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BA in Cinema & Media Studies, University of Chicago, 2007; MA in Rhetoric/Film Studies, University of California, Berkeley, 2010; Ph.D. candidate in Film & Media/Critical Theory, UC Berkeley; Guest Student, Humboldt-Universität zu Berlin, 2012-13 (Leo Baeck Fellowship)

Dissertation Project

“Absolute Relativity: Weimar Cinema and the Crisis of Historicism”

My dissertation contends that the early-twentieth-century 'crisis of historicism,' which was widely diagnosed by German-speaking intellectuals, provided a key context for pioneering and influential works of Weimar cinema. I argue that films of the Weimar period registered and responded to contemporaneous metahistorical debates, offering aesthetic answers to ontological and epistemological questions of the philosophy of history. In my analysis, the films' extraordinary innovations in aesthetic and narrative form are associable not only with technological advances and sociopolitical ruptures, but also with concurrent efforts to theorize history in an age of 'absolute relativity.'

Dissertation Committee

Prof. Dr. Anton Kaes, Departments of German and Film & Media, UC Berkeley

Prof. Dr. Martin Jay, Department of History, UC Berkeley

Prof. Dr. Linda Williams, Departments of Film & Media and Rhetoric, UC Berkeley

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Publications

Book Chapters:

“Fritz Lang’s *Destiny* (1921) and the Crisis of Historicism.” In *A Companion to Fritz Lang*. Ed. Joe McElhaney. Oxford/Maiden: Blackwell, 2013. (Forthcoming)

“Messianic Musclemen: Early German Cinema as Zionist Allegory.” In *The Place of Politics in German Film*. Ed. Martin Blumenthal-Barby. New York/Oxford: Berghahn, 2013. (Forthcoming)

“Can’t Films be Therapeutic?’: Cinema, Psychoanalysis, and Zionism in Ari Folman’s *Waltz with Bashir* (2008).” In *Mobile Narratives: Travel, Migration, and Transculturation*. Eds.

Eleftheria Arapoglou, Monika Fodor and Jopi Nyman. New York/London: Routledge, 2013. (Forthcoming)

“Helios and the Apocalypse: Visions of American History in Films by Griffith, Ford, and Stroheim.” In *The Wiley-Blackwell History of American Film, Volume I: Origins to 1928*. Eds. Roy Grundmann, Cynthia Lucia, Art Simon. Oxford/Malden: Wiley-Blackwell, 2012. 463-482.

“Points of Entanglement: The Overdetermination of German Space and Identity in *Walk on Water*.” In *Diasporas: Critical and Interdisciplinary Perspectives*. Ed. Jane Fernandez. Oxford: Inter-Disciplinary Press, 2009. 301-314.

Peer-Reviewed Articles:

“The Dialectic of the *Aufklärungsfilm*: Essentialism and Nominalism in Richard Oswald’s *Anders als die Andern* (1919)” (Translated into Hebrew). *Slil – An Online Journal for History, Film and Television* (Winter 2011): 28-39. <http://slil.huji.ac.il>

“Points of Entanglement: The Overdetermination of German Space and Identity in *Lola + Bilidikid* and *Walk on Water*.” *TRANSIT* 4:1 (2008). <http://german.berkeley.edu/transit/>

“The Limits of Progress in Films by Sirk, Fassbinder, and Haynes.” *The Midway Review* 2:3 (Spring 2007). <http://midwayreview.uchicago.edu/>

Shorter Contributions:

“The Prodigal Son.” In *German Cinema: A Critical Filmography to 1945*. Eds. Todd Herzog and Todd Heidt. Montreal: Caboose, 2013. (Forthcoming)

“Die freudlose Gasse.” In *31st Pordenone Silent Film Festival Catalogue / Le Giornate del Cinema Muto 31 Catalogo*. Ed. Catherine A. Surowiec. Gemona: La Cineteca del Friuli, 2012. 118-120. (Also translated into Italian as “L’ammaliatrice,” *ibid.*, 115-118.)

“Orienting Europe” (with Deniz Göktürk). *TRANSIT* 8:1 (2012). <http://german.berkeley.edu/transit/>

“Different from the Others.” In *Directory of World Cinema: Germany*. Ed. Michelle Langford. Bristol/Chicago: Intellect, 2012. 172-173.

Book Reviews:

“Der Caligari-Komplex.” *Historical Journal of Film, Radio and Television* 33 (2013). (Forthcoming)

“Peter Lorre: Face Maker. Constructing Stardom and Performance in Hollywood and Europe.” *Film & History: An Interdisciplinary Journal* 43:1 (2013). (Forthcoming)

“Early Cinema and the ‘National.’” *MEDIENwissenschaft: Rezensionen, Reviews*. Schüren: Marburg, 2010. 221.