

Eugenie Brinkema

List of Publications (as of January 2023)

Books

- 2022 *Life-Destroying Diagrams* (Durham, North Carolina: Duke University Press)
496 pages. 1st printing, February 2022.
- 2014 *The Forms of the Affects* (Durham, North Carolina: Duke University Press)
xvi+347 pages. 2nd printing, 2015.

Articles/Chapters

Forthcoming

- 2023 “19/19” and “19-19,” (c)*Ovid’s Metamorphoses*, ed. Bernd Herzogenrath
- 2023 “the recent dead and papercraft,” *ASAP/Journal*
- 2023 “Introduction: 1 Dialogue & 4 Diagrams,” Dossier: *Graphic Formalism*,
ASAP/Journal
- 2023 “Not Done Being Over: Death and the Trouble with Understatement,” *Film Criticism*, special issue on camera movement, ed. Daniel Morgan and Jordan Schonig.
- 2023 “Form is Vers,” for an anthology of critical writings on the photographs of Hal Fischer, ed. Tim Dean.

Published

- 2022 “Ring, Line, Rim, Bend,” *Psychoanalysis & History* 24.1, special issue on Lou Andreas-Salomé, Responses to “‘Anal’ and ‘Sexual,’” ed. Filippo Trentin and S. Pearl Brilmyer.
- 2021 “Form,” *The Wiley Blackwell Companion to Visual Culture*, ed. A. Joan Saab, Aubrey Anable, and Catherine Zuromskis.
- 2020 “Get Out, Race, and Formal Destiny (On Common Weirdness),” for *The American Weird*, ed. Julius Greve and Florian Zappe (Bloomsbury).
- 2020 “Colors Without Bodies: Wes Anderson’s Drab Ethics,” for *Practical Aesthetics*, ed. Bernd Herzogenrath (Bloomsbury).
Reprinted in *REAL—Yearbook of Research in English and American Literature* (Gunter Narr, Tübingen).
- 2020 “Violence and the Fascination with Form,” special issue “On Fascination,” *Postmodern Culture*, ed. Mikko Tuhkanen.

- 2020 "Spit * Light * Spunk: Larry Clark, an Aesthetic of Frankness," *Abjection Incorporated: Mediating the Politics of Pleasure and Violence*, ed. Nicholas Sammond and Maggie Hennefeld (Durham, NC: Duke University Press).
- 2019 Extended interview, "We Never Took Deconstruction Seriously Enough (On Affects, Formalism, and Film Theory). An Interview with Eugenie Brinkema," *Illuminace: The Journal of Film Theory, History, and Aesthetics* 31.1: 65-85.
- 2019 "Form for the Blind (Porn and Description Without Guarantee)," special issue "Porn on the Couch: Sex, Psychoanalysis and Screen Cultures," ed. Ricky Varghese, *Porn Studies* 6.1: 10-22.
- 2019 Review, *A Theory of Regret* (by Brian Price), *The Journal of Cinema and Media Studies* 58.2: 184-189.
- 2019 "Sticky, nimble, frantic, stuck: *À l'intérieur* and the Feel of Horror," special issue, "Violent Feelings," ed. Anna Ioanes and Douglas Dowland, *LIT: Literature Interpretation Theory* 30.1: 62-79.
- 2019 "(nearly) Nothing to Express : Horror : some Tread : a Toroid," *How to Do Things with Affects: Affective Triggers in Aesthetic Forms and Cultural Practices*, ed. Tomas Jirsa and Ernst van Alphen (Leiden: Thamyris / Brill), pp. 82-99.
- 2018 "Introduction," co-written with Adam Lowenstein, for "Dossier: Horror and the Aesthetics of Landscape," ed. Eugenie Brinkema and Adam Lowenstein, *Discourse: Journal for Theoretical Studies in Media and Culture* 40.3 (Wayne State University Press): 333-341.
- 2018 "Strangers by Lakes: 1 or 2 or 4 or 5 or 10," for "Dossier: Horror and the Aesthetics of Landscape," ed. Eugenie Brinkema and Adam Lowenstein, *Discourse: Journal for Theoretical Studies in Media and Culture* 40.3 (Wayne State University Press): 370-381.
- 2018 "Kill is Kiss: Violence, Language, Virus, Love," *Michel Serres and the Crises of the Contemporary*, ed. Rick Dolphijn (Bloomsbury), pp. 71-92.
- 2018 "Afterword: Of Bodies, changed to different bodies, changed to other forms," special issue "Cinematic Bodies," ed. Cael M. Keegan, Eliza Steinbock, Laura Horak, *Somatechnics* 8.1 (Edinburgh University Press): 125-136.
- 2017 "Irrumation, the Interrogative: Rhythm and Description and Pornography" *Polygraph* 26 (Duke University): 130-164.
- 2017 "26 more or less: Sophie Calle's *Secrets*," *An Inventory of Shimmers: Objects of Intimacy in Contemporary Art*, ed. Henriette Huldish. Munich, London, New York: DelMonico Books / Prestel, pp. 28-37.
- 2016 "On no longer being loved: 11 formal problems related to method," special issue "Cinematic Affect," ed. Anne Rutherford, *The Cine-Files* 10. <<http://www.thecine-files.com/brinkema2016/>>
- 2016 "Violence and the Diagram; Or, *The Human Centipede*," dossier "The Clamor of the Visible," *qui parle* 24 (2): 75-108.

