weimar-era German police

practice as reformist domestically and superior internationally. In “Musical Interludes and Zones of Political Consensus in German Cinema under National Socialism,” **Emily Dreyfus** focuses on how narrative entertainment feature films such as melodramas used music to sublimate bourgeois values of art and humanism into political ideology in the service of, or at times at odds with, the *Volksgemeinschaft*. She mobilizes the notion of connectivity between diverse forms of expression and across audiences to explore how musical moments created zones of political consensus (also across class boundaries) in mass cultural production. In her paper, “Mecki and Making Democracy Popular,” **Jennifer M. Kapczynski** documents contract negotiations preceding the creation of a series of short films featuring Mecki the Hedgehog, showing how the Mecki media campaign relied on an intermedial character to combat popular views of democracy as a system both imported and imposed—mobilizing his “star power” to render democracy in terms that appeared both familiar and fundamentally domestic. In his paper, “Dada Dimensions: Intertextual, Intermedial, and Transcultural Critique” **Thomas Haakenson** argues that the various intertextual and intermedial strategies employed by the first Dada artists are key in understanding how Dada transcended its geopolitical and historical origins. He shows how, from the early Dada-inspired journals of the MAVO movement in 1920s Japan to the intentionally immolated Xiamen Dada exhibition in China in 1986, from the borderless Cyber Dada Manifesto at the turn of the new millennium to the contemporary political aesthetics of Adam Pendleton’s Brooklyn-based Black Dada project, Dada’s diverse yet interconnected engagements gave, and continue to give, the movement its transcultural fungibility.

**Emily Dreyfus** is a Ph.D. candidate in Germanic Studies at the University of Chicago and an active musician. She holds a joint B.A. in Classics and German from Oxford University and an M.A. in Com-

parative Literature from the University of Göttingen. Her research interests include audio-visual poetics and the history of cultural politics and mass media in the German-speaking world. She is currently finishing a dissertation on “Popularizing Classical Music in Third Reich Cinema,” supported by the German-American Fulbright Commission, the Berlin Program for Advanced German and European Studies (2018–2019) and the DAAD.

**Thomas O. Haakenson** is Associate Professor in Critical Studies and Visual Studies at California College of the Arts in San Francisco and Oakland, USA. Haakenson is co-editor of the book series *Visual Cultures and German Contexts* with Bloomsbury. He has co-edited several anthologies, including *Jürgen Habermas and the European Economic Crisis: Cosmopolitanism Reconsidered* with Gaspare M. Genna and Ian W. Wilson and *Representations of German Identity* with Deborah Ascher Barnstone. Haakenson received numerous awards including a postdoc fellowship from the Berlin Program for Advanced German and European Studies (2003–2004) in which he currently serves as a member of the program’s academic advisory board.

**Sara F. Hall** is Associate Professor of Germanic Studies and Studies and Interim Director of the School of Literatures, Cultural Studies and Linguistics at the University of Illinois at Chicago. Hall is an alumna of the Berlin Program 1997–1998 and is currently completing a term on the GSA Executive Board. Her research interests center on international silent film, contemporary German cinema and transnational film markets, and women film pioneers. She has published widely in *German Quarterly*, *German Studies Review*, *The Historical Journal of Film, Radio and Television*, and *Modernism/Modernity*. Her latest piece, on the aesthetic of pastiche in Babylon Berlin, is forthcoming in the European journal *Communications*.