

NOTES ON CONTRIBUTORS

Michael Fuchs is a postdoc in the project “Delocating Mountains: Cinematic Landscapes and the Alpine Model” at the University of Innsbruck in Austria. He has published widely on film, television, videogames, comics, and literature, often with a focus on horror, the gothic, intermediality, and environmental issues. For more on his past and ongoing research, see www.michael-fuchs.info.

Tom Gunning is Professor Emeritus in the Department of Cinema and Media Studies at the University of Chicago. He taught at Chicago for nearly two decades and held Visiting Professor appointments at New York University, Harvard University, University of Wisconsin, Madison, the University of Stockholm (which also granted him an Honorary Doctorate), and the University of Tel Aviv. He is the author of *D.W. Griffith and the Origins of American Narrative Film* (1986) and *The Films of Fritz Lang: Allegories of Vision and Modernity* (2000), as well as over 150 articles on early cinema, film history and theory, avant-garde film, film genre, and cinema and modernism. An anthology of his essays, *The Attraction of the Moving Image*, is forthcoming.

Kamaal Haque is Associate Professor of German at Dickinson College. He is the co-editor, with Christian Quendler, of a special issue of *Colloquia Germanica* entitled “Beyond the Classical *Bergfilm*” (2023). He has published numerous articles on the *Bergfilm*, most recently, “Der amerikanische (Alp-)

Traum: *Der verlorene Sohn* (1934) und *Der Kaiser von Kalifornien* (1936).” Other publications include works on Swiss literature, Johann Wolfgang von Goethe, and Muslim minorities in Germany. He is currently researching Luis Trenker’s environmental activism as well as disability in Austrian literature.

Harald Höbusch is Professor of German Studies in the Department of Modern and Classical Languages, Literatures and Cultures at the University of Kentucky and editor of *Colloquia Germanica*, an international, peer-reviewed journal in the field of German literary and cultural studies. While his past research focused on the media representations of 1930s and 1950s German Himalaya expeditions, culminating in a monograph titled “*Mountain of Destiny*”—*Nanga Parbat and Its Path into the German Imagination* (2016), his current research explores the human interaction with mountains in the twenty-first century, ranging from the proliferation of skywalks in the European Alps to the perception of mountains in the digital age. *From Kangchenjunga to Nanga Parbat—The Himalayan Diaries of Hans Hartmann*, finally, will provide the first complete English translation of the Himalayan diaries of Dr. Hans Hartmann (1908–1937), one of the preeminent German high-altitude mountaineers and physiologists of the interwar period.

Mia Yinxing Liu describes herself as an art historian who is also a film and media historian, and (equally accurately) as a film and media historian who is also trained in art history. Her first book, *The Literati Lens: Wenren Landscape in Chinese Cinema of the Mao Era* (2019), discusses how landscape painting in Chinese feature cinema in the Maoist era enabled fields of contesting visions. She has also widely published on histories of photography in East Asia, including groundbreaking works highlighting East Asian photographers’ places in the global history of photography. Currently she is completing a book manuscript on the intermedial dialogues between ink painting and photography in modern China. Her research has received many awards, including Postdoctorate Fellow at Yale University, Taiwan Fellow, and Getty residential scholar at the Getty Research Institute. She is currently Assistant Professor in the Department of History of Art at Johns Hopkins University.

Anna Marta Marini holds a PhD in North American Studies from Universidad de Alcalá in Spain. Her research focuses on representations of the US-Mexico borderlands, Mexican-American heritages, and Mexican politics, with a particular emphasis on states of exception, otherness, and identity re/construction, on which she has published extensively. She is the president of the PopMeC Association for US Popular Culture Studies.

