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EMPLOYMENT HISTORY

Professor of German and Comparative Literature, University of Oregon (2000-present)
Head, Department of Comparative Literature (2013 - 2018)
Director, Comparative Literature Program, University of Oregon (2000-2004)
Acting Director, Creative Writing Program, University of Oregon (2001-2002)
Associate Professor of German, University of Oregon (1992-2000)
Acting Director, Comparative Literature Program, (1992-93, 98-99)
Assistant Professor of German, University of Oregon (1987-92)
Assistant Professor of German, Haverford College (1985-87)

EDUCATION

Ph.D. (German) University of California, Irvine, 1984
M.A. (German) University of California, Irvine, 1981
B.A. (German) University of Louisville, 1979

BOOKS (AUTHORED)

Fatherland: Novalis, Freud and the Discipline of Romance. Detroit: Wayne State University Press, 1992.

Affecting Grace: Theatre, Subject and the Shakespearean Paradox in German Literature from Lessing to Kleist. Toronto: University of Toronto Press, 2013.

The Long Century's Long Shadow: Weimar Cinema and the Romantic Modern. Toronto: University of Toronto Press, expected fall 2021.

BOOKS (EDITED)

Peripheral Visions: The Hidden Stages of Weimar Cinema. Detroit: Wayne State University Press, 2001.

Co-edited with Eva Geulen, Claude Haas and Nils Reschke, "*Es trübt mein Auge sich in Glück und Licht*": *Über den Blick in der Literatur*. Berlin: Erich Schmidt, 2009.

Co-edited with Karla Schultz. *The Idea of the Forest: German and American Perspectives on the Culture and Politics of Trees*. New York: Peter Lang, 1996.

JOURNAL (EDITED)

Abstraction and Materiality in the Arts, Literature and Music, special issue of *Konturen* [interdisciplinary e-journal published under the aegis of the German Studies Committee, University of Oregon].
<http://journals.oregondigital.org/konturen/index>

ARTICLES / BOOK CHAPTERS

34. "No Accounting For Taste: From Mar-A-Lago to the White House," *Konturen* 9 (2017)
<http://journals.oregondigital.org/index.php/konturen/article/view/3980>
33. "Non-Vital Interest: Art, Mimicry, and the Phenomenon of Life," *Konturen* 6 (2014): 82-102.
<http://journals.oregondigital.org/konturen/article/view/3503>
32. "Food for Vultures," *Konturen* 5 (2014): 105-23.
<http://journals.oregondigital.org/konturen/article/view/3371>
31. "*Sturmbild*: Antinomies of Sound in Kleist's "Die heilige Cäcilia oder die Gewalt der Musik," *Deutsche Vierteljahrsschrift für deutsche Literaturgeschichte und Geisteswissenschaft* 87 (2013): 549-65.
30. "Silence Restored: Three Re-released Films by F. W. Murnau," *Modernism/Modernity* 19 (2012): 373-81.
29. "Werner Herzog's View of Delft; or, *Nosferatu* and the Still Life," in Brad Prager, ed., *A Companion to Werner Herzog* (Malden, Massachusetts: Blackwell, 2012), 101-26.
28. "*Die Judenbuche* und die Narbe des Odysseus," in Kerstin Stüssel and Michael Neumann, ed. *Magie der Geschichten: Schreiben, Forschen und Reisen in der zweiten Hälfte des 19. Jahrhunderts* (Konstanz University Press, 2011), 338-47.
27. "Das Gift und der Blick der Liebe," in Eva Geulen, Kenneth S. Calhoun, Claude Haas and Nils Reschke, ed., "*Es trübt mein Auge sich in Glück und Licht*": *Über den Blick in der Literatur* (Berlin: Erich Schmidt, 2009), 35-48.
26. "Charming the Carnivore: Bruce Chatwin's Australian Odyssey" in John Zilcosky, ed., *Writing Travel: The Poetics and Politics of the Modern Journey* (Toronto: University of Toronto Press, 2008), 173-94.
25. "Der virtuelle Bogen: Abgrund und Brücke in Friedrich Schillers *Der Spaziergang*," in *Kopflandschaften – Landschaftsgänge: Kulturgeschichte und Poetik des Spaziergangs*, ed. Axel Gellhaus, Christian Moser, and Helmut J. Schneider (Cologne: Böhlau, 2007), 147-60.
24. "F. W. Murnau, C. D. Friedrich and the Conceit of the Absent Spectator," *Modern Language Notes* 120 (2005): 633-53.
23. "Theodor Fontane, *Effi Briest*." *New History of German Literature*, ed. David E. Wellbery and Judith Ryan (Cambridge, Mass: Harvard University Press, 2005), 636-40.

