

ADRIAN DAUB

Department of German Studies
Stanford University
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EDUCATION

University of Pennsylvania, Ph.D., Comparative Literature and Literary Theory (May 2008)

Dissertation: "Uncivil Unions – The Metaphysics of Marriage in Early German Idealism and Jena Romanticism, 1794-1801" (Advisor: Professor Liliane Weissberg. Committee: Profs. Catriona MacLeod, Warren Breckman)

University of Pennsylvania, M.A., Comparative Literature and Literary Theory (May 2004)

Swarthmore College, B.A. (highest honors), Comparative Literature, June 2003

ADDITIONAL STUDY

Freie Universität Berlin, Summer Semester 2005

RESEARCH INTERESTS

German literary, cultural and intellectual history after 1790; German Idealism and Romanticism; philosophy, gender and sexuality; post-WWII German literature and film; music and German Modernism; *fin-de-siècle* opera; Frankfurt School Marxism; photography and literature; visual and sound culture; structures of affect and memorial culture

EMPLOYMENT HISTORY

Stanford University	Director, Program in Feminist, Gender and Sexuality Studies, 2016-present
	Professor of German Studies and Comparative Literature, 2016-present
	Associate Professor of German Studies, 2013-2016
	Assistant Professor of German Studies, 2008-2013

FELLOWSHIPS AND PRIZES

Max Kade Prize for Best Article in German Quarterly, 2013.

Fellow at the Zentrum für Literatur- und Kulturwissenschaft, Berlin, 2013.

Stanford Humanities Center Faculty Fellowship, Academic Year 2012/2013.

Annenberg Faculty Fellowship, Stanford University (Academic Year 2009/2010 and 2010/2011)

Freeman-Spogli Institute Austria Fund Summer Research Grant (Summer 2009)

Short-listed for the Helen and Kurt Wolff Translator's Prize 2007, awarded by the Goethe Institute USA, for translation of Claudia Schmölder's book *Hitler's Face – The Biography of an Image*

William Penn Fellowship, University of Pennsylvania (2003-2008)

PUBLICATIONS

Academic Books

“Zwillingshafte Gebärden” – *Zur kulturellen Wahrnehmung des vierhändigen Klavierspiels im neunzehnten Jahrhundert*. Würzburg: Königshausen & Neumann, 2009, 257pp.

This study traces the phenomenon of four-hand piano playing in the nineteenth century, as well as the philosophical, political, aesthetic and literary discourses surrounding it. Drawing on specific four-hand transcriptions, literary and artistic depictions of four-hand players and nineteenth century writings on four-hand playing, it explores how the image of two pianists hunched over the same keyboard permitted contemporaries to investigate the relationships between gender, community, eroticism and work.

Reviewed in *Goethe Yearbook*, Vol. 19, *German Quarterly*, No. 1/2010, *Zeitschrift für Germanistik*, No. 3/2010, *Germanistik*, No. 3-4/2009, *Fermate* No. 3/2009 and on WDR (West German Radio), *WDR 3 Tonart*, 04/27/09.

Uncivil Unions – The Metaphysics of Marriage in German Idealism and Romanticism. Chicago: University of Chicago Press, 2012, 376 pp.

Traces a number of attempts to deduce the nature of marriage and the love relation from the faculty of pure reason alone, a strategy developed by the early Romantics and Idealists to establish a politics autonomous from vested religious or secular authorities. Focuses on the political philosophies that a number of thinkers (Fichte, Hölderlin, the Schlegels, Novalis, Schleiermacher, Sophie Mereau and Jean Paul) attempted to derive from this constellation.

Reviewed in *Monatshefte*, Vol. 105, No. 2 (2013), *German Studies Review* No. 36 (2013)

Tristan's Shadow – Sexuality and the Total Work of Art after Wagner. Chicago: Chicago University Press, 2013, 240pp.

This study traces the entwined fates of operatic form and eroticism in German music from Wagner to Weill, and the ramifications of their entwinement in the wider culture. Individual chapters deal with Richard Strauss, Franz Schreker, Franz Schmidt, Siegfried Wagner, Alexander von Zemlinsky, Eugen d'Albert, Kurt Weill and others.

Reviewed in *German Studies Review*, *Canadian Journal of History*, Vol. 50, No. 1 (2015), *Journal of the History of Sexuality*, Vol. 24, No. 2 (2015), *Monatshefte*, Vol. 106, No. 2 (2014), *Opera Quarterly*, Vol. 31, No. 4 (2015), *Journal of Modern History*, Vol. 87, No. 4 (2015), *Cambridge Opera Journal*, Vol. 27, No. 3 (2015)

Four-Handed Monsters: Four-Hand Piano Playing and Nineteenth Century Culture. New York: Oxford University Press, 2014, 272 pp.

Other Books

With Charles Kronengold, *The James Bond-Songs: Pop Anthems of Late Capitalism*. New York: Oxford University

Press, 2015, 256 pp.

Pop Up Nation: Innenansichten aus dem Silicon Valley. Munich: Hanser, 2016, 90 pp. [ebook]

Edited Volumes and Special Issues

Co-edited with Elisabeth Krimmer, *Goethe Yearbook*, Vol. 23 (2015)

Co-edited with Elisabeth Krimmer, *Goethe Yearbook*, Vol. 22 (2014)

Co-edited with Elisabeth Krimmer, *Goethe Yearbook*, Vol. 21 (2013)

Republics of Letters, Special Issue on “Family Politics,” 2013.