Sophia Mehrbrey studied French and comparative literature and political sciences at the Universities of Passau (Germany) and Rouen (France). In 2019 she finished her PhD on the representation of children in seventeenth- and eighteenth-century French literature. From 2019 to 2022 she worked as a post-doctoral researcher in the DFG research group “European Dream Cultures” at Saarland University, where she studied the poetics of dreams and nightmares in Alpine war narratives. She is currently working as a research and teaching assistant at the University of Heidelberg, where she contributes to a DFG project on the South Tyrolean alpinist and *Bergfilm* director Luis Trenker. At the same time, she is pursuing a research project focusing on the poetic functions of alpine spaces in twenty-first-century novels about World Wars I and II. Her current research interests focus on mountain studies, gender studies, intermediality, transculturality, and memory literature.

Eva-Maria Müller holds a PhD in English and American Studies from the University of Gießen, Germany, and is the author of *Rewriting Alpine Orientalism* (2024). Her research is broadly situated at the intersection of postcolonial studies, interdisciplinary mountain studies, and the environmental humanities, with a particular emphasis on North American, British, German, and Austrian representations of the Rockies and the Alps. In her research, she is generally interested in the relationship between representation and power. She was a postdoctoral researcher in the FWF-funded research project *Delocating Mountains* at the University of Innsbruck, co-editing a special issue on *Mediating Mountains* and contributing articles and book chapters on narratives of descent. She recently was a Fulbright Visiting Scholar at Emory University.

Seth Peabody is Assistant Professor of German at Carleton College. His research focuses on the intersections between environmental humanities, film and media, and German language and culture. His monograph, *Film History for the Anthropocene: The Ecological Archive of German Cinema*, appeared in 2023. His other recent publications include ecocritical analyses of German cultural works in a variety of journals and edited volumes, as well as a series of articles on sustainability education and German language pedagogy in *Die Unterrichtspraxis / Teaching German*. He has earned degrees from Harvard (PhD, AM) and Northwestern University (BA, BMus) and is a member of the Society of Fellows at the Rachel Carson Center for Environment and Society in Munich.

Ralph J. Poole is an American-German researcher and teaches as Professor of American Studies at the University of Salzburg, Austria. He taught at the University of Munich, Germany, and at Fatih University in Istanbul, Turkey,

and was a research scholar at CUNY's Center for Advanced Studies in Theater Arts in Manhattan. His publications include a study on the Avant-Garde tradition in American theatre, a book on satirical and autoethnographical "cannibal" texts, a collection of essays on "dangerous masculinities," and another collection on "queer Turkey." Having wrapped up a project funded by the Austrian Science Fund on "Gender and Comedy in the Age of the American Revolution," he is currently researching the Austrian *Heimatfilm* from a pan-European and genderqueer perspective. His research interests include gender and queer studies, popular culture, and transnational American studies.

Christian Quendler is Professor of American Studies, Film, and Media at the University of Innsbruck, where he chairs the Department of American Studies. He is the author of three monographs: *From Romantic Irony to Postmodernist Metafiction* (2001), *Interfaces of Fiction* (2010), and *The Camera-Eye Metaphor in Cinema* (2010). His articles have appeared in *New Review of Film and Television Studies*, *Journal of Film and Video*, *Biography*, and *Amerikastudien / American Studies*. He is principal investigator of the research project "Delocating Mountains: Cinematic Landscapes and the Alpine Model," sponsored by the Austrian Science Fund.

Julie Rak (FRSC) is Professor and H.M. Tory Chair in the Department of English and Film Studies at the University of Alberta, Canada. Her books include *False Summit: Gender in Mountaineering Nonfiction* (2021), *Boom! Manufacturing Memoir for the Popular Market* (2013), and *Negotiated Memory: Doukhobor Autobiographical Discourse* (2004). She is the editor of the *Identities* volume of the *Oxford Encyclopedia of Literary Theory* (2021) and the collection *Autobiography in Canada* (2005). She has co-edited *Identity Technologies: Constructing the Self Online* (2014), as well as the reissue of Inuk author Mini Aodla Freeman's memoir, *Life Among the Qallunaat* (2014), Philippe Lejeune's *On Diary* (2009), and *Mountain Masculinity: The Life and Writing of Nello "Tex" Vernon-Wood in the Canadian Rockies 1906–1938* (2008). Her latest book is *The Routledge Introduction to Auto/biography in Canada* (2022), co-written with Sonja Boon, Laurie McNeill, and Candida Rifkind. She holds a SSHRC IDG grant on contemporary journalling as a post-digital practice.

