

Academic Appointments

Assistant Professor (tenure-track), University of Pennsylvania	from 2015
Graduate Chair in Germanic Languages and Literatures	from 2018
Affiliated Fellow, Berlin Institute for Cultural Inquiry	Fall 2019
Visiting Professor, Berlin Consortium for German Studies	2017-2018
Assistant Director, Harvard Summer Program in Munich	Summer 2015
Visiting Assistant Professor, University of Pennsylvania	2014-2015
Harvard College Fellow, Harvard University	2013-2014

Education

PhD in French and German Literature, Harvard University	2013
Advisers Judith Ryan, Verena Conley, Oliver Simons, Susan Suleiman	
AM in Germanic Languages and Literatures, Harvard University	2008
BA in French (High Honors) and German (Highest Honors)	
with a Minor in Music, <i>magna cum laude</i> , Middlebury College	2006

Awards & Honors

- DAAD Conference Grant for *Kittler and the Human(itites): Rethinking the Human, the Humanities and the Legacy of German Media Theory*, 2019
- School of Arts & Sciences Conference Grant (University of Pennsylvania) for *Kittler and the Human(itites)*, 2019.
- DAAD Grant for the Grad School Experience at the University of Pennsylvania, 2018.
- Andrew W. Mellon Foundation & Modern Language Initiative Collaborative Grant for Northwestern University Press, 2017.
Toward the publication of *An Aesthetics of Injury: The Narrative Wound from Baudelaire to Tarantino*.
- University Research Foundation Grant and School of Arts & Sciences Research Opportunity Grant (University of Pennsylvania), 2017.
For translation assistance with *An Aesthetics of Injury*.
- Northeast Modern Language Association Book Award, 2015.
Bestowed annually on the best unpublished book-length manuscript; for *An Aesthetics of Injury*.
- Honorary Member of the National German Honor Society, Delta Phi Alpha, 2014.
- Harvard College Fellowship (Post-Doctorate, Harvard University), 2013-2014.
- Graduate Society Dissertation Completion Grant (Harvard University), 2012-2013.
- Jack M. Stein Teaching Prize (Harvard University), 2012.
- Sinclair Kennedy Travelling Fellowship for Study in Paris, 2010-2011.
- École Normale Supérieure Exchange Fellowship, 2010-2011 (partially declined).

Bernhard Blume Prize (Harvard University), 2008 and 2010.
Awarded for the most outstanding record in coursework in German.

Certificate of Distinction and Excellence in Teaching (Derek Bok Center), Spring 2009, Fall 2009, Spring 2012 (two awards) and Spring 2014.

Esther Sellholm Walz Prize (Harvard University), 2008.
For "A Printed Proteus: Textual Identity in Grimmshausen's *Simplicissimus Teutsch*".

Monographs

An Aesthetics of Injury: The Narrative Wound from Baudelaire to Tarantino (Northwestern University Press, 2018). xiv + 306 pages. Winner of the NeMLA Best Book Award.

Reviewed by Christina Svendsen for *French Forum* 43:3 (2018): 515-517; Claire Scott for *German Quarterly* 92:1 (2019): 96-98; Mairéad Hanrahan for *French Studies* 74:1 (2019): 158; Klas Molde for *Comparative Literature Studies* 56:4 (2019): 891-884.

Counterfeit Identities: Camp Abjection from André Gide to Xavier Dolan. In preparation.

Edited Volume

Negative Affect in the Work of Isabelle Huppert: Expressive Blankness. Co-edited with Iggy Cortez. Under contract with Edinburgh University Press.

Articles in Journals

"'Naturgeil': Homo-Eco-Erotic Utopianism in Hitler Youth Film Propaganda and 'Boy Scout' Porn." (Forthcoming in a special issue of *Colloquia Germanica* on "Ecological Archives," ed. by Paul Buchholz and Caroline Schaumann. Peer reviewed.)