22. "Eduard Mörike, *Gedichte*." *New History of German Literature*, ed. David E. Wellbery and Judith Ryan (Cambridge, Mass: Harvard University Press, 2005), 614-20.
21. "*Lautverschiebung*: Music and Materiality in Ernst Jandl's *Laut und Luise*," in Axel Dunker, ed., *Literatur ohne Kompromisse: ein buch für jörg drews* (Bielefeld: Aisthesis, 2003), 365-75.
20. "The Moon, the Mail, and the Province of German Literature," in Jürgen Fohrmann and Helmut Schneider, ed., *1848 und das Versprechen der Moderne* (Würzburg: Königshausen & Neumann, 2003), 129-46.
19. "Reading and the Art of Leisure in Mörike's 'Wald-Idylle,'" *Modern Language Notes* 116 (2001): 536-550.
18. "The Gothic Imaginary: Goethe in Strasbourg," *Deutsche Vierteljahrsschrift für deutsche Literaturgeschichte und Geisteswissenschaft* (2001): 5-14.
17. "Leinwand: Zur Physiognomie des Raumes in F. W. Murnaus *Nosferatu*," in Sigrid Lange, ed., *Raumästhetik in der Moderne* (Bielefeld: Aisthesis, 2001), 289-97.
16. Introduction to *Peripheral Visions: The Hidden Stages of Weimar Cinema* [see above under "books (edited)"], 9-19.
15. "*Horror vacui*," in *Peripheral Visions: The Hidden Stages of Weimar Cinema* [see above under "books (edited)"], 145-70.
14. "The Eye of the Panther: Rilke and the Machine of Cinema," *Comparative Literature* 52 (2000): 143-56.
13. "Blind Gestures: Chaplin, Diderot, Lessing," *Modern Language Notes* 115 (2000): 381-402.
12. "Alchemies of Distraction in James's *Portrait of a Lady* and Fontane's *Effi Briest*," *arcadia* 34 (1999): 89-112.
11. "Personal Effects: Rilke, Barthes, and the Matter of Photography," *Modern Language Notes* 113 (1998): 612-634.
10. "Emil Jannings, Falstaff, and the Spectacle of the Body Natural," *Modern Language Quarterly* 58 (1997): 83-109.
9. "*Ausgerechnet Oregon!*: Cross-Cultural Meditations." Epilogue to *The Idea of the Forest* [see above under "books (edited)"], 211-221.
8. "The Detective and the Witch: Local Knowledge and the Aesthetic Pre-History of Detection," *Comparative Literature* 47 (1995): 307-329.
7. "The Stones Speak! Novalis and the Romantic Archaeology of the Psyche," in *Reading after Foucault: Institutions, Disciplines, and Technologies of Self in Germany, 1750-1820*, ed. Robert S.

Leventhal (Detroit: Wayne State, 1994), 211-232. [Reprinted from *Fatherland*.]

6. "The Education of the Human Race: Lessing, Freud and the Savage Mind," *The German Quarterly* 64 (1991): 178-89.
5. "Sacrifice and the Semiotics of Power in *Der zerbrochene Krug*," *Comparative Literature* 41 (1989): 230-51.
4. "Dreams, History and the Romantic Fragment in Arno Schmidt's *Aus dem Leben eines Fauns*," *Bargfelder Bote: Materialien zum Werk Arno Schmidts* 115 (June 1987): 5-9.
3. "The Urn and the Lamp: Disinterest and the Aesthetic Object in Mörike and Keats," *Studies in Romanticism* 26 (1987): 3-25.
2. "The Bible as Fable: History and Form in Lessing and Novalis," *The Lessing Yearbook* 16 (1984): 55-78.
1. "Language and Romantic Irony in Novalis' *Die Lehrlinge zu Sais*," *The Germanic Review* 56 (1981) 51-61.

CONFERENCE PRESENTATIONS

"The Pleasure of Expenditure: Freud and Brecht," International Brecht Symposium, University of Leipzig, June 20, 2019.

"Of Premonition: Ernst Bloch, Hans Jonas, Erich Auerbach," Conference on *Memories of the Future*, School of Advanced Study, University of London, March 30, 2019

"Eichenorff's Aura," annual meeting of the American Comparative Literature Association, Georgetown University, March 10, 2019

"Melancholy and Early Modernity: Freud as Reader of Goethe's *Faust*," annual convention of the German Studies Association, Pittsburgh, PA, September 30, 2018

"Weimar Cinema and the Romantic Pictorial Tradition," Conference on German Expressionism, University of Oregon, May 18, 2013

"Of Non-Vital Interest: Art, Mimicry, and the Phenomenon of Life," annual German Studies conference, University of Oregon, May 2, 2013

"*Die Judenbuche* and the Scar of Odysseus," annual convention of the German Studies Association, St. Paul, October, 2008.

