

MICHAEL COWAN

Reader and Head of Department
Department of Film Studies
101a North Street
St Andrews, Scotland, KY16 8RD

RESEARCH FIELDS

- Film Studies
- German and European Modernity
- Media History
- Visual Culture

EDUCATION

- Ph.D., German Studies, University of California-Berkeley, 2004
- M.A., French Studies, University of California-Berkeley, 1998
- B.A., summa cum laude, Cultural Studies, University of North Carolina-Chapel Hill, 1996

ACADEMIC EMPLOYMENT

- St Andrews University: Reader in Film Studies, January 2015-present
- McGill University: Associate Professor of German, Associate Member of Art History and Communications, Dawson Scholar for Visual and Film Studies, 2011-2014
- McGill University: Assistant Professor of German, 2006-2011
- University of Virginia: Visiting Lecturer in German, 2005-2006
- University of California, Berkeley: Graduate Student Instructor (Depts. of German, French and Comparative Literature), 1998-2003

AWARDS AND HONOURS

- 2016 – St Andrews Student Association Annual Teaching Award, shortlist
- 2016 – Hans Helmut Prinzler, “Filmbuch des Monats” (for *Promise of Cinema*)
- 2015 – SCMS (Society for Cinema and Media Studies): Kovács Award for Best Journal Article, winner
- 2015 – Kraszna-Krausz Book Award in the Category of Moving Image, finalist
- 2015 – BAFTSS (British Association of Film, Television and Screen Studies): Best article Award, winner
- 2015 – BAFTSS award for best book, honourable mention
- 2014 – Willy Haas Prize for Best Book on German Cinema, winner
- 2012 – SCMS: Kovács Article Award, honourable mention
- 2010 – McGill Dawson Research Chair for German Film and Visual Culture
- 2008 – McGill Arts Award for High Distinction in Research (awarded to one faculty member per year)

GRANTS AND FELLOWSHIPS

- Principal's Special Grant, St Andrews University: GBP 15,000
 - British Academy Research Grant (summer 2016) for "Scientific Film Societies in Germany and Austria 1910-1933": GBP 2,570
 - SSHRC (Social Science and Humanities Research Council of Canada), Insight Grant (2012-2016) for "Advertising and the Avant-Garde in Germany 1919-1933": CAD 124,794
 - IFK (International Cultural Studies Research Centre), Vienna, Senior Research Fellowship for one semester residence (2014), cancelled due to birth of child
 - CFI (Canadian Foundation for Innovation), Leaders Opportunity Fund for the Moving Image Research Laboratory, Principal Investigator (2009-2013): CAD 997,614
 - Resulted in a media lab supporting archiving, digitization, and research-creation projects of seven faculty members and numerous postdocs and PhD students (ongoing)
 - FQRSC (Fonds québécois de la recherche sur la société et la culture) team grant for the Advanced Research Team for the History and Epistemology of Moving Image Studies, co-investigator (2013-2017): CAD 391,746.
 - FQRSC early career research grant (2010-2013): CAD 38,819
 - DAAD workshop grant for "Filmic Interventions: Advertising and Industrial Film" (2010): CAD 5,000
 - SSHRC standard research grant for "Rhythm and German Modernity" (2007-2010): CAD 63,000
 - SSHRC conference grant for conference "Prises de rue: The Street in Recent European Cinema," Principal Researcher: CAD 19,147
 - Resulted in an international conference and a special issue of *Cinemas* (2011)
 - DAAD grant for the research group "Project on European Cinemas" (2008): CAD 5,000
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PUBLICATIONS

Monographs

- *Walter Ruttmann and the Cinema of Multiplicity: Avant-Garde – Advertising – Modernity* (Amsterdam University Press, 2014, reprint 2016), 255pp.
 - Winner of the Willy Haas Prize for best monograph on German film (2014).
 - Honourable mention for BAFTSS book award, 2015
 - Finalist for the Kraszna Krausz Award book award in the category of moving image
- *Technology's Pulse. Essays on Rhythm in German Modernism* (IGRS Books, School of Advanced Study, University of London, 2012), 242pp.
- *Cult of the Will: Nervousness and German Modernity* (Pennsylvania State University Press, 2008 and 2012), 360pp.