Daniel Reynolds is an Associate Professor in the Department of Film and Media at Emory University. He is the author of *Media in Mind* (2019). His essays on media, technology, and the embodied mind have appeared in journals including *Film Quarterly*, *Journal of Cinema and Media Studies*, and *Game Studies*.

Caroline Schaumann is Professor of German Studies at Emory University and affiliated faculty with Jewish Studies, Film Studies, Environmental Sciences, and

the Sustainability Minor. She is the author of *Memory Matters: Generational Responses to Germany's Nazi Past in Recent Women's Literature* (2008). Schaumann's current research focuses on ecocriticism and the environmental humanities, cultural histories of exploration and mountaineering, and the Anthropocene. Her monograph, *Peak Pursuits: The Emergence of Mountaineering in the Nineteenth Century* (2020), sheds light on culturally constructed notions of wilderness, masculinity, and national identity. Schaumann has co-edited three anthologies: *Heights of Reflection: Mountains in the German Imagination from the Middle Ages to the Twenty-First Century* (2012), *German Ecocriticism in the Anthropocene* (2017), and *Mountains and the German Mind: Translations from Gessner to Messner, 1541–2009* (2020).

Qinna Shen is Associate Professor of German at Bryn Mawr College. Her research focuses on twentieth- and twenty-first-century German culture, with an emphasis on visual studies and Asian German Studies. She is the author of *The Politics of Magic: DEFA Fairy-Tale Films* (2015). Her co-edited volume *Beyond Alterity: German Encounters with Modern East Asia* was published in 2014. She is a member of the *German Studies Review* editorial board and chaired the GSA Seminar Committee for the 2023 and 2024 conferences. In 2021, she also chaired the DAAD/GSA Article Prize Committee. Her second monograph, *Jiny Lan and the Art of Subversion*, is currently under review. Together with Qingyang Freya Zhou and Zach Fitzpatrick, she has compiled “Asian German Filmography: A Teaching Guide” and is editing *Charting Asian German Film History*. She is a member of CineGraph Babelsberg and contributes regularly to their journal *Filmblatt* and their *Filmreihen*.

Alexa Weik von Mossner is Associate Professor of American Studies at the University of Klagenfurt, Austria, and currently directing the transdisciplinary research project “Visions of Sustainability: Documentary Films as Impulses for Societal Transformation” at the Sustainability Innovation Campus (University of Freiburg and KIT) in Germany. She is the author of *Cosmopolitan Minds: Literature, Emotion, and the Transnational Imagination* (2014) and *Affective Ecologies: Empathy, Emotion and Environmental Narrative* (2017), and has (co-)edited several books, among them *Moving Environments: Affect, Emotion, Ecology, and Film* (2014) and *Empirical Ecocriticism: Environmental Narratives for Social Change* (2023). Her most recent book, *Growing Hope: Narratives of Food Justice*, is forthcoming.

Daniel Winkler is Professor of Romance Literature and Culture at the Department of Romance Languages at the University of Heidelberg. His PhD research (Vienna) explored Marseille as a cinematic city (*Marseille! Eine*

Metropole im filmischen Blick, 2013); his postdoctoral project (Innsbruck) dealt with Italian tragedy in the Age of Enlightenment (*Körper, Revolution, Nation. Vittorio Alfieri und das republikanische Tragödienprojekt der Sattelzeit*, 2016). His postdoctoral thesis was awarded the Elise-Richter-Preis of the Deutscher Romanistikverband and the University of Innsbruck's Otto-Seibert-Preis. His research interests include Enlightenment theatre and audiovisual media, with a geographic focus on the Mediterranean and the Alpine region. He has co-edited and co-published twenty books and special issues and more than sixty articles. His publications include papers in refereed international journals such as *Annali di Ca' Foscari*, *CINÉMAS*, *Journal of Film and Video*, and *Studies in French Cinema*.