"Architecture and the Theatrical Baroque: Bellotto in Dresden," annual convention of the Modern Language Association, Chicago, December 29, 2007.

"Time and the Art of Hanging: Bierce and Kafka," annual convention of the German Studies

Association, San Diego, October 7, 2007.

“Shot Reverse/Shot and the Conceit of the Absent Spectator” annual convention of the German studies Association, New Orleans, October, 2003.

“Poison and the Discourse of Flattery: Lessing’s ‘Snow White,’” annual convention of the German Studies Association, San Diego, October 3, 2002.

“Strangers to Themselves: Walking the Province of German Literature,” annual convention of the Modern Language Association, Toronto, December 29, 1997.

“Lessing, Pantomime, and Shakespeare’s Ghost,” annual convention of the Modern Language Association, Washington, D.C., December 28, 1996

“Apparitions of the Letter in Fontane’s *Effi Briest*,” annual convention of the German Studies Association, Seattle, October 11, 1996.

“Nazi Prodigals: Shakespeare and the Recuperation of Frederick the Great,” convention of the Society of Eighteenth-Century Studies, Charleston, S. C., March 1994.

“The Detective and the Witch: Local Knowledge in Kleist, Fontane and Conan Doyle,” convention of the German Studies Association, Washington, D. C., October 1993.

“Screen Memories: The Shadow of Technology in Early Cinema,” annual meeting of the German Studies Association, Los Angeles, September 1991.

“Death in the Forest: Goethe’s ‘Erlkönig,’” convention of the Society for Eighteenth Century Studies, Pittsburgh, April 1991.

“*Der Golem*: Film as Fetish,” convention of the German Studies Association, Buffalo, October 1990.

“Representing Revolution: Runge’s *Fall des Vaterlandes*,” AATG, Boston, Nov. 1989

“Figures of the Museum in the Early Twentieth Century,” convention of the German Studies Association, Milwaukee, October 1989.

“The Orient as Romantic Hallucination,” convention of the Modern Language Association, New Orleans, December 1988.

“*Die Erziehung des Menschengeschlechts*: Lessing’s Phylogenetic Fantasy,” convention of the German Studies Association, Philadelphia, October 1988.

“Novalis and Surveillance,” convention of the Modern Language Association, San Francisco, December 1987.

“*Düringsche Chronik*: History, Dreams and the Romantic Fragment in Arno Schmidt’s *Aus dem*

Leben eines Fauns,” convention of the Modern Language Association, New York, December 1986.

“The Romance of Philology: Novalis’ *Heinrich von Ofterdingen*,” convention of the German Studies Association, Albuquerque, September 1986.

INVITED LECTURES

“Precious Blood: Anemia and Melancholy in *Nosferatu* and *Dracula*,” remote lecture/video recording, Susquehanna University, October 9, 2020.

“Staring Into Space: Weimar Cinema and German Romanticism,” Johns Hopkins University, October 16, 2019.

“About-Face: Erich Auerbach and the Physiognomy of Character,” University Of Minnesota, March 22, 2017.

“About-Face: Erich Auerbach and the Physiognomy of Character,” Texas Tech University, April 11, 2014. Invited keynote.

“*Sturm bild*: Antinomies of Sound in Kleist’s ‘Die heilige Cäcilie,’” University of Chicago, December 1, 2011.

“Bellotto, Dresden and the Venice-Effect,” delivered at the Jordan Schnitzer Museum of Art as part of the exhibit *Giuseppe Vasi’s Rome*, November 20, 2010.

“Die Judenbuche und die Narbe des Odysseus: Zur Vorgeschichte des Realismus,” Dresden, March 13, 2009.

“Gesture and the Rhythm of Imitative Action: Max Reinhardt’s *A Midsummer Night’s Dream*,” University of Oregon, February 25, 2009

“Das Gift und der Blick der Liebe: Shakespeares 114. Sonnett,” Bonn, July 18, 2008

“Refiguring the Aftermath: On the Reconstruction of Dresden,” sponsored by the University of Oregon’s Savage Endowment for International Relations and Peace. February 12, 2008.

“Charming the Carnivore: Bruce Chatwin’s Australian Odyssey.” Louisiana State University, February, 2007.

