

# André Fischer

Washington University in St. Louis  
andrefischer@wustl.edu  
tel.: 314-935-4007

Washington University in St. Louis  
Department of Comparative Literature and Thought  
1 Brookings Drive, CB 1104  
St. Louis, MO 63130-4899

## Employment

Washington University in St. Louis, Department of Comparative Literature and Thought

Associate Professor of German (since 2025)

Assistant Professor of German (2019-2025)

Auburn University, Department of Modern Languages and Literatures

Assistant Professor of German (2018-2019)

Visiting Assistant Professor of German (2017-2018)

## Education

Stanford University: PhD, German Studies (2017)

Universität Potsdam & Technische Universität Berlin: MA, German, Comparative Literature, History (2010)

## Awards and Fellowships

Maxwell C. Weiner Humanities Research Grant, Washington University in St. Louis (2025)

Research Grant, Provost's Office Faculty Support Initiative, Washington University in St. Louis (2023)

BECHS-Africa Fellowship, Center for the Humanities, Washington University in St. Louis (2022)

New Faculty Semester Release from Teaching Grant, Auburn University (2019)

Creative Scholarship Grant, Auburn University (2019)

## Publications

### **Monograph:**

*The Aesthetics of Mythmaking in German Postwar Culture*. Evanston: Northwestern University Press, 2024.

### **Edited volumes & Journal Issues:**

“Hubert Fichte and the Poetics of Syncretism,” Special Issue of *Colloquia Germanica* 55.3-4 (2023).

### **Peer-reviewed articles:**

“Buying Brass, Scrapping Iron: Brecht’s *Messingkauf* and Fassbinder’s *Acht Stunden Sind Kein Tag*,” *Seminar* 61.3 (2025), pp. 177-197.

“Framing Immanence in Carl Theodor Dreyer’s *Ordet* and Carlos Reygadas’s *Stellet Licht*,” *Journal of Religion & Film* 28.2 (2024), art. 9.

“Anthropology of the Future: Wild Epistemology in Hubert Fichte’s ‘New Science,’” *Colloquia Germanica* 55.3-4 (2023), pp. 151-177.

“Polytheism as Political Form: Schmitt, Cassirer, Blumenberg,” *New German Critique* 149 (2023), pp. 155-182.

“Mythos and Pathos: Herakles in Peter Weiss’s *Die Ästhetik des Widerstands*,” *Germanic Review* 97:1 (2022), pp. 69-91.

“Es geht um den Antirealismus: Zu Alexander Kluges realistischer Methode und ihrer Poetik des Widerstands,” *Monatshefte* 113.4 (2021), pp. 532-555.

“Gemeinwesen und Vorstellungskraft: Formen des Gemeinsinns bei Alexander Kluge,” *Plurale Autorschaft. Alexander Kluge-Jahrbuch*, vol. 7. Ed. Christian Schulte [et al.] Göttingen: Vandenhoeck & Ruprecht (2020) pp. 55-68.

“Fragments for a Dialectic of Resistance: Fatzer, Keuner, and the Revolution,” *Brecht Yearbook* 44, Rochester: Camden House (2019), pp. 15-38.

“Deep Truth and the Mythic Veil: Werner Herzog’s New Mythology in Land of Silence and Darkness,” *Film-Philosophy* 22.1 (2018), pp. 39-59.

### **Book chapters:**

“Negative Epiphanie in Hans Henny Jahns *Fluss ohne Ufer*.” “Polytheismus der Einbildungskraft.” *Wechselspiele von Literatur und Religion von der Aufklärung bis zur Gegenwart*. Ed. Tomas Sommadossi. Würzburg: Königshausen & Neumann, 2018, pp. 215-238.

“Bilder der Konvulsion – Betrachtungen zum filmischen Werk von Peter Weiss.” *Ein Riss geht durch den Autor: Transmediale Inszenierungen im Werk von Peter Weiss*. Eds. Margrid Bircken, Dieter Mersch, Hans-Christian Stillmark. Bielefeld: Transcript Verlag, 2009, pp. 155-178.