"Pederasty and/as Narrative Form: André Gide's Queer Coinages." Forthcoming in *French Forum*. (Peer reviewed.)

"The World Unspoken: Kleist, Kafka, McCarthy." *Comparative Literature Studies* 56:1 (2019): 59-78. (Peer reviewed.)

"The Rustle of the Anthropocene: Kafka's Odradek as Ecocritical Icon." *The Germanic Review* 92:1 (2017): 40-62. (Peer reviewed.)

"The Poetic Wound: Baudelairean Romanticism." *Essays in Romanticism* 22:1 (2015): 1-19. (Peer reviewed.)

"'Ce qui est coupé repousse': Genet, Cixous, the Wound and the Poetics of Omission." *French Studies* 69:2 (2015): 190-204. (Peer reviewed.)

"From Purkersdorf to Peking: Tourism and Globalization in Ingeborg Bachmann's *Malina* and Elfriede Jelinek's *Gier*." *The Journal of Austrian Studies*. 47:3 (2014): 19-41. (Peer reviewed.)

"A Printed Proteus: Textual Identity in Grimmshausen's *Simplicissimus Teutsch*." *German Quarterly*. 84:1 (2012): 3-20. (Peer reviewed.)

"Invisible Voices: Archiving Sound as Sight in Marcel Beyer's *Karnau Tapes*." *Mosaic*. 42:2 (2009): 19-36. (Peer reviewed.)

Reprinted in Lawrence Trudeau, ed., *Contemporary Literary Criticism: Marcel Beyer* (Gale/Cengage Learning, 2017).

 Invited Essays

“Prague Displaced: Political Tourism in the East German Blockbuster *Heißer Sommer*.” In Christina Gerhardt and Marco Abel, eds., *Celluloid Revolt: German Screen Cultures and the Long Sixties* (Camden House, 2019): 168-182. (Peer reviewed.)

“Experimentation and Automatism in *Zazie dans le métro* and *Black Moon*.” In Philippe Met, ed., *The Cinema of Louis Malle: Transatlantic Auteur, Directors’ Cuts* (Wallflower Press [Columbia University Press], 2018): 86-98.

“International ‘Auditorism’: The Postnational Politics of Interpretation of von Donnersmarck’s *Das Leben der Anderen*.” In Paul Cooke, ed., *“The Lives of Others” and Contemporary Film: A Companion* (De Gruyter, 2013): 159-176.

Under Review

“New Hollywood Fassbinder: Masculinist Utopianism in Sam Peckinpah’s *Cross of Iron* and Rainer Werner Fassbinder’s *Querelle*.” (For the volume *New German Cinema and its Global Contexts—A Transnational Art Cinema?*, ed. by Marco Abel and Jaimey Fisher.)

“Speaking Silence: Historical Subjectivity in Nietzsche and Benjamin.” (For the volume *Benjamin’s Pedagogy*, ed. by Dennis Johannßen and Dominik Zechner.)

“Expérimentation et automatisme dans *Zazie dans le métro* et *Black Moon*.” (For the French version of Philippe Met’s volume on Louis Malle.)

In Preparation

“Porno-Ecological Dystopia in Rolf Hammerschmidt’s *Boytropolis*.” (For a special issue on *Sex and Nature*, ed. by Ina Linge and Sarah Bezan.)

“Alter/Ego: Isabelle Huppert as Werner Schroeter’s Double.” (For *Negative Affect in the Work of Isabelle Huppert*, coedited with Iggy Cortez.)

Book Reviews

Invited review of John T. Hamilton’s *Philology of the Flesh* (University of Chicago Press, 2018). *German Quarterly* 92:3 (2019): 407-410.

Invited review of Anna-Lena Scholz, *Kleist/Kafka: Diskursgeschichte einer Konstellation* (Rombach, 2016). *The Germanic Review* 92:3 (2017): 320-322.

