

## BRIGITTE PEUCKER

### EDUCATION

1979 New York University School of Art, Summer Program in Filmmaking  
1977 Yale University, Ph.D. in German Literature with a minor in English literature  
1974 Yale University, M.Phil.  
1968-69 Universität München, Wayne State Junior Year Abroad Program  
1966-70 Mount Holyoke College. 1970 B.A. with Honors

### CAREER

2021 Elias Leavenworth Professor of German and Film and Media Studies, emerita  
2002-2021 Elias Leavenworth Professor of German; Professor of Film and Media Studies, Yale  
1995-2002 Associate Master, Ezra Stiles College, Yale  
1993 Professor of German and Film Studies, Yale University  
1991 Professor of German, Yale University  
1986 Granted tenure; Associate Professor, Yale University  
1982-86 Named Charles B. G. Murphy Associate Professor of German, Yale University  
1977-82 Assistant Professor of German, Yale University  
1975-77 Acting Instructor, Full-time, Yale University  
1973-75 Teaching Fellow, Yale University

### GRANTS AND AWARDS

2002 Appointed Elias Leavenworth Professor of German  
2004, 2000; 1997; 1984; 1982; 1980 Moore Fund Grants for Film Studies, Yale University  
1994-97 Fellow, Whitney Humanities Center, Yale University  
1994; 1978 Frederick W. Hilles Grant, Yale University  
1990; 1988; 1986; 1980; 1979 A. Whitney Griswold Grant, Yale University  
1983-84 Mellon Fellow, Whitney Humanities Center/Senior Faculty Fellowship, Yale University  
  
1982 Appointed Charles B.G. Murphy Associate Professor, Yale  
1980-81 Morse Fellowship, Yale University  
1972-73 Robert E. Darling Fellowship, Yale University  
1970-72 Yale University Fellowship  
1971 Mary Caddy Tew Prize for graduate study  
1970-71 Woodrow Wilson Fellow  
1968 Sarah Williston Scholar, Mount Holyoke College

### BIBLIOGRAPHY

#### Books:

*A Light Touch: New Approaches to Ernst Lubitsch*, Brigitte Peucker and Ido Lewit, eds (Amsterdam UP) forthcoming

*Aesthetic Spaces: The Place of Art in Film*, (Evanston, IL: Northwestern University Press, 2019).

*Wiley-Blackwell's Companion to Rainer Werner Fassbinder*, ed. (New York: Wiley-Blackwell, 2012).

*The Material Image: Art and the Real in Film, Cultural Memory in the Present*, eds. Mieke Bal and Hent DeVries, (Stanford University Press, 2007).

*Verkörpernde Bilder/Das Bild des Körpers: Film und die anderen Künste* (Berlin: Verlag Vorwerk 8, 1999).

*Incorporating Images: Film and the Rival Arts* (Princeton: Princeton University Press, 1995).

*Lyric Descent in the German Romantic Tradition* (New Haven: Yale University Press, 1987).

*Arcadia to Elysium: Preromantic Modes in Eighteenth-Century Germany*, Studien zur Germanistik, Anglistik, und Komparatistik, vol. 81 (Bonn: Bouvier, 1980).

### **Articles:**

"Hitchcock's Undertexts: Objects and Language" *Journal of Film/Philosophy*, 27: 1 (2023), 50-63.

"In the Picture: Immersion as Intermedial Strategy," *Intermedial Encounters: Studies in Honour of Agnes Petho*, eds. Melinda Blos-Jani et al. (Cluj-Napoca: Scientia KIA DO, 2022), 203-210.

"Ineffability? The Several Vermeers," *Through a Glass Darkly: Screening the Art World*, ed. Temenuga Trifonova, (Amsterdam UP), 85-100.

"Seeing Red: Bergman's *Cries and Whispers*," *Seeing Whole: Towards an Ethics and Ecology of Sight*, eds. Mark Ledbetter and Asbjorn Gronstad (Cambridge Scholars Publishing: Newcastle upon Tyne, 2016), 275-288.