- 2015 "Introduction: A Genreless Horror," special issue "The Design and Componentry of Horror," ed. Caetlin Benson-Allott and Eugenie Brinkema, *Journal of Visual Culture* 14 (3): 263-266.
- 2015 "Design Terminable and Interminable: the Possibility of Death in *Final Destination*," special issue "The Design and Componentry of Horror," ed. Caetlin Benson-Allott and Eugenie Brinkema, *Journal of Visual Culture* 14 (3): 298-310.
- 2014 "Rough Sex," in Tim Dean, Steven Ruzszycky, and David Squires, eds., *Porn Archives*. Durham, North Carolina: *Duke University Press*, pp. 262-283.
Icelandic translation, in *Ritið* (University of Iceland, 2016).
- 2012 "A Mother is a Form of Time: *Gilmore Girls* and the Elasticity of In-finitude," *Discourse: Journal for Theoretical Studies in Media and Culture* 34 (1): 3-31.
- 2012 "e.g., *Dogtooth*," issue on *Distance*, *World Picture* 7.
<http://www.worldpicturejournal.com/WP_7/Brinkema.html>
- 2011 "Nudity and the Question," in Brigitte Peucker, ed., *The Blackwell Companion to Fassbinder*. Oxford: Wiley-Blackwell, pp. 142-158.
- 2011 "Critique of Silence," special issue *The Sense of Sound*, ed. Rey Chow and James Steintrager, *differences: A Journal of Feminist Cultural Studies* 22 (2 & 3): 211-234.
- 2011 "Laura Dern's Vomit, or, Kant and Derrida in Oz," special issue *Disgust and Spectatorship* ed. Tina Kendall, *Film-Philosophy* 15 (2): 51-69.
- 2011 "Burn. Object. If.," issue on *Sustainability*, *World Picture* 5.
<http://www.worldpicturejournal.com/WP_5/Brinkema.html>
- 2010 "Rot's Progress: Gastronomy According to Peter Greenaway," special issue *Reading Remains*, ed. Ellen Rooney and Elizabeth Weed, *differences: A Journal of Feminist Cultural Studies* 21 (3): 73-96.
- 2010 "How to Do Things with Violences," in Roy Grundmann, ed., *The Blackwell Companion to Michael Haneke*. Oxford: Wiley-Blackwell, pp. 354-370.
- 2010 "The Fault Lines of Vision: *Rashomon* and *The Man Who Left His Will on Film*," in Dominique Russell, ed., *Rape in Art Cinema*. London: Continuum, pp. 27-39.
- 2009 "To Cut, to Split, to Touch, to Eat, as of a Body or a Text: *Secretary* and *Dans ma peau*," special issue "Shadows of Cruelty: Sadism, Masochism & the Philosophical Muse," ed. Frida Beckman and Charlie Blake, *Angelaki: Journal of the Theoretical Humanities* 14 (3): 131-145.
- 2008 "Browning. Freak. Woman. Stain," in Bernd Herzogenrath, ed., *The Cinema of Tod Browning: Essays of the Macabre and Grotesque*. Jefferson, NC: McFarland, pp. 158-173.
- 2007 "Psychoanalytic Bullshit," *The Journal of Speculative Philosophy*. 21 (1): 61-79.
- 2007 "Not to scream *before* or *about*, but to scream *at* death': Haneke's Horrible

- Funny Games*,” in Steffen Hantke, ed., *Caligari's Heirs: The German Cinema of Fear after 1945*. Lanham, MD: Scarecrow Press, pp. 145-159.
- 2007 “More *Gilmore Girls*: Rory, Lorelai, Donna, Stella, and Lucy,” *Studies in Popular Culture*. 30 (1): 51-64.
- 2006 “Celluloid is Sticky: Sex, Death, Materiality, Metaphysics (in Some Films by Catherine Breillat),” *Women: A Cultural Review*. 17 (2): 147-170.
- 2006 “The Lady Van(qu)ishes: Interiority, Abjection, and the Function of Rape in Horror Films,” *Paradoxa: Studies in World Literary Genres*. 20: 33-65.
- 2006 “A Title Does Not Ask, but Demands That You Make a Choice: On the Otherwise Films of Bruce LaBruce,” *Criticism*. 48 (1): 95-126.
- 2005 “Rape and the Rectum: Bersani, Deleuze, No e,” *Camera Obscura* 58. 20(1): 33-56.
- 2004 “Pleasure in/and Perversity: *Plaisagir* and Liliana Cavani’s *Il portiere di notte*,” “Pleasure,” ed. Ronald Huebert, *The Dalhousie Review* 84 (3): 419-439.