

Philip James McFarland
204 West Meade Drive
Nashville, Tennessee 37205
(615) 915-2014
james.mcfarland@vanderbilt.edu
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Education:

- Ph.D. German Literature, Princeton University, November 2002.
Dissertation: “*Constellation: Nietzsche/Benjamin*,” Michael Jennings, advisor.
- M.A. German Literature, Princeton University, 1998.
Zwischenprüfung (Graduate Certificate), Philosophy
Christian-Albrechts Universität, Kiel, Germany 1992.
Großes Latinum, Christian-Albrechts Universität, Kiel, Germany, 1991.
- B.A. Philosophy, English Literature, Oberlin College, 1986.

Academic Positions

Assistant Professor of German, tenure-track, Vanderbilt University, 2010-
(Secondary Appointment to the Faculty of Cinema and Media Arts, October 2013-)

Assistant Professor of German, non-tenure-track continuing, Connecticut College,
2003-2010

Lecturer, Princeton University, 2001-2002

Graduate Assistant, Princeton University, 1997-2000

Instructor, New York-St. Petersburg Institute of Cognitive and Cultural Studies, St.
Petersburg State University, Russia, (Summer 2005, 2007-2009)

Awards:

Summer Stipend in the Humanities and Social Sciences, Princeton University
1997

Publications:

BOOK

Constellation: Friedrich Nietzsche and Walter Benjamin in the Now-Time of History. New York: Fordham University Press, 2013. 344 pages. (Paperback edition, October 2014).

- review essay: Benjamin Aldes Wurgaft, “To the Planetarium—There is Still Time!” in *History and Theory* 53:2 (May 2014), pp. 253–263.
- further reviews in: *Radical Philosophy* 181 (Sept./Oct. 2013), pp. 63-64.; *Marx & Philosophy Review of Books*, (2013) online.

ARTICLES

- “Philosophy of the Living Dead: At the Origin of the Zombie-Image,” in *Cultural Critique* 90 (Spring 2015), 22-63.
- “1913. Reflections on a Number,” in *Internationales Archiv für Sozialgeschichte der deutschen Literatur* 39:1 (June 2014), 144-150.
- Guest editor: Special issue of *Germanic Review* on Walter Benjamin’s *One Way Street*, contributing an introduction “Setting the Stage: An Introduction to One Way Street”; *Germanic Review* 87:3, 2012. 211-216
- “One-Way Street: Childhood and Improvisation at the Close of the Book,” *The Germanic Review* 87:3, 2012, 293-303.
- “Sailing by the Stars: Constellations in the Space of Thought.” in *MLN* Vol. 126, No. 3 (2011). Special issue *Constellations/Konstellationen*. 471-485.
- “Embodied Reading: Peter Szondi’s Benjamin Reception.” in *Telos* 140 (2007), 65-76.
- “Der Fall Faustus: Continuity and Displacement in Theodor Wiesengrund Adorno and Thomas Mann’s Californian Exile,” in *New German Critique* 34 (2007), 111-139.
- “‘This Implies Revolution’: Reading the Unabomber Manifesto in the University,” *Crossings*, No. 3, (1999), 101-120.

