

# ERIC AMES

## CONTACT

Department of Cinema & Media Studies  
University of Washington  
Tel: 206-543-7542

Box 354338  
Seattle, WA 98195  
Email: eames@uw.edu

## EMPLOYMENT

Professor of Cinema & Media Studies, University of Washington, 2014-present  
Professor of German, UW, 2014-16  
Adjunct in Comparative Literature, UW, 2008-14  
Associate Professor of German, UW, 2008-13  
Assistant Professor of German, UW, 2000-08

## EDUCATION

Ph. D., University of California, Berkeley (German; Designated Emphasis in Film), June 2000  
Dissertation: "Where the Wild Things Are: Locating the Exotic in German Modernity"  
(Adviser: Anton Kaes)  
M.A., University of Washington (Comparative Literature), August 1993  
B.A., Dartmouth College (Comparative Literature), June 1991, *magna cum laude*

## PUBLICATIONS – BOOKS

*Aguirre, the Wrath of God*. BFI Film Classics. London: BFI Publishing / Palgrave Macmillan. 2016.  
Online 2019.  
*Werner Herzog: Interviews*. Jackson: University Press of Mississippi, 2014. Paperback, 2015.  
*Ferocious Reality: Documentary according to Werner Herzog*. Minneapolis and London: University of Minnesota Press, 2012.  
*Carl Hagenbeck's Empire of Entertainments*. Seattle and London: University of Washington Press, 2008.  
*Germany's Colonial Pasts*. Co-edited with Marcia Klotz and Lora Wildenthal. Lincoln: University of Nebraska Press, 2005.

## ARTICLES IN BOOKS

"30 April 1999: Werner Herzog's 'Minnesota Declaration' Performs Critique of Documentary

- Cinema." *A New History of German Cinema*. Ed. Jennifer M. Kapczynski and Michael D. Richardson. Rochester, NY: Camden House, 2012. 553-558.
- "The Case of Herzog: Re-Opened." *A Companion to Werner Herzog*. Ed. Brad Prager. Oxford, UK and Cambridge, MA: Wiley-Blackwell, 2012. 393-415.
- "Werner beinhart -- Herzogs Komik und Herzog-Parodien." Trans. Chris Wahl. *Lektionen in Herzog: Neues über Deutschlands verlorenen Filmautor und sein Werk*. Ed. Chris Wahl. Munich: Text + Kritik, 2011. 190-209.
- "Seeing the Imaginary: On the Popular Reception of Wild West Shows in Germany, 1885-1910. / Cooper-Welten: Zur Rezeption der Indianer-Truppen in Deutschland, 1885-1910." Transl. Wolfgang Himmelberg. *I Like America: Fiktionen des Wilden Westens*. Ed. Pamela Kort. Catalog for the exhibition at the Schirn Kunsthalle Frankfurt, September 28, 2006 - January 7, 2007. Munich: Prestel, 2006. 213-229.
- "The Image of Culture -- Or, What Münsterberg Saw in the Movies." *German Culture in Nineteenth-Century America: Reception, Adaptation, Transformation*. Ed. Lynne Tatlock and Matthew Erlin. Rochester, NY: Camden House, 2005. 21-41.
- "From the Exotic to the Everyday: The Ethnographic Exhibition in Germany." *The Nineteenth-Century Visual Culture Reader*. Ed. Vanessa R. Schwartz and Jeannene M. Przyblyski. New York: Routledge, 2004. 313-327.
- "Wilde Tiere: Carl Hagenbecks Inszenierung des Fremden." Trans. Alexander Honold. *Das Fremde: Reiseerfahrungen, Schreibformen und kulturelles Wissen*. Ed. Klaus R. Scherpe and Alexander Honold. *Zeitschrift für Germanistik*. N.F. 2 (1999): 123-148.
- "Intermissions at the Völkerschau." *Issues of Performance in Politics and the Arts*. Berkeley: Berkeley Academic Press, 1997. 117-127.