Opera Quarterly, Special Issue on “Opera after Freud,” 2013.

Books in Progress

Dynasties – The Nuclear Family and its Discontents
[Manuscript in preparation, not yet under contract].

Balladic Consciousness: A poetic genre and its technologies
[Manuscript in preparation, not yet under contract].

What Tech Calls Thinking: An Intellectual History of Silicon Valley
[Manuscript in preparation, proposal under contract].

Articles and Book Chapters

“The Rules of Tragedy: Johann Christoph Gottsched, Rule Aesthetics and the Persistence of Trauerspiel,” in *Darkness Visible: Tragedy and Tragic Opera in the Enlightenment*, ed. Blair Hoxby.

“Marriage and Descent in the *Lehrjahre*,” in *Goethe’s Wilhelm Meisters Lehrjahre and Philosophy*, ed. Sarah Eldridge (Oxford: Oxford University Press, 2017). [forthcoming]

“Scenes from a Marriage: Friedrich and Dorothea Schlegel, Collaboration after the Symphilosophy,” in *Joint Ventures: Collaboration Across Gender Lines, 1750-1850*, ed. John Lyon and Lauren DiIulio

“Program Music and Literary Hermeneutics in 19th Century Germany – The Case of the Ballad” [under review]

“Wagner/Kittler/Tristan: Notes on the Romance of the Media.” [under review]

“Balladic Consciousness: Wagner’s *Flying Dutchman* and the scene of Reception.” [under review]

“The Ballad and Its Families: Christina Rossetti, Annette von Droste-Hülshoff, Friedrich Hebbel and the Anti-Balladry of Transmission,” *Colloquia Germanica* [forthcoming]

“The Reluctant Patriarch: Freud, the Dynasty and the Enterprise of Psychoanalysis,” in *All About Father: Psychoanalysis, the Oedipus Family, and the Modern Family*, ed. Liliane Weissberg [forthcoming]

“Wagner’s *Ring* in Popular Culture.” In *The Cambridge Companion to Wagner’s Ring*, ed. Nicholas Vaszonyi and Mark

Berry. New York: Cambridge University Press, 2016. [forthcoming]

“Ein Blitz, Für Uns’ – Stefan George’s Dynastic Poetics.” *Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte*, Vol. 90, No. 1 (2016), 135-159.

“The Ob-Scene of the Total Work of Art: Richard Strauss and Frank Wedekind.” *Nineteenth Century Music*, Vol. 39, No. 3, 272-289.

“Synaesthesia and Gesamtkunstwerk in the Music of Hermann Nitsch.” In *Hermann Nitsch: The Gesamtkunstwerk of the Orgien Mysterien Theater* (Cologne: Buchhandlung Walter König, 2015), 752-769.

“Comments on Robert Pippin’s *After the Beautiful*.” *Journal of Aesthetics and Art Criticism*, Vol. 73, No. 3 (Summer 2015), 318-323.

With Thomas Grey, “Wagner after Freud: Stages of Analysis.” *Opera Quarterly*, Vol. 31, No. 2 (Spring 2015), 116-133.

“The Sonic Yardstick: The Pianoforte and Musical Knowledge around 1800.” In *Performing Knowledge in the Long Eighteenth Century*, ed. Sean Franzel. New York: Peter Lang, 2015, 323-339.

“Defense of Marriage Acts: Wagner on Marriage.” In: *Richard Wagner: Neue Kulturwissenschaftliche Perspektiven*, ed. Georg Mein, Elisabeth Strowick and Stefan Börnchen. Munich: Fink, 2014, 83-97.

“An All-Too Secret Wagner: Ernst Bloch the Wagnerian.” *Opera Quarterly*, Vol. 30, No. 2-3, 188-204.

With Elisabeth Bronfen, “Broomhilda Unchained: Tarantino’s Wagner.” *Jump Cut*, No. 55 (Fall 2013).

Reprinted in: *Wagner Journal*, Vol. 9, No. 2, 55-67.

“Die Familie als Geste – *Das Käthchen von Heilbronn* und die Ästhetik des Als Ob.” In *Kleist Revisited*, ed. Hans-Ulrich Gumbrecht and Friederike Knüpling. Munich: Fink, 2013, 243-253.

“Ein allzu geheim gebliebener Wagner’ – Ernst Bloch als Wagnerianer.” *Wagnerspectrum*, Vol. 9 (2013), No. 1, 159-176.

“Hermann Nitsch – Austria in the Age of Post-Scandalous Culture.” *German Life and Letters*, Vol. 66, No. 3, 256-274.

“Platen’s Retreat: On the Poetics and Ethics of Memorizing Ballads.” *German Quarterly*, Vol. 84, No. 2 (Spring 2012), 137-155.

“From Maximin to Stonewall: The Sexual Afterlives of the George Circle.” *The Germanic Review*, Vol. 87, No. 1, 19-34.

“Erotische Akustik: Walter Benjamin geht (nicht) zur Oper.” In *Klang und Musik im Werk Walter Benjamins*. Tobias Klein, Asmus Traut, eds. Munich: Fink, 2013, 105-116.

“All Evil is the Cancellation of Unity”: Joseph de Maistre in late German Romanticism.” In *Joseph de Maistre and his European Readers: Receiving Early Conservatism in the Nineteenth and Twentieth Centuries*. Carolina Armenteros and Richard Lebrun, eds. Leiden/Netherlands: Brill Publishers, 2012, 113-140.

