Miriam Hansen: Cinema, Experience, and the Public Sphere

Issue Editors: David Bathrick, Andreas Huyssen, and Eric Rentschler

Introduction. David Bathrick, Andreas Huyssen, and Eric Rentschler

Dossier on Cinema and Experience

History: From “The Other Frankfurt School” to Cinema and Experience. Heide Schlüpmann

Scholarship Becomes Theory: Learning from Miriam Hansen. Susan Buck-Morss

The Future of the Past. Anton Kaes

The Fish That Knew Water. Edward Dimendberg

Subjects without Skin. D. N. Rodowick

The Striking of the Hour. Laura Mulvey

Cinema and the Legacies of Critical Theory: Roundtable Discussion. Eric Rentschler, moderator

Redemptive Criticism: A Conversation with Gertrud Koch. Gertrud Koch and Simon Rothöhler
Miriam Hansen’s Preface and Epilogue: Mourning and Media . 35

Tom Gunning

Talking to Miriam:
Soviet Americanitis and the Vernacular Modernism Thesis. 47

Yuri Tsivian

“Play with Danger”:
Vernacular Modernism and the Problem of Criticism 67

Daniel Morgan

Vernacular Modernism as Child’s Play. 83

Pamela Wojcik

Film as Experiment in Animation:
Are Films Experiments on Human Beings? 97

Gertrud Koch

Facing a Universal Language 111

Mary Ann Doane

The Spirit of Technology: Early German Thinking about Film 125

Katharina Loew

The Work of Play: Experiencing Cinema 145

Bill Brown

The Little Shopgirls Enter the Public Sphere 159

Martin Jay

“A Vibrating Art in the Air”: Cinema, Ether, and Propaganda
Film Theory in Wartime Chongqing. 171

Weihong Bao

Intellectual Promiscuity: Cultural History in the Age of
the Cinema, the Network, and the Database 189

Sabine Haenni
Contributors

WEIHONG BAO teaches international film theory and history in the Department of Film and Media and the Department of East Asian Languages and Cultures at the University of California, Berkeley.

BILL BROWN teaches in the Department of English and the Department of Visual Arts at the University of Chicago.

SUSAN BUCK-MORSS teaches critical theory at the Graduate Center of the City University of New York.

EDWARD DIMENDBERG teaches in the Departments of Film and Media Studies, Visual Studies, and European Languages and Studies at the University of California, Irvine.

MARY ANN DOANE teaches film theory and history, cultural theory, and media archaeology in the Department of Film and Media at the University of California, Berkeley.

TOM GUNNING teaches in the Department of Cinema and Media Studies at the University of Chicago.

SABINE HAENNI teaches in the Department of Performing and Media Arts and directs the American Studies Program at Cornell University.

MARTIN JAY teaches history at the University of California, Berkeley.

ANTON KAES teaches German film, literature, and critical theory in the Department of German and the Department of Film and Media at the University of California, Berkeley.
**Contributors**

**GERTRUD KOCH** teaches film studies at the Freie Universität in Berlin.

**KATHARINA LOEW** teaches in the Department of German and Scandinavian and the Cinema Studies Program at the University of Oregon.

**DANIEL MORGAN** teaches in the Department of Cinema and Media Studies at the University of Chicago.

**LAURA MULVEY** teaches film in the School of Arts, Birkbeck, University of London.

**D. N. RODOWICK** is Glen A. Lloyd Distinguished Service Professor in the Division of the Humanities at the University of Chicago.

**SIMON ROTHÖHLER** teaches film and media studies at the Free University of Berlin.

**HEIDE SCHLÜP Manny** taught film theory and history at the University of Frankfurt am Main.

**YURI TSIVIAN** teaches film history in the Department of Cinema and Media Studies at the University of Chicago.

**PAMELA WOJCIEK** teaches film and is director of Gender Studies at the University of Notre Dame.