## ARTICLES IN REFEREED JOURNALS

- "Spoofing Herzog and Herzog Spoofing." *Transit* 6, no. 1 (2010): 1-31;  
<http://escholarship.org/uc/item/6rs845mn>
- "Herzog, Landscape, and Documentary." *Cinema Journal* 48, no. 2 (Winter 2009): 49-69.
- "The Sound of Evolution." *Modernism/Modernity* 10, no. 2 (April 2003): 297-325.
- "Animal Attractions: Cinema, Exoticism, and German Modernity." *Österreichische Zeitschrift für Geschichtswissenschaften* 12, no. 1 (2001): 7-14.

## BOOK REVIEWS

- Review of *Through the Lion Gate: A History of the Berlin Zoo*, by Gary Bruce. *Central European History*, vol. 51, no. 2 (June 2018): 317-319.
- Review of *Herzog by Ebert*, by Roger Ebert. *Film Quarterly* 71.2 (Winter 2018). 110-112.
- Review of *Misplaced Objects: Migrating Collections and Recollections in Europe and the Americas*, by Silvia Spitta. *E-misférica* 6.2 (2010), available at <http://www.hemisphericinstitute.org/hemi/en/e-misferica-62/ames>.
- Review of *Picturing the Primitive: Visual Culture, Ethnography, and Early German Cinema*, by Assenka Oksiloff. *The German Quarterly* 76, no. 1 (winter 2003): 105-6.

- Review of *Die Stunde der Cultural Studies*, by Rolf Lindner. *MEDIENwissenschaft* 1 (2001): 31-33.
- Review of *Theatre To Cinema: Stage Pictorialism and the Early Feature Film*, by Ben Brewster and Lea Jacobs. *MEDIENwissenschaft* 2 (1999): 189-191.
- Review of *Dueling: The Cult of Honor in Fin-de-Siècle Germany*, by Kevin McAleer. *The German Quarterly* 71:3 (Summer 1998): 311-312.
- Review of *Princes of the Trenches: Narrating the German Experience of the First World War*, by Ann P. Linder. *Seminar* 34, no. 4 (November 1998) 462-463.

## REPRINTED ARTICLES

- “Cooper-Welten: Zur Rezeption der Indianer-Truppen in Deutschland.” Reprinted in *Menschenzoos: Schaufenster der Unmenschlichkeit*. Ed. Pascal Blanchard, Nicolas Bancel, et al. Hamburg: Les éditions du Crieur Public, 2012.
- “Voir L’imaginaire: la réception populaire des spectacles du Wild West en Allemagne, 1885-1910.” Transl. Hélène Quiniou. Reprinted in *Zoos humains et exhibitions coloniales: 150 ans d’inventions de l’Autre* (edition remaniée et remise à jour). Ed. Pascal Blanchard, Nicolas Bancel, Gilles Boëtsch, Éric Deroo, Sandrine Lemaire. Paris: La Découverte, 2011. 317-332.
- “Seeing the Imaginary: On the Popular Reception of Wild West Shows in Germany, 1885-1910.” Reprinted in *Human Zoos: From the Hottentot Venus to Reality Shows*, ed. Nicolas Bancel, Pascal Blanchard, Gilles Boëtsch, Eric Deroo, Sandrine Lemaire, and Charles Forsdick. Liverpool: Liverpool University Press, 2008. 205-219.
- “The Sound of Evolution.” Reprinted in *Original / Ton: Zur Mediengeschichte des O-Tons*. Ed. Harun Maye, Cornelius Reiber, and Nikolaus Wegmann. Konstanz: Universitäts-Verlag-Konstanz. 2007. 281-315.

## OTHER PUBLICATIONS

- “Re-staging History: Werner Herzog’s *Aguirre, the Wrath of God*,” historical interview introduced and posted 10 April 2014, *Keyframe*,  
<http://www.fandor.com/keyframe/werner-herzogs-aguirre-the-wrath-of-god>
- “Werner Herzog and the Human Soul,” interview with Werner Herzog co-conducted by Jonathan Marlow, posted 26 September 2013, *Keyframe*,  
<http://www.fandor.com/blog/werner-herzog-and-the-human-soul>

## TRANSLATIONS

- “The *Kientopp*,” translation of “Der Kientopp” (1907) by Hanns Heinz Ewers, in *The Promise of Cinema: German Film Theory, 1907-1933*. Eds. Anton Kaes, Nicholas Baer, and Michael Cowan. Oakland: University of California Press, 2016. 13-17.
- “The Career of the Cinematograph,” translation of “Die Karriere des Kinematographen” (anon., 1910), in *The Promise of Cinema*. 22-25.