Translations

“The Sources of Nietzsche’s Lectures on Rhetoric.” Commissioned translation of Glenn Most and Thomas Fries’ “Die Quellen von Nietzsches Rhetorik-Vorlesung.” In Anthony K. Jensen and Helmut Heit, eds., *Nietzsche as a Scholar of Antiquity* (Bloomsbury Academic, 2014): 53-74.

Co-translator, *The Mechanical Corps: On the Trail of Jules Verne (Das Mechanische Corps: Auf den Spuren von Jules Verne)*. Exhibition catalog. Ed. Peter Lang and Christoph Tannert. Berlin: Künstlerhaus Bethanien, 2014. 223 pages.

Co-translator, *Certainty: Vision—Francke Today (Gewissheit. Vision—Francke von heute aus gesehen)*. Exhibition catalog. Ed. Moritz Götze and Peter Lang. Halle: Verlag der Franckeschen Stiftungen, 2013. 101 pages.

Invited Talks

“Each man kills the thing he loves’: Queer Failure in *Querelle*.” Department of German Studies, Brown University, 2019.

“Camp/Subject: Queer Self-Erasure in Fassbinder.” Department of Language, Literature and Culture, Clark University, 2019.

“The Modernist Wound: A Discussion of the Aesthetics of Injury.” With Nora Alter and Jean-Michel Rabaté, moderated by Naomi Waltham-Smith. Slought Gallery, 2018.

“Naturgeil’: Environmentalist Utopias in Hitler Youth Films and German ‘Boy Scout’ Porn.” *Ecological Archives: Histories of Environment in German Studies*. Emory University, 2018.

“Refugee Language: Derrida’s Franco-German Philology.” *Displaced Philologies: Translations of the Other and the German Tradition*. University of Toronto, 2017.

“Played for Real: Violence in Tarantino.” Cinema Studies Colloquium, University of Pennsylvania, 2016.

“The World Unspoken: Kleist, Kafka, McCarthy (or: Postmodern Romanticism).” Department of Germanic Languages and Literatures, University of Pennsylvania, 2015.

“The World Unspoken: Kleist, Kafka, McCarthy (or: Postmodern Romanticism).” Comparative Literature Luncheon Series, Pennsylvania State University, 2015.

“The World Unspoken: Kleist, Kafka, McCarthy.” Modern Languages and Literatures Department, Montclair State University, 2014.

“The Hungry City: Expressionism and Urban Space.” Department of Germanic Languages and Literatures, University of Pennsylvania, 2014.

“At Home Abroad: Franz Hessel and the History of Franco-German Literary Relations (or: A Guide to Becoming Cosmopolitan).” French Cultural Center of Boston and the Goethe-Institut, 2013.

“The Filmic Cut: Autobiography and the Aesthetics of Injury in Ingeborg Bachmann’s, Elfriede Jelinek’s and Werner Schroeter’s *Malina*.” German Department, UC Davis, 2013.

Invited Teaching

Guest lecture on Adorno’s “Culture Industry: Enlightenment as Mass Deception” for Detlef von Daniels’ “Tragedy and New Beginnings in German Philosophy: From Marx and Nietzsche to Habermas and Ratzinger”. Freie Universität Berlin European Studies Program, 2018.

Guest lecture on Elfriede Jelinek’s *Die Ausgesperrten* for Avital Ronell’s “Introduction to Comparative Literature: Outrageous Texts,” New York University, 2017.

“Digital Reading: ‘Kafka’s Wound’ as World Literature.” Guest instruction in Thomas Beebe’s graduate seminar, German Literature as World Literature, Pennsylvania State University, 2015.

