

**Thomas Beebee** is Edwin Erle Sparks Professor of German and Comparative Literature. His specializations include epistolarity, eighteenth-century literature, translation (theory, practice, and literary mimesis), mental maps in literature, law and literature, bibliotrauma and bibliomachia. His most recent books are *Conjunctions and Disjunctions of German Law and Literature* (Continuum 2011), *Transmesis: Inside Translation's Black Box* (Palgrave-MacMillan, 2012), and the edited volume *German Literature as World Literature* (Bloomsbury, 2014). Beebee is editor-in-chief of the journal *Comparative Literature Studies*, and general editor of the Bloomsbury series, *Literatures as World Literature*. His interest in Visual Studies concerns two domains: data visualization and sequential art. Together with Dawn Childress and Peter Broadwell of UCLA, and Sean Weidman of Penn State, Beebee is engaged in a large-scale digital humanities research on translation ecologies of the Anglophone world that makes use of visualization techniques such as network analysis and GIS. He presented his visualization of the world literary network of G. E. Lessing at the 2017 MLA. Beebee also teaches an advanced-level major course in German sequential art, *Bild und Wort: von Emblematik bis Comics, Dürer bis Flix*.

**Bettina Brandt's** scholarship focuses on the historical avant-gardes and its relationship to contemporary transnational **German-language** literature. She has written on women artists in Surrealism and Dada, collage, avant-garde theater, shadow puppets, artist books, print advertising, and postal art. In addition to her research on Yoko Tawada, Emine Özdamar, and Herta Müller, she specializes in the art works of Meret Oppenheim, Dorothea Tanning, Unica Zürn, Hannah Höch, John Heartfield. In recent publications such as “Taming Foreign Speech: Language Politics in Shadow Plays around 1800 (German Studies Review, vol. 41. nr. 2, 2018), or ““Emine Sevgi Özdamar als Theaterautorin: eine Vorstudie zu „Karagöz in Alamania” *Text und Kritik. Zeitschrift für Literatur*. 211 (2016), 26-36, she lays bare various intersections between word and image in the theater arts.

**Sabine Doran** is Associate Professor of German Literature and Culture and of Jewish Studies. She specializes in twentieth- and twenty-first-century German literature and visual culture and is the author of *The Culture of Yellow, or, The Visual Politics of Late Modernity* (London: Bloomsbury, 2013), which explores the cultural significance of the color yellow, showing how its psychological and aesthetic value marked and shaped many of the intellectual, political, and artistic currents of late modernity. She is currently working on a book project on representations of stigmatic wounds in film and installation art, as reflected in her recent essays: “Archival Art and Open Wounds: From Hofmannsthal's *Augenblicke in Griechenland* to Hirschhorn's, Greenaway's and Boddeke's Installation Art” (*Seminar* 53.3 [2017]) and “Ghosts with Open Wounds: Benjamin's Photographic Unconscious and Raúl Ruiz's Spectral Turn” (*Raúl Ruiz: Cinema of Inquiry*, Wayne State UP, 2017).

Sabine Doran pursued her doctoral studies at Stanford University (Visiting Researcher 1996-1999) and at the Free University of Berlin (Ph.D., 2004). She has taught at Oberlin College (2003-04) and at the University of California, Riverside (2004-14), where she was Director of the German Program.

Her previous work has traced the relation between literature and the visual arts (film, painting, video, plastic art), in terms of the genetic and figural connections between aesthetics, politics, and history: “The Aesthetics of Postcolonial Cinema in Raoul Ruiz’s *Three Crowns of the Sailor*” (*Postcolonial Cinema*, Routledge, 2012); “Writing van Gogh through Francis Bacon: Mayroecker’s Non-Human Aesthetics” (*Gegenwartsliteratur* 10 [2011]); and “Synaesthesia in European Film Theory” (*European Film Theory*, Routledge, 2009).

Professor Doran teaches courses on visual studies, film theory, cinema, representing the Holocaust, Berlin, as well as courses on German literature and culture.

**Samuel Frederick** is an associate professor of German with a main research focus on nineteenth- and twentieth-century literature and film. He is primarily interested in the silent era (1895-1929), particularly German “absolute film” (the avant-garde animation of Ruttmann, Reininger, Richter, Fischinger) and the relation between the still image and the moving image, but has also worked on adaptation theory, animal iconography, and theories of collecting. With Jonathan Abel (Comp Lit/Japanese) and Jennifer Boittin (French) he is working on a web-based project called CINEmap, which aims to tag tens of thousands of film scenes with GPS coordinates. He has published on Oskar Fischinger in the journal *Animation* and on the Quay Brothers in *Literature/Film Quarterly*. Future work includes a chapter on DADA collage aesthetics in relation to the audio and visual work of Christian Marclay, as well as a book-length study of the Quays.

Dr. Frederick frequently teaches German film and visual culture at the undergraduate level. At the graduate level he has taught a seminar on Walter Benjamin, and hopes soon to offer the newly created graduate seminar on the history of German film and photography. He would love to find an excuse to teach the films of Danish director Carl Theodor Dreyer and Iranian director Abbas Kiarostami.

**Daniel Purdy** is Professor of German. His current research focuses on the history of optical media and the archeology of media technologies operating within early modern information networks. Inevitably, his work is strongly guided by German media theory written over the last forty years.

His first publications focused on the history of fashion and consumer culture in Germany. His investigation into the origins of modern consumer culture was *The Tyranny of Elegance: Consumer Cosmopolitanism in Era of Goethe*, which was published by Johns Hopkins University Press in 1998. Subsequently he published an historical anthology of theoretical writings on the relationship of fashion, gender, and modernity: *The Rise of Fashion*, that was published by the University of Minnesota Press in 2004. He has published articles on “whiteness” in Classical sculpture, military discipline and masculinity in the eighteenth century.

Professor Purdy also works extensively on the history of architecture. He recounted the importance of visual representations of buildings and urban space in German philosophy in his second book: *On the Ruins of Babel: Architectural Metaphor in German Thought* published by

Cornell University Press in 2011. His work in architecture includes essays on contemporary urban planning in Germany and China, as well as cultural histories of modern architects, such as Adolf Loos.

His most recent publications focus on the circulation of Asian images in German culture in consumer products, racial theory, and philosophical treatises. Daniel Purdy has published numerous essays on aesthetic theory of the eighteenth century and on the Frankfurt School.

His graduate courses integrate visual studies into the history of German modernity. They include topics such as German Orientalism, Metropolitan Modernisms, Frankfurt School aesthetics, Romanticism and Media, Fashion Theory and the Geography of Style.