Edited Books and Volumes

- *The Promise of the Cinema: German Film Theory 1907-1933*, co-edited with Anton Kaes and Nicholas Baer (University of California Press, 2016), 685pp.
 - Named “Filmbuch des Monats” by Hans Helmut Prinzler:
<http://www.hhprinzler.de/filmbuecher/the-promise-of-cinema/>
- *Hans Richters Rhythmus 21. Schlüsselfilm der Moderne*, co-edited with members of BTWH: The Emergence of German Modernity (Königshausen & Neumann, 2013), 218pp.
- *Rythmer, rhythming*, co-edited with Laurent Guido, special issue of *Intermédialités*, no. 16 (2011), 272pp.
- *Prises de rue. La rue dans le cinéma européen contemporain*, co-edited with Viva Paci and Alanna Thain, special issue of *Cinémas* 21:1 (2011), 214pp.
- *Moving Pictures. Moving Bodies: Dance in Early German Cinema*, co-edited with Barbara Hales, special issue of *Seminar: Journal of Germanic Studies* 46:3 (2010), 121pp.
- *Leibhaftige Moderne. Körper in Kunst und Massenmedien 1918-1933*, co-edited with Kai Sicks (Bielefeld: Transcript, 2005), 381pp.

Peer Reviewed Articles

- “Learning to Love the Movies: Puzzles, Participation and Cinephilia in Interwar European Film Magazines,” *Film History* 27.4 (2016), 1-45
- “The Realm of the Earth: Broadcast Technologies and World Politics in Interwar European Cinema,” *Intermédialités*, no. 23 (2015):

<https://www.erudit.org/revue/im/2014/v/n23/1033343ar.html?vue=resume&mode=restriction>

- “From the Astonished Spectator to the Spectator in Movement: Exhibition Advertisements in 1920s Germany and Austria,” *Canadian Journal of Film Studies* 23:1 (2014), 2-29
- “Fidelity, Capture and the Sound Advertisement: Julius Pinschewer and Rudi Klemm’s *Die chinesische Nachtigall*,” *Zeitgeschichte*, 2014, no. 2, 90-102
- “Taking it to the Street: Screening the Advertising Film in Weimar Cinema,” *Screen* 54:4 (2013), 463-479. Winner of the BAFTSS best article award, 2015
- “Cutting Through the Archive: ‘Querschnitt’ Montage and Images of the World in Weimar Visual Culture,” *New German Critique* 40: 3 (fall 2013), 1-40
- “The Ambivalence of Ornament: Silhouette Advertisements in Print and Film in Early Twentieth-Century Germany,” *Art History* 36:4 (September 2013), 784-809
- “Absolute Advertising: Walter Ruttmann and the Weimar Advertising Film,” *Cinema Journal* 52:4 (2013), 49-73. Winner of the Kovács Essay Award, SCMS, 2015
- “Moving Picture Puzzles: Training Perception in the Weimar ‘Rebus’ Films,” *Screen* 51 (2010), 197-218. Honourable mention, Kovács Essay Award, SCMS, 2012
- “Advertising, Rhythm and the Filmic Avant-Garde in Weimar,” *October* 131 (2010), 23-50
- “Rethinking the City Symphony in the Digital Era: Harun Farocki and the City Film,” *Intermédialités* no. 11, Special issue on Harun Farocki, ed. Philippe Despoix (2009): 69-86
- “Between the Street and the Apartment. Disturbing the Spaces of Fortress Europe in Michael Haneke,” *Studies in European Cinema* 5 (2008), 117-131
 - Hungarian translation published as “Az utca és a lakás között” in *Metropolis. Quarterly on Film History and Theory*, Special issue on Michael Haneke, 15:4 (2011), 42–52
- “*Die Herz-Turbine*: Rhythm and Urban Experience in the Poetry of Gerrit Engelke (1890-1918),” *German Quarterly* 81:4 (2008), 422-448
- “The Heart Machine: Rhythm and Body in Weimar Film and Fritz Lang’s *Metropolis*,” *Modernism/modernity* 14 (2007), 225-248
- “‘Die Tücke des Körpers’: Taming the Nervous Body in Alfred Döblin’s *Die Ermordung einer Butterblume* and *Die Tänzerin und der Leib*,” *Seminar: Journal of Germanic Studies* 43:4 (2007), 282-298
- “Imagining Modernity through the Ear: Rilke’s *Die Aufzeichnungen des Malte Laurids Brigge* and the Noise of Modern Life,” *Arcadia* 41:1 (2006), 124-146
- “‘Nichts ist so sehr zeitgemäß als Willensschwäche’: Nietzsche and the Psychology of the Will,” *Nietzsche-Studien* 34 (2005), 48-74
- “‘Gymnastics of the Will’: Abulia and Will Therapy in German Modernity,” *Kulturpoetik* 5:2 (2005), 169-189