 Conference Papers

- “Camp/Abject: Queer Performativity in Jean Genet’s *Our Lady of the Flowers*.” ACLA, 2020 (upcoming).
- “New Hollywood Fassbinder.” GSA, 2019.
- “‘Naturgeil’: Homoerotic Eco-Utopianism in Hitler Youth Films and ‘Boy Scout’ Porn.” *Sex and Nature: 1800-2018*. University of Exeter, 2019.
- “Pederasty and/as Narrative Form: André Gide’s *Queer Coinages*.” *Histories of Sexuality and Erudition: Institutions, Texts, Practices*. Princeton University, 2019.
- “The Madhouse: The Subjunctive Architecture of Franz Kafka’s *Burrow* and J.M. Coetzee’s *In the Heart of the Country*.” ACLA, 2019.
- “Violent Reversals: Capital Punishment and Recursive Narration in Kleist and Kafka.” MLA, 2018.
- “Each man kills the thing he loves...’: Camp Failure in *Querelle*.” GSA, 2018.
- “Nietzsche’s Pupil: Benjamin’s Advocacy of Infancy.” GSA, 2017.
- “The Queer Wound in Bloom: Stigmata and Gay Male Desire in Jean Genet, Werner Schroeter and Todd Haynes.” ACLA, 2017.
- “The Postdramatic Theory of Cixous’s *Tambours sur la digue*: Between Brecht and Artaud.” MLA, 2017 (special session).
- “The (Cold) War between Weimar and Hollywood: Fritz Lang’s *Die 1000 Augen des Dr Mabuse*.” GSA, 2016.
- “Talking Trash: Kafka’s Odradek as Ecocritical Compost.” ACLA, 2016.
- “Law as Interpretation: Derrida on Kafka.” NeMLA, 2015.
- “The Poetic Scar: Romantic Reflections in Baudelaire.” ICR, 2014.
- “An Excess of Loss: The Narratology of *Todesstrafe* in Kleist and Kafka.” GSA, 2014.
- “From Kohlhaas to John Grady Cole: The Virtue of Vigilantism in Heinrich von Kleist’s *Michael Kohlhaas* and Cormac McCarthy’s *Border Trilogy*.” ACLA, 2014.
- “The Literary Wound on Trial: The Censorship of Charles Baudelaire.” NeMLA, 2012.
- “International ‘Auditorism’: The Postnational Politics of Reading of von Donnersmarck’s *The Lives of Others*.” MLA, 2012 (special session).
- “‘A very fragile identity’: Austrian Globalization in Elfriede Jelinek’s *Gier*.” MLA, 2012.
- “‘Naturgeil’: Environmentalist Utopias in Hitler Youth Films and ‘Boy Scout’ Porn.” Harvard, 2010.
- “Fantastic Vision in E.T.A. Hoffmann’s *Sandmann* and Théophile Gautier’s *La Morte amoureuse*.” NeMLA, 2008.
- “Voices of Oblivion: Remembering Sound as Sight in Marcel Beyer’s *Flughunde*.” University of Virginia, 2008.

Panels Moderated

- “A Glam Shame: Camp and Stigma.” ACLA, 2020 (upcoming).

"A Coming Word: Werner Hamacher, Paul Celan." New York University Center for the Humanities, 2019.

"Language Dislodged." ACLA, 2019.

"Toward an Anatomy of Injury: The Figure of the Wound in Literature, Art and Theory." ACLA, 2017.

"The Transatlantic Cinema of Louis Malle. A Critical Reassessment, Twenty Years after His Death." UPenn Cinema Studies, 2015.

"Language on Trial: Translation and the Law." NeMLA, 2015.

"Representations of the Wound in French and Francophone Literature." NeMLA, 2012.

"Exploring Environments: Ecocritical Approaches to Literature and Culture." Harvard, 2010.

"In the Flesh: Representing the Body in German Literature, Film and Culture." Harvard, 2007.

Respondent

"Queerness and Empire, 1871-1918." GSA, 2019.

"Raging Justice." GSA, 2017.

"The Untimeliness of Media: Intermediality Across Eras in German Literature, Culture and Art." UPenn German, 2016.

Other Talks & Workshops

Workshop on Friedrich Nietzsche for the M.A. Exam Preparation Colloquium, Program in Comparative Literature and Theory, University of Pennsylvania, 2017 and 2019.