#### **Other publications:**

“Critical Public Spheres: Brecht, Müller, Seghers – An Introduction (Brecht and Public Sphere),” ECIBS: Communications of the International Brecht Society, Issue 1, 2020. (online: <https://e-cibs.org/issue-2020-1>).  
“Fatzer’s Failure: Individuality as Resistance.” ECIBS: Communications of the International Brecht Society, Issue 1, 2018. (online: <https://e-cibs.org/issue-1-2018>).

#### **Book reviews:**

*Transatlantische Transformationsprozesse im ‘Black Atlantic.’ Hubert Fichte und postkoloniale literarische Konzepte aus Brasilien und Kuba im Diskurs* by Isabelle Leitloff. Bielefeld: Aisthesis, 2022. *Monatshefte* 115:1 (2023), pp. 135-138.  
*Art and Resistance in Germany*. Eds. Deborah Ascher Barnstone, Elizabeth Otto. New York: Bloomsbury, 2019. *German Studies Review* 42:3 (2019), pp. 621-623.  
“Visions of a Technological World,” book review of *Ernst Jünger’s Philosophy of Technology – Heidegger and the Poetics of the Anthropocene* by Vincent Blok. New York: Routledge, 2017. *Telos* 187 (2019), pp. 187-190.

#### **Courses Taught**

German Language Courses on all levels

#### **Graduate Seminars:**

Aesthetics of Resistance

Queer German Cinema

#### **Undergraduate Seminars:**

Berlin, Capital of the 20th Century

World Literature

Literary Modernities in Europe and America

Myth and Modernism

Germany Today

German Literature and the Modern Era

German Cinema and the Colonial Imagination

Introduction to German Cinema

German Drama: Staging Revolution

Narratives of Nationhood

Migration and National Identity from Goethe to Gardi

#### **Talks and Conference Presentations**

“Resistance at the Crossroads: Heracles in German Postwar Literature,” Department of Classics, Washington University in St. Louis, MO (2025)

“Antifascist Aesthetics of Non-contemporaneity,” GSA Seminar “The Simultaneity of the Non-Simultaneous: A Historical Concept,” GSA Arlington, VA (2025)

“The Aesthetics of Mythmaking in German Postwar Culture,” Faculty Book Talk, Washington University in St. Louis, MO (2024)

“Radical Dialectic and Theological Motifs in Adorno, Benjamin, and Brecht,” Panel: The “Fiery Theological Nucleus” of Marxism (1): Brecht and Benjamin, GSA Atlanta, GA (2024)

“Theatrical Resistance to Signification in Heiner Müller’s *Bildbeschreibung*,” Panel: Laocoon Beyond the Crossroads, MLA Philadelphia, PA (2024)

“The Dialectic of Resistance,” GSA Panel Series: Aesthetics and Resistance, GSA Montréal, Canada (2023)

“From Bielefeld with Love: Luhmann on Adorno’s Chair in 1968/69,” Theory as Event: Epistemic Cultures and Humanistic Knowledge Production in Germany Since 1968, 26th Biennial Symposium on German Literature and Culture, Washington University in St. Louis, MO (2023)

“West-African Culture in the Works of Hubert Fichte,” International Workshop at the Institute of African Studies, University of Ghana, Accra. (2023)

“Hubert Fichte’s Poetics of Syncretism,” Institute of African Studies, University of Ghana, Accra. (2023)

“Buying Brass, Scrapping Iron. Brecht’s *Messingkauf* and Fassbinder’s *Acht Stunden Sind Kein Tag*,” Bertolt Brecht in Dark Times: Racism, Political Oppression, and Dictatorship. International Brecht Society Symposium, Tel Aviv, Israel. (2022)

“On the Temporal Dialectic in Carlos Regadas’s *Stellet Licht*,” ACLA Seminar: Duration and Deceleration in Film and Theory. ACLA, Taipei, Taiwan (2022)

“Hubert Fichte’s Self-Ritualization as Postcolonial Mythology,” Panel Series: Hubert Fichte and the Poetics of Syncretism. GSA, Indianapolis, IN (2021)

“Migration, Colonialism, and the Cinema of Immanence in Carlos Reygadas’s *Stellet Licht*,” Decentering German Cinema, Indiana University, Indianapolis, IN (2020).