CHAPTERS IN BOOKS

- “The Death of Tragedy: Walter Benjamin’s Interruption of Nietzsche’s Theory of Tragedy.” in *Tragedy and the Tragic in German Literature, Art, and Thought*. eds. Stephen D. Dowden and Thomas P. Quinn. Rochester, NY: Camden House, 2014. pp. 170-193.
- “Walter Benjamin.” in *The History of Continental Philosophy*, general ed. Alan D. Schrift, Vol. 5, *Critical Theory to Structuralism: Philosophy, Politics, and the Human Sciences*. ed. David Ingram. Durham: ACUMEN Press, 2010, 105-131. (Paperback edition, 2013).
- Review in University of Notre Dame Philosophical Reviews, 2011.08.37
- “Die Kunst, in anderer Leute Köpfe zu denken. *Deutsche Menschen* als politisches Projekt.” [translated by Barbara Hahn], in *Walter Benjamins “Deutsche Menschen,”* eds. Barbara Hahn and Erdmut Wizisla, Göttingen: Wallstein Verlag, 2008, 121-131.
- “Theorie eines Romans, Roman einer Theorie: Die Zusammenarbeit von Thomas Mann und Theodor W. Adorno,” [translated by Barbara Hahn], in *Im Nachvollzug des Geschriebenseins: Literaturtheorie nach 1945*, ed. Barbara Hahn, Würzburg: Königshausen & Neumann, 2007, 61-86.
- “Profane Apokalypse. George A. Romeros ‘Dawn of the Dead’,” [translated by Ralph Kuschke], in *Splatter Movies. Essays zum modernen Horrorfilm*, ed. Jula Köhn, et. al. Berlin: Bertz & Fischer, 2005, 29-46.

BOOK PROJECT

No Room in Hell: Toward a Political Theology of the Zombie-Image. Manuscript in preparation.

WORKING PAPERS

“*In eigentümlichem Widerspruch gegen- und in eigentümlicher Entsprechung zueinander*”: *Marx and Nietzsche as Terminal Thinkers in Hannah Arendt’s Political Thought*. Essay commissioned by Dr. Keith Ansell-Pearson for an anthology on Marx and Nietzsche.

“Profane Apocalypse: The Zombie-Image at the Edge of History”

TRANSLATIONS

“‘Aufgehobene’ Stories,” (Barbara Hahn), in Esther Dischereit, *Vor den Hohen Feiertagen gab es ein Flüstern und Rascheln im Haus*. Berlin: Aviva Verlag, 2009, 1-3.

“Against Private Circles,” “Original Assimilation,” (Hannah Arendt) “‘Big Hannah’ – My Aunt,” (Edna Brocke), in Hannah Arendt, *The Jewish Writings*, eds. Jerome Kohn and Ron H. Feldman, New York: Schocken Books, 2007.

The End of Art: Readings in a Rumor after Hegel, (Eva Geulen), Stanford: Stanford University Press, 2006.

The Jewess Pallas Athena: This Too A Theory of Modernity, (Barbara Hahn), Princeton: Princeton University Press, 2005.

“Instants of Diminishing Representation: The Problem of Temporal Modalities,” (Karl Heinz Bohrer), in: Heidrun Friese (ed.), *The Moment. Time and Rupture in Modern Thought*, Liverpool, Liverpool University Press, 2001.

“The Jewess Pallas Athena. Horizons of Selfconception in the 19th and 20th Century,” (Barbara Hahn), in: *Identities: Time, Difference, and Boundaries*. Aleida Assmann/Heidrun Friese (eds.), London: Berghahn Publishers, 2001.

“Experiences With Nietzsche,” (Wolfgang Müller-Lauter), in: *Nietzsche: Godfather of Fascism?: On the Uses and Abuses of Philosophy*, Jacob Golomb and Robert S. Wistrich (eds.), Princeton: Princeton University Press, 2001.

“Encounters at the Margins. Jewish Salons around 1900,” (Barbara Hahn), in: *Berlin Metropolis: Jews and the New Culture, 1890-1918*. Emily Bilski (ed.), Berkeley: The University of California Press, 1999.

BOOK REVIEWS

Hansen, Miriam Bratu, Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno. *Modernism/modernity*, 20:2 (April 2013) 403-405.

Waine, Anthony, Changing Cultural Tastes: Writers and the Popular in Modern Germany. *German History*, (2009) 27(3) 464-465.

Eric Downing, After Images: Photography, Archaeology, and Psychoanalysis and the Tradition of Bildung: *The German Quarterly* 80.3 (Summer 2007), 405-406.

Caroline Joan S. Picart, Thomas Mann and Friedrich Nietzsche: Eroticism, Death, Music and Laughter. *International Studies in Philosophy*, 36.1 (2004) 248-249.