"Teaching Persona: Presenting Your Pedagogy on the Job Market." Workshop for the Center for Teaching and Learning, University of Pennsylvania, 2016 and 2018.

Workshops on Cinema & Media Studies and Queer Studies for the DAAD Grad School Experience. University of Pennsylvania, 2016 and 2018.

"The Cover Letter and the Job Talk." Workshop for the French and Italian Graduate Society, University of Pennsylvania, 2017.

"Prague Displaced: Political Tourism in the East German Blockbuster *Heißer Sommer*." Germanic Languages and Literatures Faculty / Graduate Student Research Colloquium, University of Pennsylvania, 2017.

Introduction to Maren Ade's *Toni Erdmann* for the EuroPenn Club, 2017.

Introduction to the Coen Bros.' *Inside Llewyn Davis* for the Penn Cinema Initiative, 2017.

"Talking Trash: Kafka's Odradek as Ecocritical Compost." Germanic Languages and Literatures Faculty / Graduate Student Research Colloquium, University of Pennsylvania, 2016.

"Herzog's *Fitzcarraldo* and the Aimlessness of Art." Film introduction for the Penn Cinema Initiative, 2016.

Introduction to Pierre-Henry Salfati's *Der letzte Mensch* and Élie Chouraqui's *L'Origine de la violence* for the Philadelphia Jewish Film Festival, 2016.

"Played for Real: Violence in Quentin Tarantino." Philomathean Society of the University of Pennsylvania, 2015.

Teaching & Supervisory Experience

Assistant Professor, "Reading the Twentieth Century"

University of Pennsylvania, Spring 2020 (upcoming): Graduate seminar. In German.

Assistant Professor, "Queer German Cinema"

University of Pennsylvania, Spring 2020 (upcoming): Undergraduate lecture. In English.

Assistant Professor, "Aurality and Deconstruction"

University of Pennsylvania, Fall 2018 (with Naomi Waltham-Smith): Graduate seminar. In English.

Assistant Professor, "German Cinema"

University of Pennsylvania, Fall 2014, 2015 and 2018: Undergraduate General Education course. In English.

Visiting Professor, "Queer German Cinema"

Berlin Consortium for German Studies (Freie Universität), Summer Semester 2018. In German.

Visiting Professor, "Berlin im Kino"

Berlin Consortium for German Studies (Freie Universität), Winter Semester 2017-2018. In German.

Assistant Professor, "Senior Thesis Colloquium"

University of Pennsylvania, Spring 2017. In English and German.

Assistant Professor, "Hipster Philosophy from Marx to Žižek"

University of Pennsylvania, Fall 2016: Freshman Seminar. In English.

Assistant Professor, "Nietzsche's Modernity"

University of Pennsylvania, Fall 2014 and 2016: Undergraduate General Education Course. In English.

Assistant Professor, "Fritz Lang"

University of Pennsylvania, Spring 2016: Undergraduate seminar in Cinema Studies. In English.

Assistant Professor, "From Handschrift to Hypertext"

University of Pennsylvania, Spring 2015 and 2016: Third-year undergraduate bridge course. In German.

Assistant Professor, "German Cinema"

University of Pennsylvania, Fall 2014 and 2015: Undergraduate General Education course. In English.

Assistant Professor, "Marx"

University of Pennsylvania, Fall 2015: Undergraduate General Education course. Taught and coordinated a series of guest lectures. In English.

Assistant Professor, "Trans(l)its"

University of Pennsylvania, Fall 2015: Required for senior German majors and minors. In German.

Assistant Director and Resident Tutor, Harvard Summer Program in Munich

Munich, Summer 2015: Taught daily conversation classes, conducted writing workshops and corrected assignments, facilitated dormitory life and student cultural activities. In German.

Visiting Assistant Professor, "Nietzsche"

University of Pennsylvania, Spring 2015: Graduate seminar. Readings in German; discussions in English. 19 students.

