

Acknowledgments

I am greatly indebted to the archivists and librarians of the various institutions where I gathered materials for this book during the summers of 1994, 1995, and 1996, at the Akademie der Künste (Sammlung Baukunst), Bundesarchiv-Filmarchiv, Bundesarchiv Koblenz, Deutsche Bücherei Leipzig, Geheimes Staatsarchiv Berlin, Hauptstaatsarchiv Stuttgart, Landesarchiv Berlin, Landesbildstelle Berlin, Deutsches Technikmuseum Berlin, Stadtarchiv München, Zentral- und Landesbibliothek Berlin, Staatsbibliothek 1 Berlin (Unter den Linden), Stiftung Deutsche Kinemathek, Stadtarchiv Stuttgart, and the Museum der Dinge. Special thanks are due to Janos Freccot (Berlinische Galerie); Michael Davidis (Deutsches Literaturarchiv); and Rainer Hering (Staatsarchiv Hamburg).

Various grants were received for the writing of this book, including a University of Colorado Twentieth-Century Humanities Grant; a National Endowment for the Humanities Summer Grant for Faculty; a German Academic Exchange Service Research Grant for Recent Ph.D.s and Ph.D. candidates; a National Endowment for the Humanities Summer Seminar for College Teachers; a University of Colorado Junior Faculty Development Award; and two Travel Grants from the University of Colorado's Graduate Committee on the Arts and Humanities.

This book owes its germination to a 1994 National Endowment for the Humanities seminar on Berlin and the Weimar Republic: my first thanks go to the seminar director, Anton Kaes, as well as to fellow participants for conversations that jump-started the issues pursued in this book. To my former dissertation advisor, Walter H. Sokel, I owe, as ever, a great deal for his constant mentorship on this new project. I am immensely grateful for invaluable feedback on the various chapters and their subject matter from the following friends and colleagues: Susan Buck-Morss, Marcus Bullock,

Kenneth Calhoon, Adrian Del Caro, Ian Foster, Gabrielle Gillner, Rolf Goebel, Werner Goehner, Erk Grimm, Sabine Hake, Andreas Huyssen, Clayton Koelb, Helmut Lethen, Susan Linville, Cecile Mazzucco-Than, Richard W. McCormick, Hans Morgenthauer, Klaus Phillips, Eric Rentschler, Christian Rogowski, Mary Roper, Elizabeth Sauer, and Anthony Vidler. This book also benefits from the helpful responses I received after presentations at such venues as the Conference on Literature and Film in Tallahassee, the German Studies Association, the International Society for the Study of European Ideas, the Modern Language Association, the Ninth Hollins College Colloquium on German Film, the Society for Cinema Studies, the Cornell German Cultural Studies Institute, and a Twentieth-Century Humanities lecture presented at the University of Colorado at Boulder. My students at CU-Boulder assisted with their enthusiastic comments on the primary source materials in my seminars on urban visual culture. The readers of this manuscript for the University of California Press also contributed significantly.

A pilot version of chapter four has appeared in *New German Critique* 76 (1999): 115–60. It is reprinted here by kind permission of the publishers.

The final word of thanks goes to my wonderful husband, David M. Wrobel, who gives me true partnership in life and humanism. I dedicate *Weimar Surfaces* to my parents, who were born in London while the Weimar Republic was still in full swing, and whose loving support of all my endeavors continues to inspire.