“On the Power of the ‘Verfluchte Lohe’: (Post-)Wagnerian Redheads in *Das Rheingold*, *Fredegundis* and *Irrelohe*.” *Opera Quarterly*, Vol. 26, No. 4, 526-551.

- “The Politics of Longevity: Hans Jürgen Syberberg’s Essayism and the Art of Outliving Oneself.” *New German Critique*, No. 120, 137-170.
- “The State a Family: German Romanticism and French Counter-Revolutionary Thought on Paternity and Sovereignty.” *Republics of Letters*, Vol. 2, No. 2, 127-157.
- “Sphinxes Without Secrets – W. G. Sebald’s Albums and the Aesthetics of Photographic Exchange.” In *On Writing with Photography*, ed. Liliane Weissberg and Karen Beckman. Minneapolis, MN: University of Minnesota Press, 2013, 254-296.
- “‘Hannah, can you hear me?’ – Charlie Chaplin, Schtonk and the Vicissitudes of Voice.” *Criticism*, Vol. 51, No. 3 (Summer 2009), 451-482.
- “*Taceat Mulier in Theatro* – Richard Strauss’s *Guntram*, Arthur Schopenhauer and the Female Voice.” *Opera Quarterly*, Vol. 25, No. 3-4 (Summer-Autumn 2009), 230-246.
- “Sonic Dreamworlds: Benjamin, Adorno and the Phantasmagoria of the Opera House.” In *A Companion to the Works of Walter Benjamin*. Rolf Goebel, ed. New York: Camden House, 2009, 273-293.
- “Mother Mime – *Siegfried*, the Fairy Tale and the Metaphysics of Sexual Difference.” *Nineteenth Century Music* (Vol. 32, No. 2 (Fall 2008), 160-177.
- “‘The Abyss of the Scream’ – On the Music of Hermann Nitsch.” In *Blood Orgies: Hermann Nitsch in America*. Aaron Levy, ed. Philadelphia: Slought Books, 2008, 34-75.
- Reprinted in the Exhibition Catalogue for *The Theatre of Performance* at the Galleria Civica d’Arte Moderna e Contemporanea, Torino/Italy, January 2010: Danilo Echer (ed.), *The Theatre of Performance*. Turin: Umberto Allemandi, 2009, 65-106.
- “Die Abgründe des Schreis” – Die Musik Hermann Nitschs.” In: Hubert Klocker (ed.), *Existenz Fest. Hermann Nitsch und das Theater*. Berlin/Ostfildern: Hatje Cantz, 2015. [forthcoming]
- “Donner à voir – The Logic of the Caption in W.G. Sebald’s *Rings of Saturn* and Alexander Kluge’s *Devil’s Blind Spot*.” In *Searching for Sebald – Photography after W.G. Sebald*. Lise Patt and Christel Dillbohner, eds. Los Angeles: ICI Press, 2007, 306-330.
- “Adorno’s Schreker: Charting the Self-Dissolution of the Distant Sound.” *Cambridge Opera Journal*, Vol. 18, No. 3 (Autumn 2006), 247-271.
- “Half Necessity, Half Accident – Thinking the Abolition of Good Health Through Adorno’s Concept of Natural History.” *Rethinking Marxism*, Vol. 18, No. 1 (Spring 2006), 141-151.

Entries in Handbooks and Encyclopedias

Entries: “Runde,” “Reich” in *Der Siebente Ring*, ed. Christophe Fricker [forthcoming]

Entries: “Alberich,” “Brünnhilde,” “Erda,” “Fricka,” “Götterdämmerung,” “Gunther,” “Hagen,” “Hunding,” “La Spezia,” “Loge,” “Mime,” “Das Rheingold,” “Der Ring des Nibelungen,” “Siegfried,” “Sieglinde,” “Siegmund,” “Vorwort zur Herausgabe der Dichtung,” “Die Walküre,” “Wotan” “German Romanticism,” Karl Gutzkow,” Georg & Emma Herwegh,” “E.T.A. Hoffmann,” “Heinrich Laube” in *The Cambridge Wagner Encyclopedia*, ed. Nicholas Vaszonyi (Cambridge University Press, 2013).

Entries: “Holocaust,” “Pacific Palisades,” “Neukantianismus.” In *Enzyklopädie jüdischer Geschichte und Kultur*. Dan Diner, ed. Stuttgart: J.B. Metzler, 2012-2014.

Review Articles

“The Opera and the Opera: Hermann Nitsch Stages Olivier Messiaen’s Saint François d’Assise.” *Opera Quarterly*, Vol. 4, No. 4 (Autumn 2011), 496-502.

Shorter Texts, Editorial Texts

“Waiting, Prying: A Reply to Seth Brodsky.” *Opera Quarterly* [forthcoming]

“The Study of German Romanticism in the 21st Century,” *The German Quarterly* [forthcoming]

“Opera after Freud – A Note From the Guest Editor.” *Opera Quarterly*, Vol. 31, No. 1-2 (Spring 2015), 1-6.

With Michael Taylor, “Introduction: Family Politics.” *Republics of Letters*, Vol. 3, No. 2 (Fall 2013).

“Biographical Note on Jean Améry.” *Wasafiri*, No. 48 (Spring 2005), 17-19.

Newspaper Articles/Interviews

“Trump und die Intellektuellen: Der Schock ist Heilsam,” *NZZ*, 11/16/16.

“US Präsidentenwahl: Das Ende der Aufklärung,” *Zeit online*, 11/09/16.