- “Benjamin, Surrealism and the ‘Secret’.” *Echo* 3 (June 2005), special issue: “The Secret/Le secret,” online
- “Americanism, Popular Culture and the Primitive: Johannes V. Jensen’s *Madame d’Ora* (1904),” *Orbis Litterarum* 60 (2005), 109-132
- “Theater and Cinema in the ‘Age of Nervousness’: *Der Andere* by Paul Lindau (1893) and Max Mack (1913),” *Cinema & Cie* 5 (2004), 65-91
- “Spectacle de masse et modernité hystérique dans *Mario et le magicien* de Thomas Mann,” *Études Germaniques* 59 (2004), 87-107

Chapters and Introductions

- [forthcoming] “Productive City: Walter Ruttmann’s City Films after 1933,” in *Cinema, Avant-garde, and Urban Modernity: The City Symphony Phenomenon (1920-1940)*, ed. Eva Hielscher and Stephen Jacobs and Anthony Kinik (NY: Routledge, 2016/2017)
- “Advertising and Animation. From Invisible Hand to Attention Management,” in *Selling to the Senses*, ed. Nico de Klerk and Patrick Vonderau (London: BFI, 2016), 93-114
- “Introduction” (co-authored with Nicholas Baer and Anton Kaes), in *Promise of Cinema. German Film Theory 1907-1933* (University of California Press, 2016), 1-13
- “Im Bilde mitschwingen: Rhythmus in Reklamewissenschaft und Avantgardefilm der 20er Jahre,” in *Geben, fließen, blühen. Naturverhältnisse in der Kunst*, ed. Ines Lindner (Verlag für moderne Kunst, 2014), 95-109
- “Introduction” (co-authored), in *Hans Richters Rhythmus 21. Schlüssel film der Moderne* (2013), 9-18
- “Bewegungskunst: Film and Dance,” in *Hans Richters Rhythmus 21. Schlüssel film der Moderne* (2013), 58-73
- “Die Regulierung der Energie: Willenskultur und Willenstraining um 1900,” in *Szenarien der Energie. Zur Ästhetik und Wissenschaft des Immateriellen*, ed. Barbara Gronau (Bielefeld: transcript-Verlag, 2013), 67-87
- “The Texture of the Essay Film: Harun Farocki releases *Wie man sieht*,” In *The New History of German Cinema*, ed. Jennifer Kapzinski and Michael Richardson (Rochester: Camden House, 2012), 490-496
- “28 March 1935. Hitler attends the premiere of Leni Riefenstahl’s *Triumph des Willens* at the Ufa-Palast am Zoo in Berlin,” co-authored with Kai Sicks, in *The New History of German Cinema*, 255-261
- “Introduction,” co-authored with Viva Paci and Alanna Thain, *Prises de rue*, special issue of *CiNéMAS*, 21:1 (2011), 7-21
- “Introduction,” co-authored with Laurent Guido, *rythmer, rhythming*, special issue of *Intermédialités*, numéro 16 (2011), 9-23

- “Les rythmes du désir filmique: *Film ist. a girl & a gun* de Gustav Deutsch,” in *Rythmer, rhytming*, 209-216
- “Introduction,” co-authored with Barbara Hales, *Moving Pictures. Moving Bodies: Dance in Early German Cinema*, special issue of *Seminar: Journal of Germanic Studies*, 46:3 (2010), 189-204
- “Alfred Kubin et l’art fantastique comme ‘psychographie,’” in *Les Représentations du corps dans les oeuvres fantastiques et de science-fiction. Figures et fantasmes*, ed. Françoise Dupeyron-Lafaye (Paris: Michel Houdiard, 2006), 167-176
- “Einleitung: Technik, Massenkrieg und Medien: zur Imagination von Idealkörpern in den zwanziger Jahren,” co-authored with Kai Sicks, in *Leibhaftige Moderne*, 5-21
- “Imagining the Nation through the Energetic Body: The Königssprung,” in *Leibhaftige Moderne: Körper in Kunst und Massenmedien 1918-1933* (Bielefeld: Transcript, 2005), 55-74
- “Kino und Klanglandschaften im Wiener Prater um 1900,” in *Prater Kino Welt*, ed. Christian Dewald and Werner Schwarz (Vienna: Filmarchiv Austria, 2005), 253-265