“Ritualization of the Self in Hubert Fichte’s *Versuch über die Pubertät*,” Seminar: Sacrifice, Myth, and Ritual in German Arts and Letters, 1800 – Present, GSA, Washington, D.C. (2020).

“The Myth of Revolution and the Aesthetics of Resistance,” Writing Revolution: German Paradigms and Legacies of Resistance. California State University, Long Beach, CA (2019)

“Shortness as Dynamization in Hubert Fichte’s Ethnographic Prose,” Panel: Miniatures of Modernity. GSA, Portland, OR (2019)

“Socialist Intellectuals and the Public Sphere: Brecht, Müller, Seghers,” Roundtable. GSA, Portland, OR. (2019)

“Sickness and Sensibility: Novalis’s ‘Poetik des Übels’ and Thomas Bernhard’s *Verstörung*,” Southeast German Studies Workshop. Emory University, Atlanta, GA (2019)

“Politics by Other Means: War Photography in the Work of Ernst Jünger,” (Dis)figuring War: Literature and the Arts, 1918-2018. Stanford University, Stanford, CA (2018)

“Against the Network: Performing Digital Resistance in René Pollesch’s *Kill your Darlings!*” Panel: Class and Capital. South Atlantic Modern Language Association (SAMLA). Birmingham, AL (2018)

“Resisting the Resistance: Fatzer against the Conservative Revolution,” Panel: Time to Resist. Is this a Brechtian Moment? GSA, Pittsburgh, PA (2018)

“Fatzer’s Failure: Individuality as Resistance”, Panel: “Long Live Lenin”: Brecht and the Hundredth Anniversary of the Russian Revolution. GSA, Atlanta, GA (2017)

“Shoreless River – Endless Text: Hans Henny Jahnn’s *Fluss ohne Ufer* and the existential dimension of narrative ending,” The End: Theories and practices of narrative endings. Cornell German Graduate Student Conference. Ithaca, NY (2016)

“Epic After Modernism: Hans Henny Jahnn’s *Fluss ohne Ufer*,” Center for the Study of the Novel. Stanford University, CA (2016)

“Myth Reception and Myth Creation in Hans Henny Jahnn’s *Fluss ohne Ufer*”, panel: “Myth and Modernity: Adaptations in German Literature since 1900,” 47th Annual NeMLA Convention, Hartford, CT (2015)

“Epic Form and Mythic Truth: Narrative and the Unnamable,” seminar: “The Epic Side of Truth: Narration and Knowledge-Formation (Sponsored by the DAAD)”, GSA, Washington, D.C. (2015)

“Conservative Identity Politics: Identity and Transformation in Ernst Jünger’s Postwar Writings,” Third International Euroacademia Conference: Identities and Identifications: Politicized Uses of Collective Identities, Lucca, Italy (2015)

“Mythical Aesthetic in Postwar Germany: Joseph Beuys’s *Auschwitz Demonstration*,” Panel: “Postwar Pop Culture and Revolution,” GSA, Kansas City, MO (2014)

“Mythic Thinking in Werner Herzog’s New Grammar of Images,” Film-Philosophy Conference, University of Glasgow, UK (2014)

### **Memberships in Professional Organizations**

Modern Language Association (MLA); German Studies Association (GSA); American Comparative Literature Association (ACLA); American Association of Teachers of German (AATG); International Brecht Society (IBS)

### **Languages**

German (native); English (near native); French (advanced); Italian (advanced); Portuguese (intermediate); Spanish (intermediate)