- “The Secret of the Cinema,” translation of “Das Geheimnis des Kinos” (1912) by Adolf Sellmann, in *The Promise of Cinema*. 31-33.
- “In the Cinematographic Theater,” translation of “Im Kinematographentheater” (1910), by Berthold Viertel, in *The Promise of Cinema*. 77-78. [first printed in *October*, see below]
- “Mechanized Immortality,” translation of “Mechanisierte Unsterblichkeit” (1912), by Joseph Landau, in *The Promise of Cinema*. 84-86. [first printed in *October*, see below]
- “Why? – This Is Why!” translation of “Warum? – Darum!” (1913) by Heinrich Lautensack, in *The Promise of Cinema*. 86-88.
- “The Transcendence of the Film Image,” translation of “Die Transzendenz des Filmbildes” (1920) by Friedrich Sieburg, in *The Promise of Cinema*. 92-94.
- “Theater, Pantomime, and Cinema,” translation of “Theater, Pantomime und Kino” (1916) by Friedrich Freska, in *The Promise of Cinema*. 111-114.
- “Film and Theater,” translation of “Film und Theater” (1919) by Carl Hauptmann, in *The Promise of Cinema*. 115-119.
- “The Dangers of the Cinema,” translation of “Die Gefahren des Kino” (1912) by Robert Gaupp, in *The Promise of Cinema*. 223-226.
- “Against a Cinema that Makes Women Stupid,” translation of “Gegen die Frauenverblödung im Kino” (1912) by P. Max Grempe, in *The Promise of Cinema*. 230-232.
- “Against a Cinema that Makes Women Stupid: A Response,” translation of “Gegen die Frauenverblödung im Kino” (1912) by Roland, in *The Promise of Cinema*. 232-234.
- “Homo Cinematicus,” translation of “Der homo cinematicus” (1919) by Wilhelm Stapel, translation of “Gegen die Frauenverblödung im Kino” (1912) by P. Max Grempe, in *The Promise of Cinema*. 242-243.
- “Cinematograph and Crowd Psychology: A Sociopolitical Study,” translation of “Kinematograph und Psychologie der Volksmenge: Eine sozialpolitische Studie” (1912) by Hermann Duenschmann, in *The Promise of Cinema*. 256-258.
- “Expressionism in Film,” translation of “Expressionismus im Film” (1922) by Robert Wiene, in *The Promise of Cinema*. 436-438.
- “Melody in the Cinema, or Immanent and Transcendental Music,” translation of “Die Melodie im Kino oder immanente und transzendente Musik” (1914) by Ernst Bloch, in *The Promise of Cinema*. 482-485.
- “In the Cinematographic Theater,” translation of “Im Kinematographentheater” (1910), by Berthold Viertel, in *October* 148 (spring 2014): 31-32.
- “Mechanized Immortality,” translation of “Mechanisierte Unsterblichkeit” (1912), by Joseph Landau, in *October* 148 (spring 2014): 33-35.

## INVITED LECTURES AND CONFERENCE PAPERS

- Moderator, “Audible Evidence,” Visible Evidence 26, University of Southern California, July 2019.
- “Media Crossings: What Happens with Opera Becomes Film?” public lecture co-presented with Jane Brown, Seattle Opera Lecture Series, Seattle University, January 2017.
- “Framing the Question: World Literature at UW,” introductory talk at the “Teaching World Literature: Debates, Models, Pedagogies” conference, October 2016.