“*Westworld* and the Dawn of Baroque TV,” *Public Books*, 11/04/16.

“Die Nächste Blase? Silicon Valley und die Zukunft,” *NZZ*, 10/31/16.

“Eine One-Man Show für Hillary,” *Zeit online*, 10/24/16.

“So träumen sie im Valley,” *NZZ*, 10/13/16.

“Es gibt nur eine Präsidentin,” *Zeit online*, 09/27/16.

“*Westworld*: Futter für die Junkies,” *Zeit online*, 10/02/16.

“Unser kollektiver Alptraum,” *Zeit online*, 09/23/16.

“Where ‘It’ Was: Re-Reading *It* on its 30th Anniversary,” *Los Angeles Review of Books*, 09/11/16.

“Amerikanische Literatur: Apokalyptisch Schön,” *Zeit online*, 09/02/16.

“Die Unsichtbare Tradition: Wo War die schwule Literatur Nachkriegsdeutschlands?” *Merkur*, 09/2016.

“Die Welt Hinter den Apps: Überall nur noch Silicon Valley,” *Frankfurter Allgemeine Zeitung*, 08/23/16.

“Donald Trumps Gefolgschaft: Keine Helden,” *NZZ*, 08/23/16.

“Hier bin ich Mensch, hier Schlaf ich ein,” *ZEIT Online*, 07/25/16.

“Deutschlands fehlende Kultur der Auswanderung,” *Neue Zürcher Zeitung*, 07/11/16.

- “Verklemmte Tech-Welt: Homosexualität im Silicon Valley,” *Neue Zürcher Zeitung*, 07/04/16.
- “Out of the Bars, Into the Streets: San Francisco am 12. Juni 2016,” *Merkur*, 06/21/16.
- “Peter Thiel: Der Milliardär als Opfer,” *Frankfurter Allgemeine Sonntagszeitung*, 06/12/16.
- “Unbehagen im Writers’ Room: Das neue amerikanische Autorenfernsehen und seine Zukunft,” *Schweizer Monat*, 06/2016.
- “Was die Visionäre nicht sehen,” *Neue Zürcher Zeitung*, 05/25/16.
- “Metaphysik der Nerds,” *Neue Zürcher Zeitung*, 04/29/16.
- “Wer der Regierung misstraut, ist ihr Mann: Bernie Sanders’ Treue Helfer,” *Frankfurter Allgemeine Zeitung*, 04/16/16.
- “Mehr Tugendfuror Wagen: Das Sprachspiel ‘politische Korrektheit’,” *Merkur: Zeitschrift für europäisches Denken*, online version, 02/02/16.
- “The Next Big Thing,” *Schweizer Monat*, December 2015, 12/02/15.
- “James Bond und die Schwarze Stimme,” *Frankfurter Allgemeine Zeitung*, 10/21/15.
- “Halb Flop, Halb Hit,” *ZEIT Online*, 09/26/15.
- “When did the Bond-Song become so White?” *The Huffington Post*, 09/17/15.
- “Verdorbenes Fleisch und im Hintergrund Gebrüll: Zola mit Richard Wagner verstehen,” *Frankfurter Allgemeine Zeitung*, 06/24/15.
- „Der neue Schlachtruf gegen Ungleichheit.“ *Frankfurter Allgemeine Zeitung*, 03/25/15.
- “Der Totalitarismus der Transparenz: Der Schriftsteller Dave Eggers hat in seinem zornigen Roman ‘The Circle’ das ‘1984’ fürs Internetzeitalter geschrieben.” *DIE ZEIT*, 01/27/2014.
- “Auch ein Meister von Hollywood: Richard Wagner ist immer ein Zitat Wert,” *Frankfurter Allgemeine Zeitung*, 12/13/13
- “Was der Stern auf dem T-Shirt bedeutet,” *Frankfurter Allgemeine Zeitung*, 11/13/13.
- “Fuzzies oder: Geisteswissenschaftler in den USA: Gespräch mit Adrian Daub,” *DRadio Wissen*, 08/16/13.
- “Die Techies und die Fuzzies,” *Süddeutsche Zeitung*, 07/30/13.
Reprinted in *Forschung & Lehre*, 10/13.
- “Achtung für die Form, Verachtung für den Inhalt,” *Die Welt*, 07/20/13.
- “Eine Geographie der Goethe-Institute: In L.A. gewesen, Roman geschrieben,” *Frankfurter Allgemeine Zeitung*, 07/10/13.
- “What ‘traditional marriage’ could teach Rick Santorum,” *The Huffington Post*, 10/03/12.

Translations (selection)

Poems by Tim Lilburn, Ken Babstock, Karen Solie. In *VERSSchmuggel – Contemporary Canadian Poetry*. Aurélie Maurin and Thomas Wohl, eds. Heidelberg: Wunderhorn, 2008. [contributing translator]

Ronte, Dieter. "Hermann Nitsch – On the Aesthetics of the Photography of Actionism." In *Blood Orgies: Hermann Nitsch in America*. Philadelphia: Slought Books, 2008, 15-26.

Grunenberg, Antonia. "Hannah Arendt, Martin Heidegger and Karl Jaspers –Existentialist Thinking in the Shadow of the *Traditionsbruch*." *Social Research*, Vol. 74, No. 3 (Fall 2007), 1003-1028.