Lecturer, "From *Metropolis* to *The Matrix*: Dystopias in German Film and Fiction"

Harvard University, Spring 2014: Undergraduate seminar. In English. Awarded a Certificate of Distinction in Teaching.

Lecturer, "German Literature from Goethe to Nietzsche"

Harvard University, Fall 2013: Introductory survey course on German literature and culture. In German.

Lecturer, "German for Reading Knowledge"

Harvard University, Fall 2013: Undergraduate and graduate course. In German.

Instructor, "German S-Bab: Beginning German"

Harvard University, Summer 2012: Developed teaching materials and taught all sessions. In German.

Invited Instructor, "German Department Senior Colloquium"

Harvard University, 20 May 2012: Taught a session on Fritz Lang's *M.: Eine Stadt sucht einen Mörder*. In English.

Teaching Fellow, "Nietzsche"

Harvard University, Spring 2012 (with Peter Burgard): Taught two weekly discussion sections of this advanced undergraduate course. Awarded a Certificate of Distinction in Teaching. In English.

Teaching Fellow, "Parisian Cityscapes"

Harvard University, Fall 2011 (with Verena Conley): Taught a weekly session and presented film screenings and supervised this advanced undergraduate course on Francophone film, fiction and critical theory. In French.

Teaching Fellow, "German C: Intermediate German"

Harvard University, Fall 2011 – Spring 2012: Developed teaching materials and taught all sessions. In German. Awarded a Certificate of Distinction in Teaching and the Jack M. Stein Teaching Fellow Prize.

Resident Tutor, Harvard Summer Program in Munich

Munich, Summer 2010 (with Professor Peter Burgard): Taught two weekly conversation classes for this second-year intensive language program, facilitated dormitory life and student cultural activities. In German.

Administrative Assistant, "The Ethics of Atheism: Marx, Nietzsche, Freud"

Harvard University, Fall 2009 (with Peter Burgard): Oversaw this exploratory graduate seminar aimed at designing a General Education course. Responsibilities included weekly protocols, design and content of web materials and an undergraduate writing guide. In English.

Teaching Fellow, "Nazi Cinema: Fantasy Production in the Third Reich"

Harvard University, Fall 2009 (with Eric Rentschler): Taught two weekly discussion sections of this undergraduate film course. Awarded a Certificate of Distinction in Teaching. In English.

Head Teaching Fellow, "Childhood: Its Literature, History and Philosophy"

Harvard University, Spring 2009 (with Maria Tatar): Taught a weekly discussion section, supervised seven teaching fellows and administered this General Education course with an enrollment of 218. Coordinated with the Harvard Alumni Association for the filming, production and curriculum of an online correspondence course. Awarded a Certificate of Distinction in Teaching. Also taught two weekly sessions during the Spring of 2008 and 2010. In English.

Teaching Fellow, "French A: Beginning French"

Harvard University, Fall 2008 – Spring 2009: Developed teaching materials and taught all sessions. In French.

Graduate Advising

Dissertation Committee for Cory Knudson (Comparative Literature) and Didem Uca (German).

External Dissertation Reader for Kaliane Ung (French), New York University.

Undergraduate Advising

“The Trial of the Entertainment Industry: *Phantom of the Paradise* and *Network*”
Senior Thesis in Cinema and Media Studies, University of Pennsylvania, 2016-2017.

“Gender and Genre: Reconfiguring the Role of National Film via Narrative Spaces in *The Seven Samurai* and *The Magnificent Seven*”
Senior Thesis in Cinema and Media Studies, University of Pennsylvania, 2016-2017.

Reification: The History of a Concept
Independent Study, University of Pennsylvania, Summer 2016.

“DDR Fußball: Ideologischer Widerspruchsort”
Senior Thesis in Germanic Languages and Literatures, University of Pennsylvania, Spring 2016.