- "Ethnographic Aesthetics," a public conversation with Lucien Castaing-Taylor, UW, April 2016.
- "Aguirre Dissection," part of the Cinema Dissection series at the Seattle International Film Festival, November 2015.
- "Visionary History: Werner Herzog's *Aguirre, the Wrath of God*" (extended version), Invited speaker, Brown University, April 2015.
- "Visionary History: Werner Herzog's *Aguirre, the Wrath of God*," The Future of the Past: Alumni Conference, University of California at Berkeley, April 2015.
- "The Carmen Phenomenon," conversation with Jane Brown and Robert McClung, Seattle Opera-Seattle University Series "When Opera Meets Film," Seattle University, February 2014.
- Guest speaker, Werner Herzog program, The Rose Theatre, Port Townsend, February 2014.
- Book interview on *Ferocious Reality* in "Epicenter" series, part of Litquake, San Francisco's annual literary festival, sponsored by City Lights bookstore and Tosca Café, November 2012. Podcast posted on April 15, 2013:  
<http://litquake.libsyn.com/litquake-s-lit-cast-episode-19-eric-ames-on-werner-herzog>
- Book talk on *Ferocious Reality* at the Simpson Center for the Humanities, February 2013.
- "Questions of Magnitude: *Megacities* and Beyond," Visible Evidence 18, New York University, August 2011.
- "Ferocious Reality: Werner Herzog's *Grizzly Man* and the Autobiographical Act," Invited speaker, "Life in Extremis: The Documentaries of Werner Herzog," Arizona State University, Phoenix, April 2011.
- "Werner Herzog and the Performance of Autobiography," Invited speaker at Columbia University, New York City, November 2010.
- "Teaching Film and Opera," with Jane Brown, UW Center for Performance Studies, May 2010.
- "The Berlin School of German Cinema," Frye Museum, Seattle, May 2010.
- "Spoofing Herzog and Herzog Spoofing," colloquium of the Moving Image Research Group (MIRG), UW, April 2010.
- "Spoofing Herzog and Herzog Spoofing," Annual Conference of the Society for Cinema and Media Studies, Los Angeles, March 2010.
- "The Wall," lecture at the Northwest Film Forum (NWFF) symposium, "Divided Cinema," December 2009.
- "Space and Place in the German New Wave," co-organized with Jaime Fisher, Workshop on German New Wave Cinema, University of Missouri, Columbia, November 2009.
- "Pilgrimage, Performance, and the Postmodern Sublime in Werner Herzog's Recent Documentaries," Annual Conference of the Modern Languages Association, San Francisco, California, December 2008.
- "The Herzog Touch." Annual Conference of the German Studies Association, St. Paul, Minnesota, October 2008.
- "Werner Herzog's *Grizzly Man* and the Performance of Autobiography." Invited speaker at the First Annual Toronto German Studies Symposium, "Autobiographical Non-Fiction Film: The Contemporary German Context," Munk Centre for International Studies, University of Toronto, April 2008.
- "The Case of Herzog: Re-Opened." Invited speaker in the "Works in Progress" Series, Modernist Studies Group, UW, February 2008.
- "Human Displays Past and Present." Community Forum on the Woodland Park Zoo's "African Village and Savanna Exhibit," Langston Hughes Cultural Arts Center, Seattle, August 2007.

- "The Herzog Touch." *Inventions of the Imagination: Interdisciplinary Perspectives on the Imaginary since Romanticism*, UW, May 2007.
- "Early German Mass Culture and the Lure of the Exotic." Northwest German Studies Colloquium, UW, October 2005.
- "The Image of Culture -- Or, What Münsterberg Saw In the Movies," UW, Dept. of Germanics, April 2004.
- "Schiller Goes to Hollywood: German Culture, American Film Theory, and the Education of Hugo Münsterberg." Invited speaker at "Transfer Effects: Appropriations of German Culture in Nineteenth-Century America," Seventeenth St. Louis Symposium on German Literature and Culture, Washington University, April 2004.
- "From the Exotic to the Everyday: The Ethnographic Exhibition in Germany." Invited speaker at "German Colonialism: A Conference to Honor the Work of Susanne Zantop," Dartmouth College, June 2002.
- "Susanne Zantop as Undergraduate Teacher and Thesis Adviser," Annual Conference of the Modern Languages Association, New Orleans, December 2001.
- "The Work of Music in the Age of Mechanical Reproduction," Internationales Forschungszentrum Kulturwissenschaften, Vienna, October 2001.
- "In Search of Origins: A Journey through the Berlin Phonogram Archive," Annual Conference of the German Studies Association, Washington, D. C., October 2001.
- "The Terrain of Weimar Cinema," public lecture, co-presented with Geoffrey Cox and Kevin Johnson (graduate students), Prints and Drawings of the Weimar Republic Symposium, Vancouver Art Gallery, Vancouver, B.C., June 2001.
- "Legends of the Fall," public lecture on *Die Stille nach dem Schuß* (1999; dir. Volker Schlöndorff), Talking Pictures/Cinema Seattle, Varsity Theater, Seattle, May 2001.
- "Recording Exotic Melodies," Annual Conference of the Interdisciplinary Nineteenth-Century Studies Society, Eugene, April 2001.
- "Animal Attractions: Cinema, Exoticism, and German Modernity," Annual Crossroads in Cultural Studies Conference, Birmingham, U.K., June 2000.
- "The Zoo and the Cinema, 1907-1914," Annual Conference of the Society for Cinema Studies, West Palm Beach, April 1999.
- "German Primitivism and Urban Experience," Workshop on the Emergence of Modernity, Berkeley-Tübingen-Wien (BTW) Arbeitsgruppe, Vienna, June 1998.
- "Creeping Horror: The Space of Wildness in Silent Film," Berkeley Symposium on Interdisciplinary Approaches to Visual Representation, March 1997.
- "Animal Aggression and the Location of Culture in Robert Walser's *Jacob von Gunten*," Kentucky Foreign Language Conference, Lexington, April 1996.
- "The Crisis of Ethnic Diversity in Kleist," Annual Conference of the South Central Society for Eighteenth-Century Studies, New Orleans, February 1996.
- "Arabesques on the Outskirts of Science: Ethnographic Exhibitions in Germany," Annual Conference of the Interdisciplinary Nineteenth-Century Studies Society, Tempe, April 1993.

