

## **John Hoffmann**

Publications:

### **Book**

*Modernism, Aesthetics and Anthropology*. New York: Cambridge University Press, under contract.

### **Journal Articles**

“The *Volk* against Fascism: Socialist Realism and the Aesthetics of Expressionism.” *New Literary History* 51.3 (Summer 2020): 587-614.

“Animating the Nations: Julius Pinschewer’s Anglophone Cinema.” *Film History* 30.3 (Fall 2018): 51-74.

“The Optics of Orientation: Walter Benjamin and Mikhail Kaufman in Moscow.” *Modernism/modernity* 24.4 (November 2017): 751-770.

“Kant’s Aesthetic Categories: Race in the *Critique of Judgment*.” *diacritics* 44.2 (2016): 56-84.

### **Chapters in Edited Collections**

“Hot Death: The Object World of Fassbinder’s Early Films.” In *ReFocus: The Films of Rainer Werner Fassbinder*. Edinburgh, forthcoming.

“Grand Hotel Theory.” In *Hotel Modernisms: 1890-1950*, edited by Anna Despotopoulou, Vassiliki Kolocotroni, Efterpi Mitsi. London: Routledge, 2023.

“Forged Identities: Race and Nationhood 1700-2000.” In *Fakes, Lies, and Forgeries: Rare Books and Manuscripts from the Arthur and Janet Freeman Bibliotheca Fictiva Collection*, edited by Earle Havens, 103-114. Baltimore: Johns Hopkins Sheridan Libraries, 2014.

### **Translations**

Heide Schlüppmann, “The Discovery of Early Cinema: The Moment of ‘Silence.’” In *How Film Histories Were Made*, edited by Malte Hagener and Yvonne Zimmerman. Amsterdam University Press, 2023.

Victor Zhirmunsky, *Rhyme* (selections). *The Chicago Review* 57.3/4 (Winter 2013): 121-128