"Blood, Paint, or Red?" *The Cambridge Companion to Alfred Hitchcock*, ed. Jonathan Freedman (New York: Cambridge UP, 2015), 194-206.

"Fritz Lang: Object and Thing in the German Films," Wiley-Blackwell's *Companion to Fritz Lang*, ed. Joe McElhaney (London: Wiley-Blackwell, 2015), 279-299.

"Re-framing Fassbinder," *Fassbinder-JETZT. Film und Videokunst* (Frankfurt: Deutsches Filmmuseum, 2013), 42-71.

"Les jeux de Haneke; entre réalité et représentation," *Fragments du monde. Retour sur l'œuvre de Michael Haneke*, ed. Valérie Carré (Le bord de l'eau, Lormont 2012), 39-54. (trans of earlier article)

"20 August, 1981: R.W Fassbinder's *Lola* Revisits Kracauer to Critique Adenauer Period," *A New History of German Cinema*, eds. Jennifer Kapczynski and Michael Richardson (Camden House: SC, 2012), 476- 482.

"The New Museum: Spectatorship and Installation," Foreword to *Film, Art, New Media: Museum Without Walls?* ed. Angela Dalle Vacche (London: Palgrave-Macmillan: 2012), x-xiv.

"Herzog and Auteursim: Performing Authenticity," Wiley-Blackwell's *Companion to Werner Herzog*, ed. Brad Praeger (London: Wiley-Blackwell,2012), 35-

"The Sculptural Pose: *Rhythmische Gymnastik* and Riefenstahl's Tableaux," in *Hold it!: zur Rhetorik der Pose*, eds. Bettina Brandl-Risi, Gabriele Brandstetter and Stefanie Dieckmann (Berlin: Theater der Zeit, 2012), 181-195.

"Introduction" to Wiley-Blackwell's *Companion to Rainer Werner Fassbinder*, ed. Brigitte Peucker, (London: Wiley-Blackwell, 2012), 1-13.

"Unframing the Image: Theatricality and the Art World of *Bitter Tears*," Wiley-Blackwell's *Companion to RW Fassbinder*, ed. Brigitte Peucker (London, Wiley-Blackwell, 2012), 352-371.

"In *Despair*: Performance, Citation, Identity," Wiley- Blackwell's *Companion to RW Fassbinder*, ed. Brigitte Peucker (London: Wiley-Blackwell, 2012), 290-312.

"Aesthetic Space in Hitchcock," Wiley-Blackwell's *Companion to Alfred Hitchcock*, eds. Thomas Leitch and Leland Poague (London:Wiley-Blackwell, 2011), 201-218.

"Games Haneke Plays: Reality and Performance," *The Films of Michael Haneke*, eds. Brian Price and John David Rhodes (Detroit: Wayne State University Press, 2010), 15-33  
also published in Wiley-Blackwell's *Companion to Michael Haneke*, (2010) ed. Roy Grundmann, 130-146

"Tableau Vivant in Film: Intermediality and the Real," *Intermedialität, Analog/Digital*, eds. Joachim Paech and Jens Schroeter, (Muenchen: Wilhelm Fink, 2008), 291-300.

"The Castrato's Voices: Fassbinder's *Year of Thirteen Moons*," *Sound Matters: Essays on the Acoustics of German Culture* eds. Nora Alter and Lutz Koepnick, (Providence: Berghahn Press, October, 2004), 104-114.