## FELLOWSHIPS AND GRANTS

Walter Chapin Simpson Center for the Humanities Conference Grant, 2016

National Endowment for the Humanities (NEH) Fellowship, 2003-4  
Walter Chapin Simpson Center for the Humanities Research Fellowship, 2002-3  
University of Washington Royalty Research Fund (RRF), 2002  
Walter Chapin Simpson Center for the Humanities grant for "Project Cinema: Film Studies in the  
Twenty-First Century" (co-organized with Yomi Braester and Jennifer Bean), 2001-2  
Center for West European Studies (CWES) Course Development Grant, 2001  
German Academic Exchange Service (DAAD) Fellowship, 1998  
University of California Regents Fellowship, 1996  
University of California Humanities Graduate Research Grant, 1996

## **COURSES TAUGHT**

### **I. Film, Culture, Literature**

Cinema and Media Studies: An Introduction  
CMS Pedagogy  
Crime Scenes: Investigating the Cinema and Its Cultures (selected by Office of Undergraduate  
Education to be "University Course"), <http://courses.washington.edu/crmscns/>  
Documentary and the Avant-Garde  
Early German Cinema  
East German Cinema  
Exploring Visual Culture  
Film Festivals  
Film and Opera (with Jane Brown)  
Filming Berlin (video production workshop taught on site)  
Film Noir  
The Films of Werner Herzog  
Filmstadt Berlin: Cinema / City / Memory  
German Documentary in a Global Context  
Graduate Teaching Mentorship  
History of Film: 1960 to the Present  
Introduction to Film: Northern Perspectives (with Andy Nestingen)  
Introduction to German Cultural Studies  
Modernity and Spectacle  
New German Cinema: Nation, Memory, Narration (UCB)  
Representations and Memory of the Holocaust in Film (assistant to Robert C. Holub, UCB)  
Teaching World Literature  
The Berlin Republic: German Literature and Culture since 1989 (UCB)  
Undergraduate Research: Early German Cinema  
Weimar Cinema  
Werner Herzog and Documentary Cinema  
World Literature and the Nobel Prize

### **II. Language**

Beginning, Intermediate, and Advanced German

### III. Ph.D. Dissertation Supervision

Rachel Herschman, "Kasper's Theater: Avant-Garde and Propaganda Puppetry in Early Twentieth-Century Germany"

Jasmin Krakenberg, "Art, Cinema, and the Berlin School"

Kevin Johnson, "Annexation Effects: Cultural Appropriations and the Politics of Place in Czech-German Films, 1930-1945"