“The Virtue of Things: Genealogy and Judgment in Shakespeare and Kleist.” University of Washington, April, 2006.

“Sovereign Innocence: The Naïve Spectator in Friedrich Schiller’s *Der Spaziergang*,” University of Chicago, January 25, 2006.

“Der virtuelle Bogen: Abgrund und Brücke in Friedrich Schillers Elegie *Der Spaziergang*,”

Museum-Insel Hombroich, Neuss-Düsseldorf, June 30, 2005.

“Sublimation and Civilized Value: Dracula’s Legacy.” Humanities Institute, University of Minnesota, February, 2004.

“Ghost Medium: Transition and Transparency in C. D. Friedrich and F. W. Murnau,” Johns Hopkins University, April 19, 2002.

“The Moon, the Mail, and the Province of German Literature,” Reed College, October 2, 2001.

“Leinwand, Irrlicht: Zur Erforschung der Fläche in der Malerei und im Film,” Jena, Jan. 2000.

“On Anamorphosis: Goethe’s *Von Deutscher Baukunst*,” Columbia University, Nov. 5, 1999.

“Zeithorizonte: Zur Geographie der deutschen Literatur um 1848,” Bonn, July 2, 1999.

“Dracula and the Tides,” Johns Hopkins University, November 13, 1998.

“The Moon, the Mail, and the Province of German Literature,” Stanford University, May 11, 1998.

“The Spirit of the Letter in Fontane’s *Effi Briest*,” Duke University, January 23, 1998; University of Illinois-Chicago, February 16, 1998.

“Rilke und der nicht erwiderte Blick.” Deutsche Sommerschule am Pazifik, Lewis and Clark College, July 17, 1997.

“Emil Jannings, Falstaff, und das Schicksal des politischen Körpers,” Universities of Bonn and Potsdam, April 1995.

“From Lessing to Lumière: Space and the Prehistory of Cinema,” University of Washington, February 1994.

“Local Knowledge and the Poetics of Detection,” Univ. of Missouri, Columbia, February 1993.

“Military Ecology,” convention of the American Association of Teachers of German, Baden Baden, July 1992.

“Lessing, Freud and the Savage Mind: The Education of the Human Race,” University of California, Irvine, January 1990.

“The Raw and the Cooked: *Kultur* and its Ethnological Alternatives,” University of Wisconsin, Madison, May 1989.

“Fatherland: Goethe’s ‘Erlkönig’ and the Politics of Interpretation,” Berkeley, March 1988.

AWARDS

- Alexander von Humboldt Foundation Fellowship for Research in Bonn, Germany for Academic Year 1994-95, renewed fall 2004, summer 2008
- National Endowment for the Humanities Summer Seminar for College Teachers, "Modernity and its Discontents: Film, Literature and Myth of the Weimar Republic," University of California, Berkeley, June - August, 1989 (Anton Kaes, Director)
- Rippey Innovative Teaching Award for 2002-04
- Recipient of the Reinhold Foundation Faculty Support Fellowship in Arts and Sciences, 2000
- Honorary Member of the Golden Key Honor Society, inducted 1997
- Thomas F. Herman Faculty Achievement Award for Distinguished Teaching (2009-10)

TEACHING (SELECTED COURSES)German:

Intro to German Culture and Society
 Romantic Lyric
 Domestic Drama
Faust and the Popular Tradition
 Advanced Language Training
 Special Studies in German Cinema
 Recent Experimental Lyric
 The Literary Walk
 Historical Drama
 Theories of Tragedy
 Short Narrative
 Specters of the Absolute

Comparative Literature:

Intro to the Study of Comparative Lit.
 Poetics of Detection
 The Uncanny
 Film, Theory and Technology
 Literature and Institutions of the Enlightenment
 Reading Freud
 Dracula & Co.
 Literary Landscape
 Picture Theory
 Adorno's Modernism
 Film Theory
 Film and Architecture

EDITORIAL BOARDS

Member, Editorial Board, *Comparative Literature*

Member, Editorial Board, *Konturen*

MISC

Member, Advisory Board, *Publications of the Modern Language Association* (three-year term beginning 2001-04)

Member, Executive Committee of the Division on Literature and the Other Arts, Modern Language Association