Carol Jacobs, In the Language of Walter Benjamin: *Colloquia Germanica* Vol. 34, (2001) 1.

INVITED PRESENTATIONS

“From Masses to Swarms: The Zombie Horde and the Mad Element of Biopolitics,” German Department Lecture Series, Johns Hopkins University, November 13, 2014. (Also to be presented at Vanderbilt’s Film Theory and Visual Culture Seminar, February 13, 2015.)

“Pseudomenon: Walter Benjamin, The Liar’s Paradox, and the Extra-Logical Truth of the Artifact,” Biennial Conference Of The International Walter Benjamin Society conference, Schrift: Writing and Image-Character in the Work of Walter Benjamin, Princeton University, November 2-5, 2011.

Introduction to German premier of *The Texas Chainsaw Massacre*, at 5th Berlin Biennial, Berlin, Germany, June 1, 2008.

“Franz Rosenzweig and Walter Benjamin, Revisited,” at Thinking With Rosenzweig, Vanderbilt University, Nashville, Tennessee, March 13-14, 2008.

“Verwisch die Spuren! Walter Benjamin Between Edition and Archive,” at Festival NOW – Das Jetzt der Erkennbarkeit. Orte Walter Benjamins in Kultur, Kunst und Wissenschaft, Berlin, Germany, October 17-22, 2006.

“The Art of Thinking in Someone Else’s Head. *Deutsche Menschen* as Political Propaedeutic,” at “Walter Benjamins *Deutsche Menschen*: Kolloquium der Akademie der Künste und der Vanderbilt University,” Akademie der Künste, Berlin, November 24-25, 2005.

“Dawn Song of the Concept: Jula Cohn and the Averted Face of Benjamin’s Elective Affinities,” Workshop on “Addressed Theory,” Hebrew University in Jerusalem, June 17, 2004.

CONFERENCE PRESENTATIONS

“Durchgang des Planeten Mensch durch das Haus der Verzweiflung”: Walter Benjamin’s Max Weber Reception in “Capitalism as Religion,” at the Annual Conference of the German Studies Association, Kansas City, Missouri, September 18-21, 2014.

“The Mortal Whistle of Josefina,” at the Annual Conference of the German Studies Association, Milwaukee, Wisconsin, October 4-7, 2012.

“The Zombie Horde,” at the Society for Cinema and Media Studies Conference 2012, Boston, Massachusetts, March 21-25, 2012.

“The Cretan: Benjamin, Nietzsche, and the Truth of Schein,” at the Annual Conference of the German Studies Association, Louisville, Kentucky, September 22-25, 2011.

“Prognosis of the Unpredictable: Walter Benjamin’s Persistent Political Relevance for Media Studies,” at the 6th Media in Transition conference, Stone and Papyrus: Storage and Transmission, Massachusetts Institute of Technology April 24-26, 2009.

- “Embodied Reading: Peter Szondi’s Benjamin Reception,” at the Annual Conference of the German Studies Association, Pittsburgh, Pennsylvania, September 28-October 1, 2006.
- “In Your Face: City Lights, Psycho, and The Trauma of Documentation,” at Documenting Trauma, Documenting Terror: 31st Annual Conference on Literature and Film, Florida State University, February 2-5, 2006.
- “George Romero’s Dawn of the Dead: Profane Apocalypse and the Haruspicy of the Present,” at “Grave ReMarx: The Accumulating Dead” organized by the Marxist Reading Group, University of Florida, March 24-26, 2005.
- “Philology and the Rift in Man: Nietzsche’s ‘Wir Philologen,’” XXXIV Annual Philology Conference, Sankt-Peterburgskii Gosudarstvennii Universitet, St. Petersburg, Russia, March 14-19, 2005.
- “On 24: The Syntax of Simultaneity,” (with Leah Lowe), 29th Annual Conference on Literature and Film at Florida State University, January 2004.
- “Profane Apocalypse in the Hell of Commodities: George Romero’s *Dawn of the Dead* and the Haruspicy of the Present,” Conference on Bodies That Splatter, Humboldt Universität, Berlin, April 2003.
- “Joschka Fischers Lehr- und Wanderjahre: Image and Memory in the Eternal Return of the Never Again,” Conference on Places of Memory/Cultures of Memory, Princeton University, May 2001.
- “Posture and Experiment” (with Barbara Hahn), Conference on Giorgio Agamben’s *Remnants of Auschwitz*, Princeton University, Sept. 2000.
- “Uni-versity: A Montage,” (with Barbara Hahn), Conference on The Idea of the University, Princeton University, Oct. 1997.
- “Between *Spiel* and *Zeug*: The Place of Toys in Walter Benjamin’s Thought,” Conference on Margins of Critical Theory, Princeton University, May 1996.