### PROFESSIONAL ACTIVITIES AND SERVICE

Chair, Department of Cinema & Media Studies, 2020-present

Chair, Department of Comparative Literature, Cinema and Media, 2015-2020

Member, Executive Board of the Walter Chapin Simpson Center for the Humanities, 2020-present

Organizer, conference on "Teaching World Literature: Debates, Models, Pedagogies," at the UW, October 2016

Acting Chair of Germanics, winter-spring 2013; spring 2015

Dissertation writing colloquium in Germanics, 2012-2015

Undergraduate adviser in Germanics, 2002-14

Organizer, "Media Studies and New Forms of Reading," panel at the Annual Convention of the MLA, Austin, 2016

Organizer, "Readers, Viewers, Listeners, Users," panel at the Annual Convention of the MLA, Austin, 2016

Respondent, special session on "Digital Practices," Annual Convention of the MLA, Chicago 2014

Chair, Germanics search committee, 2014-15

Member, Comparative Literature search committee, 2013-14

Member, MLA Executive Committee of the Division on Twentieth-Century German Literature, 2012-2017

Member, board of directors, Northwest Film Forum, 2011-13

Member, M.A. exam committee (Germanics), 2002, 2005, 2006, 2007, 2008, 2010, 2011, 2012

Application evaluations for The American Academy in Berlin, for the Royalty Research Fund (RRF), for the Walter Chapin Simpson Center for the Humanities, for the Alvord Graduate Fellowship, and for the Huckabay Mentorship award programs at UW

Member, steering committee for graduate certificate in Cinema and Media Studies, 2009-present

Member, graduate faculty in Cinema Studies, 2008-present

Chair, panel on "Austrian Media and Political Culture," Annual Symposium of the Modern Austrian Literature and Culture Association (MALCA) on "Cultures of Performance in Modern Austria," UW, April 2008

Member, numerous dissertation defense committees, 2007-present

GSR, numerous dissertation defense committees, 2007-present

Director, UW in Berlin, Comparative History of Ideas (CHID) study abroad program, fall 2007

Organizer, panel on "Film and the Documentary Imagination." Inventions of the Imagination: Interdisciplinary Perspectives on the Imagination since Romanticism, UW, May 2007

Member, numerous M.A. thesis committees, 2006-present

Member, graduate curriculum committee (Germanics), 2004-6



Panel discussant for "Sound Recordings, Photo Collections, and Film Footage." Narrating Colonial Encounters, UW, May 2005

Large-Lecture Class Collegium, UW, April 2005

Member, numerous Ph.D. supervisory committees, 2004-present

Huckabay Mentor to Tim Gruenewald (Germanics), 2004-2005

Member, Dean's committee for Danz Courses in the Humanities, 2003

GSR, numerous Ph.D. exam committees, 2002-present

Member, conference planning committee for "Urban Spaces--Modern Subjects: European Metropolises at the *Fin de Siècle*," UW, May 2002

Commentator, session on "Envisioning the Other," Conference on "Urban Spaces--Modern Subjects: European Metropolises at the *Fin de Siècle*," University of Washington, May 2002

Chair, undergraduate curriculum committee (Germanics), 2002-present

Member, Comparative History of Ideas (CHID) faculty board, 2001-8

Participant, First East German Summer Film Institute, "Interdisciplinary Approaches to the DEFA Film," Smith College, June 2001

Member, Germanics search committee, 2001, 2003, 2008, 2011

Co-Chair, special session on "Urban Epistemologies," Annual Convention of the German Studies Association, Washington, D.C., October 2001

Chair, undergraduate research project on Early German Cinema, 2000-present

Chair, special session on "Primitive Cinema," Annual Convention of the Society for Cinema Studies, West Palm Beach, April 1999

Member, interdisciplinary research group on "The Emergence of German Modernity," University of California at Berkeley, 1998-9

Moderator, session on "Building Memory," Annual German Graduate Student Conference, University of California at Berkeley, 1998

Member, conference committee, "Issues of Performance in Politics and the Arts," Annual German Graduate Student Conference, University of California at Berkeley, 1995

## TENURE AND PROMOTION REVIEW

Bowdoin College

The New School

University of Illinois

## MANUSCRIPT EVALUATIONS

Camden House

Bloomsbury Press

New German Critique

## MEMBERSHIPS

Society for Cinema and Media Studies (SCMS)