SERVICE

- Head, Department of Comparative Literature, 2013 - present
- Director, Comparative Literature Program, 2000-04.
- Acting Director, Creative Writing Program (2001-02)
- Acting Director, Comparative Literature Program (1992-93, 1998-99)
- Chair, Search Committee for Director of Comparative Literature Program (1992-93)
- Member, Dean's Advisory Committee (1995-97); chair (1996-97)
- Member, Graduate Council (1999-2001)
- Member, European Studies Committee (1993-2001)
- Member, German Studies Committee (1988-present)
- Member, German Department Search Committee for Department Head (1988-89)
- Chair, German Department Search Committee (1989-90, 1998-99, 2001-02, 2003-04)
- Member, Humanities Center Advisory Board (1993-96)
- German Department Library Representative (1988-99)
- Graduate Advisor for German Department (1989-94, 99-2001)
- Director of Graduate and Undergraduate Studies, COLT (1999-2004)
- Coordinator and supervisor for first-year German (1987-90)
- Coordinator for second-year German (1990-95)
- Director of five dissertations in German, six in Comparative Literature (two of these co-directed); numerous dissertation and examination committees in German, Comparative Literature, English, Film, History, Music.
- Director of nine undergraduate honors theses.
- Member, Academic Requirements Committee, 2005-07 (chair, 2006-07)
- Member, Committee for Off-Campus Scholarships and Grants (2009-11)

DISSERTATIONS DIRECTED

Robert Mottram, *Novalis, Nietzsche, and the Rhetoric of Enchantment*, 2015. [Mottram was Visiting Assistant Professor of German at Oakland University in Rochester, Michigan. He current an instructor in German at Whitman College, Walla Walla, WA.]

Moshe Rachmuth, *The Speculative Ethics of Modern Comedic Work*, 2010. [Rachmuth is on the faculty of Modern Languages at Portland State University where he teaches Modern Hebrew.]

Kristi M. Wallace, *The Road-In Picture: Fellini, Kassovitz, Demme*, 2007.

Roberta Di Carmine, *Representations of Africa in Italian Cinema, African Cinema, and Italian-African Autobiography*, 2003. [Di Carmine is Professor of Film Studies at Western Illinois University. Her publications include two books: *Italy Meets Africa. Colonial Discourses in Italian Cinema* and *Cultural*

Metamorphoses in Contemporary Italian Cinema.

Lea Williams, *Writing on All Fronts: Gender, Nationalism, and the Literature of War*, 2001. [Williams is Professor and Chair of English at Norwich University.]

Katherine Jenckes, *Allegories of Writing History in Borges and Benjamin*, 2001. [Jenckes is Professor of Spanish at the University of Michigan, Ann Arbor. Her books *Reading Borges After Benjamin: Allegory, Afterlife, and the Writing of History* and *Witnessing Beyond the Human: Addressing the Alterity of the Other in Post-coup Chile and Argentina* were both published by SUNY Press]

Amanda Holmes, *The Urban Uncanny: Literary Responses to Vienna and Buenos Aires*, 2001. [Holmes is Associate Professor of Spanish at McGill University in Montreal. Her publications include *The Politics of Architecture in Contemporary Argentine Cinema*, published by Palgrave MacMillan.]

John Walker, *Mechanization and Caricature in the Aesthetics of Expressionism* (co-directed with Wolf Sohlich), 1998. [Walker is principal of a private preparatory school in Northern California.]

Joachim Noob, *Non Vitae sed Scholae discimus: Der Schülerelbstmord in der Literatur um die Jahrhundertwende*, 1997 [Noob's dissertation was published under the same title by Carl Winter Universitätsbuchhandlung, Heidelberg. He currently works in the Office of International Education at Indiana University of Pennsylvania.]

Lynn E. Ries, *Nation and Culture, Culture and Nation: Kleist's Die Hermannsschlacht, Schiller's Wilhelm Tell and the Struggle for National Consciousness*, 1995. [Ries is director of the Sophie Scholl Schule in Portland, OR.]

Hedwig Fraunhofer, *Postpaternalism and the Fear of the Feminine: The Economic and the Erotic in Strindberg, Brecht, Giradoux, and Sartre*, 1995 [Fraunhofer is full professor in German and French at Georgia College, Milledgeville, GA.].

Carsten Strathausen, *At War with the Senses: Nazi Aesthetics and Cinematic Perception*, 1995 [Strathausen is Professor of German and English and Catherine Paine Middlebush Chair in Humanities at the University of Missouri. He is author of *The Look of Things: Vision and Poetry around 1900* and editor of *A Leftist Ontology*].

Barbara Kratzer, *Ambivalente Stimmen aus einer Kolonie: Deutsche Frauen in Südwestafrika (1893-1914), 1993* [Kratzer held a tenure-track position in German at Washington-Jefferson College before returning to Germany. She is now on the English faculty at the University of Magdeburg-Stendal.]