

Contributors

Winfried Fluck's highly distinguished international career in American studies includes visiting professorships at Harvard, Yale, Princeton, and in Barcelona, as well as a Rockefeller Fellowship in Italy. He currently holds the chair of American culture at the Kennedy Institute for North American Studies at the Freie Universität Berlin. Some of his more recent publications are on the Americanization of German history.

Gerd Gemünden, professor of German and comparative literature at Dartmouth College, is the author of *Framed Visions: Popular Culture, Americanization, and the Contemporary German and Austrian Imagination* (1998). He coedited *The Cinema of Wim Wenders: Image, Narrative, and the Postmodern Condition* (1997) and *Germans and Indians: Fantasies, Encounters, Projections* (2002).

Lutz Koepnick is associate professor of German and film and media studies at Washington University, St. Louis. He is the author of *Nothings Modernität: Wagners Ring und die Poesie der Macht im neunzehnten Jahrhundert* (1994), *Walter Benjamin and the Aesthetics of Power* (1999), and *The Dark Mirror: German Cinema between Hitler and Hollywood* (2002). His current book project is entitled "Framing Attention: Windows on Modern German Culture."

Barbara Kosta is associate professor of German studies at the University of Arizona. She is the author of *Recasting Autobiography: Women's Counterfictions in Contemporary German Literature and Film* (1994) and coeditor of *Writing against Boundaries: Ethnicity, Gender, and Nationality* (2003). Her publications include articles on twentieth-century German women writers, on German film, and on autobiography. She is currently working on a book-length study of Josef von Sternberg's *The Blue Angel*.

Sara Lennox is professor of German and director of the Social Thought and Political Economy Program at the University of Massachusetts at Amherst. During her distinguished career, she has published widely on Ingeborg Bachmann, feminism in German studies

and in the academy, feminist approaches to literary and cultural theory, and issues of gender and race in German national identity. She also coedited *The Imperialist Imagination: German Colonialism and Its Legacy* (1999).

Thomas Meinecke lives and writes in Eurasburg (Bavaria) and has been touring Europe and the United States with his rock band FSK since 1980. He works for public radio stations in Germany and, in addition to *The Church of JFK* (1996), has published numerous essays on pop culture in music magazines. The prominent role of gender theory in his best-selling *Tomboy* (1998) stirred great interest in academia and beyond. In 2003, he received the Deutsche Literaturpreis after publication of his novel *Hellblau* (2001).

Agnes C. Mueller, assistant professor of German and comparative literature at the University of South Carolina, is the author of a monograph on the postwar German reception of U.S. poetry (*Lyrik "made in USA": Vermittlung und Rezeption in der Bundesrepublik*, 1999). She has published essays on German-American relations and on Rolf Dieter Brinkmann. Her current research focuses on popular culture and literature after 9/11.

Uta G. Poiger is associate professor of German and European history at the University of Washington. She is the author of *Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany* (2000), and she is coeditor of *Transactions, Transgressions, Transformations: American Culture in Western Europe and Japan* (2000). Her current research interests include the intersections between commodity culture and changing German visions of empire.

Matthias Politycki holds a Ph.D. in German from Munich University and lives in Hamburg as a writer. His best-selling novel *Weiberroman* (1997) received wide critical acclaim well before the recent boom of pop literature was celebrated in the German media. His novel *Ein Mann von 40 Jahren* (2000) involved writing the first draft in an interactive forum on the Internet where readers could participate. Politycki's essays on the state of German literature appear regularly in periodicals such as *Neue Frankfurter Rundschau*.

Thomas J. Saunders is associate professor of history at the University of Victoria in British Columbia. His *Hollywood in Berlin: American Cinema and Weimar Germany* (1994) received significant attention in the fields of history, German studies, and film studies. He is currently writing a monograph on the intersection between cinema and

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Eckhard Schumacher is assistant professor of German and media studies at the Kulturwissenschaftliches Forschungskolleg “Medien und kulturelle Kommunikation” at the University of Cologne. He is author of *Die Ironie der Unverständlichkeit: Hamann, Schlegel, Derrida, de Man* (2000) and *Gerade Eben Jetzt: Schreibweisen der Gegenwart* (2003) and coeditor of *Die Adresse des Mediums* (2001). He has also published articles on contemporary German literature and popular culture.

Marc Silberman is professor of German studies at the University of Wisconsin at Madison. His research and publications cover the history of German cinema, Bertolt Brecht and the tradition of political theater, and GDR literature and culture. He edited the *Brecht Yearbook* from 1990 to 1995 and is author of, among others, *German Cinema: Texts in Context* (1995).

Frank Trommler, professor of German and comparative literature and director of the Harry and Helen Gray Humanities Program at the University of Pennsylvania, has held visiting professorships at Princeton and Johns Hopkins Universities. He has authored and edited books on modern German literature as well as on issues of youth, socialism, Germanics, technology, and German-American cultural relations. His publications include *America and the Germans* (1985, also in German) and *The German-American Encounter: Conflict and Cooperation between Two Cultures, 1800–2000* (2001).

Sabine von Dirke is associate professor of German studies at the University of Pittsburgh. Her monograph “All Power to the Imagination!” *The West German Counterculture from the Student Movement to the Greens* (1997) has received significant attention in the fields of both German and history, and she is the author of numerous articles on multiculturalism in Germany, the West German Left, rock music, and questions of genre and gender.