Böhme, Gernot. "Rationalizing Unethical Medical Research: Taking Seriously the Case of Viktor von Weizsäcker." In *Dark Medicine: Rationalizing Unethical Medical Research*. William Lafleur, Gernot Böhme, Susumu Shimazono, eds. Bloomington, Indiana: Indiana University Press, 2007, 15-29.

Winau, Rolf. "Experimentation on Humans and Informed Consent: How We Arrived Where We Are." In *Dark Medicine: Rationalizing Unethical Medical Research*. Indiana University Press, 2007, 46-56.

Seel, Martin. "Letting Oneself be Determined," in *Philosophical Romanticism*, ed. Nikolas Kompridis. London: Routledge, 2006, 81-96. [with Nikolas Kompridis]

Schmölders, Claudia. *Hitler's Face – The Biography of an Image*. Philadelphia: University of Pennsylvania Press, 2006.

Reviewed in *Biography*, 29:4, 753-756; *Rhetoric and Public Affairs*, 12:1.
Paperback edition published in 2009.

Améry, Jean. "L'Homme Enfantée par l'esprit de la violence – Frantz Fanon comme Revolutionnaire". *Les Temps Modernes*, No. 635 (December-February 2005/6), pp. 175-189. [with Julie-Françoise Kruidinier]

Améry, Jean. "The Birth of Man from the Spirit of Violence: Frantz Fanon the Revolutionary." *Wasafiri*, No. 48 (Spring 2005), 11-17.

Reviews

Monika Wienfort, *Verliebt, Verlobt, Verheiratet*. Munich: Fischer, 2014. *German Studies Review* [forthcoming]

Martin Geck, *Richard Wagner*. Chicago: University of Chicago Press. *The Historian* [forthcoming]

Mergenthaler, May. *Zwischen Eros und Mitteilung*, Paderborn: Schöningh, 2012. *Goethe Yearbook*, Vol. 20 (2012).

Lane, Melissa S. and Ruehl, Martin A. *A Poet's Reich: Politics and Culture in the George Circle*. Camden House, 2012. *Monatshefte*. [forthcoming]

Krupp, Anthony. *Karl Philipp Moritz: Signaturen des Denkens*. Amsterdam: Rodopi, 2010. *Goethe Yearbook*, Vol. 19 (2011).

Piper, Andrew. *Dreaming in Books: The Making of the Bibliographic Imagination in the Romantic Age*. Chicago: University of Chicago Press, 2009. *Goethe Yearbook*, Vol. 18 (2010), 235-327.

Schwartz, Peter J. *After Jena: Goethe's Elective Affinities and the End of the Old Regime*. Bucknell University Press, 2010. *Goethe Yearbook*, Vol. 18 (2010), 308-309.

Gienow-Hecht, Jessica C. E. *Sound Diplomacy: Music and Emotions in Transatlantic Relations, 1850-1920*. Chicago:

University of Chicago Press, 2009. *Journal of Modern History*, 154-155.

Goozé, Marianne, *Challenging Separate Spheres*. New York: Peter Lang, 2007. *Goethe Yearbook*, Vol. 17 (2009), 405-406.

Erlin, Matt, *Berlin's Forgotten Future*. Chapel Hill: University of North Carolina Press, 2004. *Goethe Yearbook*, Vol. 17 (2009), 401-403.

Simpson, Patricia Anne. *The Erotics of War in German Romanticism*. Lewisburg, PA: Bucknell University Press, 2007. *Goethe Yearbook*, Vol. 16 (2008), 264-265.

Dörr, Georg, *Muttermythos und Herrschaftsmythos*. Würzburg: Königshausen & Neumann, 2007. *Focus on German Studies*, 133-135.

CONFERENCE PRESENTATIONS AND TALKS

Invited Talks

“The Mendelssohns, the Piano and the Making of the Domestic Sphere in Germany.”
University of California at Berkeley, 02/17/16.

“James Bond and the Other Voice.”
Universität Zürich, 12/17/15.

“Programm Musik und Literaturtheorie.”
Universität Basel, 12/16/15.

“Psychoanalysis and the Dynasty: Freud, Jung, Szondi(s).”
University of Colorado, Boulder, 10/29/15.

“Wagner à quatre mains: Four-hand piano and the Wagner phenomenon.”
Wagner Society of Northern California, 10/17/15.

“What the Ballad Knows – Reflections on Poetic and Musical Voice”
Georgetown University, 09/15/15.

“What is a Musical Narrative?” *Music and Realism*, University of Birmingham, 06/19/15.

“Musical Narrative and Literary Theory in the New German School – The Case of the Ballad.”
Music Department Colloquium, University of California at Berkeley, 04/24/15.

“Wagner/Kittler/Tristan: Notes on the Romance of Media.” German Department, University of California at Berkeley, 03/12/15.

“On Repetition.” Wattis Institute for Contemporary Art, 11/04/14.

“Balladic Consciousness,” Washington University St. Louis, 10/13/14.

“Wedekind, Strauss and the Ob-Scene of the Total Work of Art,” New York University, 04/15/14.

“From Encounter to *Bund*: Stefan George’s Poetic Politics.” University of Bristol, 02/06/14.