Teaching:

NEW COURSES INTRODUCED:

- Honors 186: College Honors Seminar in International Cultures: The End of Civilization: World War I in Europe (Spring 2015);
- CMA 288B: Special Topics in Film: Course of the Living Dead: The Zombie-Image in Contemporary Mass Culture (Spring 2015);
- German 390, Tragödie und Trauerspiel in der deutschen Sprache, Vanderbilt University (Fall 2014);
- German 393, Life, Death, History: German Theories of Tragedy, Vanderbilt University (Spring 2014);
- German 294A, Madness and Authority, Vanderbilt University (Spring 2011);
- German 294A, Weimar Film and Its Legacy, Vanderbilt University (Fall 2010);
- German 393, New German Cinema, Vanderbilt University (Spring 2011).

DISSERTATION COMMITTEES

Directing:

Leslie Reed. *Topic:* The Deconstruction of Identity in Weimar Narrative Cinema

Participating:

Nora Brüggmann. *Topic:* Proust translations published by Suhrkamp Verlag

Alexandra Campana. *Topic:* Violent Black Oceans: Literary Border Crossings in a Global Age [defended]

Gesa Frömming. *Topic:* Pastorale: Musik, Melancholie und die Kunst der Selbstregierung im Werk von Christoph Martin Wieland [defended]

Mike Hiegemann. *Topic:* Die Inszenierung des Ortes bei Rolf Dieter Brinkmann und Einar Schleef

Ingo Kieslich. *Topic:* Walter Benjamin, Hannah Arendt: Storytelling in and as Theoretical Writing [defended]

Oliver Knabe. *Topic:* Autoren und ihre Autorität in der Politik der Bundesrepublik

Wesley Lim. *Topic:* Dancing in the City: Scenes from the Works of Endell, Rilke, Döblin and Lasker-Schüler [defended]

Katie McEwen. *Topic:* Hand/Arbeit/Buch/Schrift: Approaching the Female Hand [defended]

Rebecca Panter. *Topic:* The Logic of Emotions: Constructing Affective Response in Nineteenth-Century Prose

Aurora Romano. *Topic:* Images of the Poet in Rose Ausländer

Elizabeth Weber. *Topic:* Literature as Incarnation: Form and Content in Elisabeth Langgässer's Novels [defended]

Jeremy DeWaal (History Department). *Topic:* Redemptive Geographies: The Turn to Local Heimat in West Germany, 1945-1965 [defended]

Service:

Resident Director, Vanderbilt-in-Germany Program, Regensburg 2013
Director of Undergraduate Studies, Vanderbilt University German Dept., 2011-
Member of the Cinema and Media Arts Steering Committee, 2011-
Assistant Dean of Study Abroad, Connecticut College, 2005-2008.
Acting Head of Film Studies, Connecticut College, 2006-8.

Co-director (with Profs. Jennifer Fay and Lutz Koepnick) of the Film Theory and Visual Culture Seminar, Robert Penn Warren Center.

Post-screening discussion of *Welt am Draht* [World on a Wire], (R. W. Fassbinder, 1973) at the Belcourt Theater, under the auspices of Faculty-Led, Interactive, Cinematic eXplorations (FLiCX), October 16, 2011.