

BRIGITTE PEUCKER

CURRICULUM VITAE

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

2002 Elias Leavenworth Professor of German; Professor of Film and Media Studies, Yale
1993-2002 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 Fall: Mellon Fellow/ Spring: Whitney Humanities Center/Senior
Faculty Fellowship, Yale University
1982 Appointed Charles B.G. Murphy Associate Professor, Yale ;
chair for untenured faculty
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

LIST OF PUBLICATIONS:

Books:

Aesthetic Spaces: The Place of Art in Film (under contract, Northwestern University Press).

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:

"Seeing Red: Bergman's *Cries and Whispers*," *Ecologies of Seeing*, eds. Asbjorn Gronstad and Mark Ledbetter (Cambridge Scholars Press, forthcoming 2016).

"Blood, Paint or Red?: The Color Bleed in Hitchcock," *Cambridge Companion to Alfred Hitchcock*, ed. Jonathan Freedman (Cambridge: Cambridge University Press, 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, 2014), 279-99.

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

"Les jeux de Haneke : entre réalité et representation," *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 Auteurism: Performing Authenticity," Wiley-Blackwell's *Companion to Werner Herzog*," ed. Brad Praeger, (London: Wiley-Blackwell,2012), 35-57.

"The Sculptural Pose: *Rhythmische Gymnastik* and Riefenstahl's Tableaux," in *Hold it!: zur Rhetorik der Pose*, eds. Bettina Brnadl-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 18th 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.
- "High Passion and Low Art: Fassbinder's Narrative Strategies," *Ambiguities in Literature and Film*, ed. Hans Braendlin (Tallahassee: The Florida State Press, 1988), 65-75.
- "Literature and Writing in the Films of Werner Herzog," *The Films of Werner Herzog*, ed. Timothy Corrigan (New York: Methuen, 1986), 105-17.
- "The Invalidation of Arnim: Herzog's *Signs of Life*," *German Film and Literature: Adaptations and Transformations*, ed. Eric Rentschler (New York: Methuen, 1986), 217-30.
- "Literature and Writing in the Films of Werner Herzog," *Film und Literatur: Literarische Texte und der neue deutsche Film*, ed. Sigrid Bauschinger, Susan L. Cocalis, and Henry A. Lea (Bern: Francke Verlag, 1984), 156-68.
- "Werner Herzog: In Quest of the Sublime," *New German Filmmakers*, ed. Klaus Phillips (New York: Ungar Press, 1984), 168-94.
- "Goethe's Mirror of Art: The Case of 'Auf dem See,'" *Goethe Yearbook*, vol. 2 (1984), 43-49.

"Friedrich Gottlieb Klopstock," *European Writers: The Age of Reason and Enlightenment*, vol. 4, ed. George Stade (New York: Scribners, 1984), 511-36.

"Droste-Hülshoff's Ophelia and the Recovery of Voice," *Journal of English and Germanic Philology* (Summer 1983), 373-91.

"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.