- “Was von selbst sich gefügt: Wagner’s *Walküre* and 19th Century Thought on Marriage.” University of Bristol, 02/05/14.
- “Ob-Scenity and the Total Work of Art: Wedekind and Strauss.” University of British Columbia, 11/21/13.
- “The Ob-Scene of the Total Work of Art: Wedekind’s ‘Mine Haha.’” *Szenen des Obszönen*. Universität Konstanz, 07/05/13.
- “Defense of Marriage Acts: Wagner’s Thought on Marriage.” *Wagner Today*, Luxembourg University, 06/28/13.
- “‘Twinned Gestures of Desperation and Rapture’ – Four-Hand Piano Playing and the Nineteenth Century Literary Imagination,” *With Four Hands*, University of London, 06/18/13.
- “Poetic Procreation: Goethean Thought and the Family.” *Goethean Thought: A Symposium*, UCLA, 11/16/12.
- “‘Ein Blitz: für uns’ – Stefan George’s Queer Dynasty.” University of Chicago, 11/08/12.
- “Don’t ask, Don’t tell: Eroticism and Disclosure in Wagner.” *Lohengrin-Conference*, Wagner Society of Northern California, 10/20/12
- “Shepard and Wenders: German Film and the Myths of the American West(ern).” *Stanford Summer Institute*, Sam Shepard Symposium, Stanford, 07/31/12.
- “‘Ein Blitz: für uns’ – The George Circle and the Dynasty” University of Pennsylvania, 04/16/12.
- “Hegel and Adorno on Dissonance.” *Philosophy of Music Roundtable*, Stanford University, 01/18/12.
- “Romanticism and the Dynasty.”
SER – Seminar on Enlightenment and Revolution, Stanford University 04/07/11.
- “From Maximin to Stonewall: The Sexual Afterlives of the George Circle.”
University of California at Davis, 02/24/11.
- “Eugen d’Albert and Operatic Marriage.”
Wagner Society of Northern California, 01/20/11.
- “Erotischer Historismus: Die Ehe als Gesamtkunstwerk in den Opern Eugen d’Alberts.”
Da Ponte Lecture, University of Vienna, 06/18/10.
- “Das Vierhändige Klavierspiel als Prisma des neunzehnten Jahrhunderts.”
Invited talk at Zentrum für Kulturwissenschaften, Vienna, 06/17/10.
- “Erotische Akustik: Walter Benjamin und die Technologien der Oper.”
Invited talk at Kunstuniversität Linz, Linz/Austria, 12/08/09.
- “The Politics of Longevity: Hans Jürgen Syberberg’s Essayism.”
Delivered at Stanford Aesthetics Workshop, Stanford University, 11/11/09.
- “Mother Mime, Father Wotan – The Sexual Metaphysics of the Fairy Tale Opera.”
Invited talk at Stanford University 01/28/08.
- “Married ... with Doppelgänger: Fichte and Jean Paul on the Metaphysics of Marriage.”
Invited talk at the University of Illinois at Chicago 01/23/08.

“Transcendental Masturbators: Sophie Mereau and Jean Paul.”

Delivered at the German Department Colloquium, University of Pennsylvania 01/17/08.

“Mother Mime – Wagner’s *Siegfried*, the Fairy Tale and the Metaphysics of Sexual Difference.”

Delivered at German Department Colloquium, University of Pennsylvania 09/20/07.

“Zwillingshafte Gebärden – The Practice and Promise of Four-Hand Piano Playing in 19th Century Germany.”

Delivered at German Department Colloquium, University of Pennsylvania, 04/20/06.

Conference Presentations

“Kittler and Adorno on Wagner and Mahler,”

Delivered at: *Zeit, Sinn & Signal*, Leuphana Universität Lüneburg, Lüneburg, 11/17/16.

“Balladic Temporality: The Ballad as Record”

Delivered at: Modern Language Association, Austin, 01/07/16.

“The Ballad and its Families—Droste-Hülshoff, Sisterhood and the Problem of Transmission.”

Delivered at: *German Studies Association*, Washington DC, 10/10/15.

“Dissolution of the Family: The Family Romance of the Young Hegelians.”

Delivered at: *German Studies Association*, Denver, CO, 10/05/13.

“Dynasty, Community and Race: Tönnies, Chamberlain, Spengler.”

Delivered at: *German Studies Association*, Milwaukee, WI, 10/05/12.

“The Eroticism of the Border: Mozart’s *Entführung*.”

Delivered at: *Mozart on the Borders: Die Entführung aus dem Serail*, SUNY Stony Brook, 04/13/12.

“The Dynastic Gesture: Kleist’s *Kätchen von Heilbronn*.”

Delivered at: *Heinrich von Kleist’s Gestures*, Stanford University, 03/15/12

“Opera and Freud: Unelective Affinities.”

Delivered at: *Opera After Freud*, Stanford University, 02/02/12

“Wie sonst das Zeugen Mode war” – Goethe and the Philosophy of Sex around the Turn of the Nineteenth Century.”

Delivered at: *Goethe Society Conference*, University of Illinois at Chicago, 11/03/11.

“Romanticism and the Dynasty: Theories of the Family and the Question of Autonomy.”

Delivered at: *German Studies Association*, Louisville, KY, 10/01/11.

“Maximin After Stonewall: Sexuality and Modernity in the George Circle.”

Delivered at: *German Studies Association*, Oakland, CA, 10/08/10.

“Erotische Akustik: Benjamin geht (nicht) zur Oper.”

Delivered at: Symposium *Klang und Musik im Werk Walter Benjamins*, Zentrum für Literaturwissenschaft, Berlin, 06/25/10.

“Total Work of Art, ‘Degenerate’ Artist and Ugly Detail: The Birthdays of the Infanta of Wilde, Schreker and Zemlinsky.”