- "The Moment of Portraiture: Scorsese Reads Wharton," *Beyond Fidelity: The Dialogics of Adaptation*, ed. Robert Stam (London: Blackwell, September, 2004), 358-67.
- "The Fascist Choreography: Riefenstahl's Tableaux," *Moderism/Modernity* 11:2 (April 2004), 279-97.
- "Effects of the Real: *Benny's Video*, Kinoeye 4:1 (online journal), 8 March 2004.
- "Droste-Huelshoff's Ophelia and the Recovery of Voice," rpt. in *Nineteenth-Century Literature Criticism*, vol. 133, ed. Lynn M. Zott (Detroit: Thomson Gale, 2004), 120-132.
- "Wenders' Cities: The Ecstatic Membrane of the Real," *Un nouvel art de voir la ville et de faire du cinema: Du cinéma and des restes urbaines*, eds. Charles Perraton and François Jost (Paris: L'Harmattan, Champs Visuels, 2003), 77-87.
- "Vision and Affect in the 18<sup>th</sup> Century: Embodied Spectators and Material Images," *Dazwischen: Zum transitorischen Denken in Literatur-und Kulturwissenschaft*, eds. Andreas Haerter, Edith Kunz, Heiner Weidmann (Goettingen: Vandenhoeck and Ruprecht, 2003), 267-75.
- "Filmic Tableau Vivant: Vermeer, Intermediality, and the Real," *Rites of Realism*, ed. Ivone Margulies (Durham, N.C.: Duke University Press, 2003), 314-24.
- "Scorsese's Age of Innocence: Adaptation and Intermediality," *Edith Wharton's The Age of Innocence: The Norton Critical Edition*, ed. Candace Waid (New York: Norton, 2002), 504-14.
- "Kubrick and Kafka: The Corporeal Uncanny," *Modernism/Modernity* 8:4 (Nov. 2001), 663-74.
- "Fragmentation and the Real: Michael Haneke's Family Trilogy," *After Postmodernism: Austrian Literature and Film in Transition*, ed. Willy Riemer (Riverside, CA: Ariadne, 2000), 176-88.
- "The Cut of Representation: Painting and Sculpture in Hitchcock," *Hitchcock: Centenary Essays*, ed. Richard Allen, (London: BFI, 1999), 141-158.
- "The Material Image in Goethe's Wahlverwandtschaften," *The Germanic Review*, 74:3 (Summer 1999), 195-213.
- "Looking and Touching: Spectacle and Collection in Sontag's *Volcano Lover*," *Yale Journal of Criticism*, 11:1 (1998), 159-165.
- "Rival Arts? Filming the Age of Innocence," *The Edith Wharton Review*, XII:1 (Fall 1996), 19-22.
- "Wenders' Berlin: Images and the Real," *Berlin in Focus: Cultural Transformations in Germany*, ed. Barbara Becker-Cantarino (Praeger: London, 1996), 125-138.
- "Female Body, Textual Body: Nature, Art, and Property in Voss's *Luise*," *Literature and Society in Northern Europe*, eds. James A. Parente, Richard E. Schade (Columbia, S.C.: Camden House, 1993), 94-100.
- "*The Student of Prague*: Early Cinema, the Body, and the Sister Arts," *The Traditions of Experiment from the Enlightenment to the Present*, eds. Nancy Kaiser and David Wellbery (Ann Arbor: University of Michigan Press, 1992), 167-186.
- "Trakl's Descent into Language," *The Dark Flutes of Fall: Critical Essays on Georg Trakl*, ed. Eric Williams (Columbia, S.C.: Camden House, 1991), 191-202.
- "Mörike, Nature Poetry, and the Problem of Belatedness," *Mörike's Muses*, ed. Jeffrey T. Adams (Columbia, S.C.: Camden House, 1990), 47-59.
- "Dream, Fairytale, and the Literary Subtext of Christa Wolf's *Unter den Linden*," *Responses to Christa Wolf*, ed. Marilyn Fries (Detroit: Wayne State University Press, 1989), 303-11.
- "The Poetry of Repetition: Trakl's Narrow Bridge," *The Critical Cosmos: Modern German Poetry*, ed. Harold Bloom (New York: Chelsea House, 1989), 123-137.
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"Poetic Descent in Eichendorff's Lyric," *The Germanic Review* 57, iii (Summer 1982), 98-106.

"Political Paradigms in Fassbinder and Herzog," *Film Studies*, Purdue University (April 1982), 31-35.

"The Poem as Place: Three Modes of Scenic Rendering in the Lyric," *PMLA* 96 (Oct. 1981), 904-13.