

Acknowledgements

My work on this book over the past decade has often been a solitary pursuit, but it has also offered many opportunities for collaboration and solidarity, for which I am immensely grateful.

Writing collaboratively with several partners on other projects has contributed greatly to my thinking about this one. My interest in cinema and neoliberalism first developed in conversation with Ryan Long. Our work together on an article about Alfonso Cuarón's *Y tu mamá también* provided the initial spark for research on this book, and his insights and observations in countless subsequent discussions have helped me to sharpen my thinking and writing, as have his keen editing skills. Carrie Smith has been an important interlocutor for me over many years, and her recommendation that I read Lauren Berlant's *Cruel Optimism* was a catalyst for this project. Working on a collaborative article about digital feminisms with Carrie and Maria Stehle also boosted my thinking about this book (and my morale) at a crucial moment. Likewise, working with Angelica Fenner on several collaborative projects about feminism and German cinema has been decisive for my conception of this book, as has her intellectual camaraderie. Writing and teaching with Michele M. Mason has been a joyful experience, and learning about neoliberalism in Japan from her has opened up new ways of thinking about developments in Germany; her hospitality on countless writing dates made the end stages of this project both generative and fun. Last but not least, my most consistent collaborator on *Feminist German Studies* and other projects, Allie Merley Hill, has offered me encouragement and new perspectives on how to live a feminist life on a daily basis during the writing of this book. I thank each of them for their scholarly inspiration and friendship.

I owe a special debt of gratitude to Rick McCormick, who offered valuable feedback on an early draft of this project that helped me to develop a more complex account of the German cinema of neoliberalism. I am very lucky to have benefitted from his generous mentorship for many years. Barbara Menel also extended enthusiastic encouragement and support at several decisive moments. The generous and constructive manuscript reviews provided by both Barbara and Gerd Gemünden helped me to refine my arguments.

I began working on this book as a faculty member at the University of Oklahoma, where I was able to incubate it in a uniquely collegial and supportive environment, thanks especially to my colleagues in German Karin Schutjer, Joe Sullivan, Bob Lemon, and Jason Williamson.

Changing jobs midstream slowed down the writing process. I thank Jennifer Askey for helping me speed it up again and for many years of camaraderie. I am grateful to Mareike Herrmann for feedback on several early drafts, and for her friendship throughout the writing of this book.

At the University of Maryland, I am fortunate to be part of the School of Languages, Literatures, and Cultures, where I have benefited from the intellectual community of the faculty in Cinema and Media Studies in particular. I thank Liz Papazian for constructive feedback on an early draft of my introduction, which also positively affected the structure and argument of the rest of the book. My conversations with Mauro Resmini are always inspiring, and our work co-organizing a conference on cinema and neoliberalism offered new ways of thinking about the topic at a key stage of writing. Thanks also to my colleagues in German Josh Alvizu, Peter Beicken, Regina Ianozi, and especially Julie Koser, whose friendship and humour have sustained me through our seven years of working together. Students in several of my classes at the University of Maryland have contributed insightful readings of films and theoretical texts that have influenced my analyses in this book; I thank Rocio Ciganda, Raleigh Joyner, Melika Tabrizi, Wendy Timmons, and Abigail Trozenski.

I have benefitted immensely from the opportunity to discuss draft versions of sections of the book with audiences at several institutions. For invitations to speak and for generously hosting me, I thank Maria Stehle at the University of Tennessee in Knoxville; Francien Markx at George Mason University; Imke Brust at Haverford College; Rick McCormick and Seth Peabody at the University of Minnesota; Barbara Mennel at the University of Florida; Lutz Koepnick at Vanderbilt University; Corey Twitchell at Southern Utah University; Inga Pohlmann and Priscilla Layne at the University of North Carolina, Chapel Hill; Nicole Grewling at Washington College; Mary Helen Dupree and Friederike Eigler at Georgetown University; and Eva Hoffmann and Emily Jones at Whitman College. Thanks also to Kyle Frackman of the University of British Columbia for inviting me to present a keynote address at the Canadian Association of University Teachers of German Conference in Calgary in 2016, and to Angelica Fenner of the University of Toronto, Sabine Nessel of the Freie Universität, and the participants in the DAAD-sponsored Summer School "Gender, Affect, Neoliberalism: The Realist Turn in Contemporary German/European Cinemas" in Berlin in 2017.

My work on this book was supported by a DAAD Research Visit Grant that allowed me to spend four months completing initial research in Berlin in 2012, a visit that was also supported by a Vice President for Research Faculty Investment Program Grant from the University of Oklahoma. A Research and

Scholarship Award from the University of Maryland allowed me to complete drafts of several chapters; I also thank Fatemeh Keshavarz-Karamustafa for granting me a course release that gave me time to complete the initial draft of the full manuscript amidst many administrative duties.

I am especially grateful to the University of Maryland for supporting the open-access publication of this book, allowing it to enact the critique it offers by defying the privatization and marketization of academic research. My thanks go to Luka Arsenjuk of the Program in Cinema and Media Studies; Julie Koser of the Department of Germanic Studies; the School of Languages, Literatures, and Cultures; the College of Arts and Humanities; and the University Libraries for providing funding. Special thanks to Kelsey Corlett-Rivera, Head of Research Commons, for her advocacy and support of open-access humanities scholarship, and to Terry Owen, Digital Studies Librarian, for his assistance. Many thanks as well to Lauretta Clough, Janny Peng, Amy Xing Struck, and Charlotte Yuk Fan Tai in the School of Languages, Literatures, and Cultures for all their help in coordinating the subvention funding.

I am thrilled to publish *German Cinema in the Age of Neoliberalism* with Amsterdam University Press and the Film Culture in Transition Series. I thank Senior Commissioning Editor Maryse Elliott for her encouragement and support of the project, especially amidst the challenges posed for publishing by the global pandemic in 2020, when this book went to press. My thanks also go to Mike Sanders for his careful gatekeeping of the manuscript; to Daniela Pinnone for her assistance with accounting; and to Chantal Nicolaes for coordinating production.

Chapter 2 is partially based on my article “*Das Boot* and the German Cinema of Neoliberalism,” published in *German Quarterly* 85.1 (2012). I thank Wiley Blackwell for permission to reprint this material. Several sections of the book also draw on material previously published in “Affectless Economies: The Berlin School and Neoliberalism” in *Discourse* 35.1 (2013) and “The Berlin School and Women’s Cinema,” in *The Berlin School and Its Global Contexts*, edited by Marco Abel and Jaimey Fisher (Wayne State UP, 2018). I thank Wayne State University Press for permission to republish portions of both essays.

Finally, I thank my family, especially Della Baer and Ryan Long, for their care, sustenance, unwavering support, and enthusiastic and animated participation in home film screenings and discussions. They make ordinary life extraordinary, and they inspire me every day. I dedicate this book to my parents, Clint and Elizabeth Baer, with gratitude for their love and generosity.