Delivered at: *Recovered Voices: Staging Suppressed Opera of the Early 20th Century*, UCLA, 04/07/10.

“Hermann Nitsch – Austria in the Age of Post-Scandalous Culture.”

Austria and Central Europe Since 1989: Legacies and Future Prospects, 03/05/09.

“W.G. Sebald’s Invisible Captions: Photography and the Construction of Melancholia”.

Delivered at: *Picture This! Symposium on Photography and Literature*, University of Pennsylvania, 03/17/06.

“Selling Bodies and Minds: Reading the Abolition of Health Through Adorno’s Concept of Natural History”.

Delivered at: *Marxism and the World Stage*, University of Massachusetts at Amherst, 10/15/03.

Panels, Roundtables, Etc.

Panelist, “Juvenescence,” *Literature and Philosophy Series*, Stanford University, 04/30/15.

Panelist, “After the Beautiful,” *Literature and Philosophy*, Stanford University, 04/16/14.

Respondent, “Romantic Theories of the Subject,” *German Studies Association*, 10/04/13.

Respondent, “Defending the Aesthetic (2),” *German Studies Association*, Milwaukee, WI, 10/05/12.

Panel Chair, “Faustiana I,” *Goethe Society of North America Conference*, University of Illinois at Chicago, 11/03-05.

Panel Organizer, “Bourgeois Dynasties,” *German Studies Association*, Louisville, KY, 10/01/11.

Respondent, “Music and Interdisciplinarity (2): New Theoretical Perspectives,” *German Studies Association*, Louisville, KY, 09/30/11.

Respondent, “The Secret Lives of Things in German Realism,” *German Studies Association*, Oakland, 10/07/10.

Panel Chair, *After the Magic Flute*, University of California Berkeley, 03/05/10.

Panel Discussant, “Life: Organic Form and Romanticism,” *Seminar on Enlightenment and Revolution*, Stanford University, 11/12/09.

Public Appearances

Faculty Discussant, “Orson Welles, *The Trial*,” *Stanford Summer Theater Film Series*, 08/15/14.

Panelist, “Author meets Critic: *After the Beautiful*,” Stanford University, 04/17/14.

Panelist, “Author meets Critic: *How to be Gay*,” Stanford University, 04/07/14.

Panelist, “Another Look: J.R. Ackerley,” *Another Look Series*, Stanford University, 10/29/13.

Faculty Discussant, “*The Great Dictator*,” *Stanford Summer Theater Film Series*, 08/05/13.

Faculty Discussant, “One, Two, Three,” *Stanford Summer Theater Film Series*, 07/15/13.

Faculty Discussant, “Don’t Come Knocking,” *Stanford Summer Theater Film Series*, 07/30/12.

Faculty Discussant, “Homo Faber / *The Voyager*,” *Stanford Summer Theater Film Series*, 07/21/12.

Faculty Discussant, "Marianne and Juliane," *Electra Festival 2009*, Stanford University, 08/10/09.

Commencement Address, Stanford University 118th Commencement for graduates of the DLCL, 06/14/09.

TEACHING EXPERIENCE

Stanford University, Department of German Studies, Division of Languages, Cultures and Literatures

Academic Year 2016/17:

OSPMAD	"European Conservatism: A History," Fall 2016.
GERMAN 239 / FEMGEN 239	"Topics in Queer Theory: Self, Labor, Care," Winter 2017.
GERMAN DLCL	"Capitals: How Cities Make Culture," Winter 2017.
GERMAN 88	"Germany in 5 Words," Spring 2017.
THINK	"What is Progress?" Spring 2017.

Academic Year 2015/16:

THINK 24	"Evil," Fall 2015.
GERMAN 221 COMPLIT 321 GERMAN 239 / FEMGEN 239	"German Literature 2: History and Selfhood, Fall 2015.
PHIL 333	"Queer Theory," Winter 2016.
GERMAN 88	"Philosophy and Literature," Winter 2016.
SHI	"Germany in 5 Words," Spring 2016.
	"Master Thinkers of the Nineteenth Century: Marx, Nietzsche, Freud" (Stanford Humanities Institute), Summer 2016.
GERMAN15SC	"German Immersion: Berlin, A City and its Migrants" (Sophomore College), Summer 2016.

Academic Year 2014/15:

THINK 24	"Evil," Fall 2014.
GERMAN300/ ENGLISH334A MTL 334A	"Modern Thought and Literature I: Concepts of Modernity," Fall 2014.
GERMAN 200 COMPLIT 227A	"The Ballad Tradition," Spring 2015.
ENGLISH 383A GERMAN 88	"Germany in 5 Words," Spring 2015.

Academic Year 2013/14:

OSPGEN 6	"Prussia: Literature and History," Winter 2014.
OSPGEN 7	"German Film," Winter 2014.
GERMAN 310/ MUS 310	"Music and Critical Theory," Spring 2014
GERMAN 80Q	"Germany in 5 Words," Spring 2014.
THINK24	"Evil," Spring 2014.