Theories of the Sublime from Longinus to Žižek
Independent Study, University of Pennsylvania, Fall 2015.

Subjecthood in the Modern World: German Expressionism and Film Noir
Junior Tutorial in Comparative Literature, Harvard University, Spring 2012.

Modernizing the Adultery Novel: Female Consciousness in Modernist Prose
Junior Tutorial in Comparative Literature, Harvard University, Spring 2012.

Narrative Modes in Twentieth-Century Fiction: From Dujardin to Beckett
Junior Tutorial in Comparative Literature, Harvard University, Fall 2011.

Nineteenth-Century German Short Fiction: Märchen, Erzählung, Novelle
Junior Tutorial in Comparative Literature, Harvard University, Fall 2011.

“Beyond Longing: The Aesthetics of Self-Interpretation in Nietzsche and Proust”
Senior Thesis in Comparative Literature, Harvard University, Spring 2010.

Horror and Humor in Children’s Literature
Junior Tutorial in Comparative Literature, Harvard University, Fall 2009 – Spring 2010.

“Sex, Gender and Language in the Memoires of Herculine Barbin”
Senior Thesis in Comparative Literature, Harvard University, Spring 2009.

French Feminist Theory: Cixous, Kristeva, Irigaray
Junior Tutorial in Comparative Literature, Harvard University, Fall 2008 – Spring 2009.

University Service

Wolf Humanities Center Faculty Advisory Board, 2019-present.

Graduate Chair, Department of Germanic Languages and Literatures, 2018-present.

Graduate Group, Comparative Literature and Theory, 2018-present.

Faculty Advisory Group, Undergraduate Program in Comparative Literature, 2016-present.

Faculty Working Group, Penn Program in the Environmental Humanities, 2016-present.

Affiliated Faculty, Program in Cinema and Media Studies, 2014-present.

Comparative Literature and Theory Graduate Admissions Committee, 2019.

Pre-Major Adviser, 2016-2017 and 2018-2019.

Faculty Coordinator, *Kittler and the Human (ities): Rethinking the Human, the Humanities and the Legacy of German Media Theory*, University of Pennsylvania, March 2019.

Faculty Coordinator, *Media Theory and the Humanities*, Graduate Reading Group, University of Pennsylvania, March 2019.

Organizer, DAAD Grad School Experience, University of Pennsylvania, 2018.

Organizer, Germanic Languages and Literatures Faculty / Graduate Student Research Colloquium, University of Pennsylvania, 2016–2017, 2018-2019.

Organizer, *Inglorious Comparisons: The Uses and Abuses of Historical Analogy*, University of Pennsylvania, February and March 2017.

Digital Humanities Hiring Committee, University of Pennsylvania, 2016–2017.

Organizational Committee, *Mapping, Mining—Redefining? The Digital Turn in the Humanities*, University of Pennsylvania, April 2015.

Chair, Germanic Circle, Harvard University, 2011–2012.

Organized a monthly colloquium and coordinated this departmental forum.

Literature Tutorial Board, Harvard University, 2008–2010 and 2011–2012.

Responsible for evaluating junior essays, senior theses and project proposals and for administering culminating oral examinations.

Professional Service

Tenure review committee for Montclair State University, 2019.

Evaluation of submissions to *Adaptation*, *French Studies*, *German Quarterly*, *German Studies Review*, *The Journal of Austrian Studies*, *Mosaic: An Interdisciplinary Critical Journal* and *Utopian Studies*.

Academic consultant for Layman Poupard Publishing's volume on Marcel Beyer, 2017.

Translator for Kurt Noll, Brandon University, 2006–2010, and for Berlin-Based Curator Peter Lang, 2013–2014; Research Assistant and Translator for Mylène Priam, Harvard University, 2007–2010.

Affiliations

MLA, NeMLA, ACLA, GSA, Delta Phi Alpha (National German Honor Society)

Languages

English (native), French (near-native), German (near-native)

[Last updated January 2020]