Academic Year 2012/2013:

OSPGEN 47	Bing Overseas Studies Seminar "Vienna 1900: Science, Politics, Culture," Summer 2013.
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Academic Year 2011/2012:

IHUM 70	“Word and Image,” Fall 2011
GERGEN 281	“Hegel’s Aesthetics,” Fall 2011
GERLIT 272	“Modern German Poetry: Trakl, Rilke, George,” Spring 2012
GERLIT 127	“The German Ballad,” Spring 2012
GERGEN 170Q	“Prussia: Literature and Culture,” Spring Quarter 2012

Academic Year 2010/2011:

IHUM 70	“Word and Image,” Fall Quarter 2010
GERGEN 210	“Walter Benjamin: The Arcades Project,” Winter Quarter 2011
GERLIT 190	“Goethe’s Faust,” Winter Quarter 2011
GERGEN 170Q	“Prussia: Literature and Culture,” Spring Quarter 2011
GERLIT 133	“German Literature and Culture in the 20 th Century,” Spring Quarter 2011

Academic Year 2009/2010:

GERGEN 122Q	“The Culture of Pessimism in 19 th Century Europe,” Spring Quarter 2010
GERGEN 160 /	
MUSIC 150G	“Wagnerian Echoes,” Spring Quarter 2010
GERLIT 219	“German Utopias in the 20 th Century,” Winter Quarter 2009/10
GERLIT 127	“The German Ballad,” Fall Quarter 2009
GERGEN 311	“Theodor W. Adorno: Metaphysics, Dialectics, History,” Fall Quarter 2009

Academic Year 2008/2009:

GERGEN 148/248	“A Brief History of Misogyny,” Spring Quarter 2009
GERGEN 160	“Interiors and Interiority in the 19 th Century,” Winter Quarter 2008/9
GERGEN 129/229	“The History of German Film,” Winter Quarter 2008/9
GERGEN 136	“Berlin Topographies in the 20 th Century,” Fall Quarter 2008

University of Pennsylvania, Department of Comparative Literature/Department of German

GERM 253	“Freud, The Invention of Psychoanalysis,” (Teaching Assistant and Section Instructor) Spring 2006
GERM 257	“Nazi Cinema” (Teaching Assistant), Spring 2006
COML 009	“Race and Horror in American Film and Fiction,” Fall 2005
GERM 254	“The Self-Portrait, Art and Literature” (Teaching Assistant), Spring 2005
GERM 258	“German Film,” Fall 2004

PROFESSIONAL SERVICE AND ACTIVITIES**Editorial Work**

Co-Editor, *The Goethe Yearbook*, 2012-15.

General Editor, *Republics of Letters – A Journal for the Study of Knowledge, Politics, and the Arts*, 2009-present

Peer Reviewer for Oxford University Press, academic year 2009/10.

Peer Reviewer for *Modernism/Modernity*, *German Quarterly*, *Republics of Letters* academic year 2008/09, 2009/10.

Editorial Advisor for Schocken Books (Random House) for new English translation of Franz Kafka’s *Der Verschollene (Amerika)* by Mark Harman, Spring 2006

Translator and interpreter for VersSchmuggel at Poesiefestival Berlin 2007, run by

Literaturbrücke e.V., June 2007

Editorial Assistant for the Moses Mendelssohn Studienausgabe – Moses Mendelssohn Zentrum (MMZ) at Universität Potsdam, under supervision from Prof. Christoph Schulte, June-August 2004.

Committees, Organizing, etc.

Faculty Senate, Stanford University (2015-present)
 Breadth Governance Board (2015-present)
 Committee on Libraries, Faculty Senate (2015-present)
 Co-Convener Seminar for Enlightenment and Revolution (2015-present)
 Humanities and Arts Curriculum Committee, Dean's Office for Arts and Humanities (2015-present)
 Director of Graduate Studies, Ph.D. Minor in Philosophy and Literature (2014-present)
 Search Committee, Modernism Search, Department of English (2015/16)
 Board of Judicial Affairs, Stanford University (2014-present)
 Director of Undergraduate Studies, Department of German Studies (2015-present)
 Chair of Undergraduate Studies, Division of Literatures, Cultures and Languages (2014-present)
 Director of DLCL+X Joint Major Programs (2014-present)
 Gaballe Research Workshop Selection Committee, Stanford Humanities Center (2014-present)
 Mellon Postdoc Selection Committee, Stanford Humanities Center (2013-present)
 Co-Organizer, "The Heroic in the Age of Beethoven" (Conference), Stanford University (2013)
 Co-Organizer, "Opera After Freud" (Conference), Stanford University (2012)
 Chair of Undergraduate Studies, Department of German Studies (2010-2013, 2015-present)
 Executive Committee, Division of Literatures, Cultures and Languages (2010-present)
 Undergraduate Affairs Committee, Division of Literatures, Cultures and Languages (2010-present)
 Committee for Humanities Education (Teagle Grant) (2009-2011)
 Search Committee, Open Field Search, Department of German Studies (2010/11)
 Search Committee, Poetry Search, Department of English (2010/11)
 Program in Writing and Rhetoric Governance Board (2010-present)
 Faculty Advisory Board, Introductory Seminar Program (2010-present)
 Dissertation Fellowship Selection Committee, Stanford Humanities Center (2010-2013)
 Ad-Hoc Committee on DLCL Website Redesign (2010-2011)
 Organizer, German Studies Department Colloquium, Stanford University (2009-present)
 Outside Honors Examiner, Swarthmore College Honors Program, May 2009
 Graduate Affairs Committee, Division of Literatures, Cultures and Languages (2008-2009)

LANGUAGES

German (native)
 English (native)
 French (near-native)
 Latin (proficient)

PROFESSIONAL MEMBERSHIPS

MLA – Modern Language Association
 GSA – German Studies Association
 IAPL – International Association for Philosophy and Literature
 SCMS – Society for Cinema and Media Studies
 GSNA – Goethe Society of North America