Short Texts and Interviews

- “Walter Ruttmann,” in *The German Cinema Book*, 2nd Edition, ed. Tim Bergfelder and Erica Carter (London: BFI, 2016-17), forthcoming
- “In-Depth” interview with the Dundee Contemporary Arts Centre for the live screening of *Wunder der Schöpfung* (1925), 17 September 2016. <http://www.dca.org.uk/stories/article/in-depth-wunder-der-schoepfung>
- “From Early Cinema to New Media: An Interview with Michael Cowan,” *Cinefiles: Newsletter of the Centre for Film Studies, St Andrews University*, spring 2016. http://www.st-andrews.ac.uk/filmstudies/wp-content/uploads/CineFiles-Winter-15_downsized-for-online_8.12.pdf
- Interview with *Film Quarterly* on *The Promise of Cinema* (with Nicholas Baer and Anton Kaes), *Film Quarterly* 69.3 (Spring 2016). <http://aws.filmquarterly.org/2016/03/an-interview-with-anton-kaes-nicholas-baer-and-michael-cowan-on-the-promise-of-cinema/>
- Interview with Paul Flaig for the George Washington Wilson Centre for Visual Culture, University of Aberdeen, 26 February 2015. <https://visualcultureaberdeen.wordpress.com/2015/03/11/michael-cowan-animating-vision-advertising-in-and-out-of-the-cinema/>
- “The Cinematographic Archive: Selections from Early German Film Theory,” introduction to preprint of selected translations for *The Promise of Cinema*, co-authored with Nicholas Baer and Anton Kaes, *October* 148 (2014), 27-38
- Interview with Gustav Deutsch, conducted with André Habib (spring 2011). <http://www.chairerenemalo.uqam.ca/volet-cinema/178-entretien-avec-gustav-deutsch.html>

- “Wege zu Kraft und Schönheit,” in *Filmgenres: Sportfilm*, ed. Kai Marcel Sicks (Stuttgart: Reclam, 2010), 43-47
- “Der weiße Rausch,” in *Filmgenres: Sportfilm*, 62-65
- “Wille,” in *Nietzsche-Lexikon*, ed. Christian Niemeyer (Darmstadt: *Wissenschaftliche Buchgesellschaft*, 2009, 2011)

Translations

- Numerous translations for *The Promise of Cinema*, including texts by Rudolf Arnheim, Béla Balázs, Max Brod, Bernhard Diebold, Marlene Dietrich, Alfred Döblin, Emil Jannings, Ernst Jünger, Siegfried Kracauer, Fritz Lang, Ernst Lubitsch, László Moholy-Nagy, Robert Müller, Robert Musil, Kurt Pinthus, Hans Richter, Walter Ruttmann, and Kurt Weill.

Reviews and Discussions of My Work

- Jan Christopher Horak, review of *The Promise of Cinema*. UCLA Film and Television Archive Blog, <https://www.cinema.ucla.edu/blogs/archival-spaces/2016/07/20/promise-of-cinema-german-film-theory>
- Hans Helmut Prinzler, review of *The Promise of Cinema*, named “Filmbuch des Monats,” <http://www.hhprinzler.de/filmbuecher/the-promise-of-cinema/>. 01 May 2016
- Noah Isenberg, review of *Promise of Cinema*, in *Film Comment*, Jan-Feb 2016, 79
- Kay Hoffmann, review of *Walter Ruttmann and the Cinema of Multiplicity*, in *Filmblatt* 20 (2015-16), 136-138
- Joel Westerdale, review of *Walter Ruttmann and the Cinema of Multiplicity*, in *Seminar: A Journal of Germanic Studies*, 52.1 (2016), 88-91
- Caleb Milligan, review of *Walter Ruttmann and the Cinema of Multiplicity*, in *Medium/Message* <http://www.mediummessage.org/2015/11/walter-ruttman-and-the-cinema-of-multiplicity/>
- François Albera, Jean Antoine Gili et al, discussion of *Walter Ruttmann and the Cinema of Multiplicity*, in *1895. Revue d'histoire du cinéma*, no. 75 (2015), 183
- Eva Hielscher, review of *Walter Ruttmann and the Cinema of Multiplicity*, in *Historical Journal of Film, Radio and Television*, 2015
- Martin Loiperdinger, review of *Walter Ruttmann and the Cinema of Multiplicity*, in *Medienwissenschaft* 2015, no. 4, 404-406
- James Hughes, review of *Walter Ruttmann and the Cinema of Multiplicity*, in *Film Comment* July/August 2014, 79-80
- Hans Helmut Prinzler, review of *Walter Ruttmann and the Cinema of Multiplicity*, in <http://www.hhprinzler.de/?s=walter+ruttman&cat=1>. 02 June 2014.

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- Tomotaro Kaneko, discussion of *Walter Ruttmann and the Cinema of Multiplicity*, in *Artes* (Japan), Nov. 2014, 124-128
 - Discussion of *Walter Ruttmann and the Cinema of Multiplicity*, in *Moving Image Archive News* (2014) <<http://www.movingimagearchivenews.org/books/new-2011/>>
 - Kirsten Hylenski, review of *Technology's Pulse*, in *Monatshefte* 106:2 (2014), 333-335
 - Ben Morgan, review of *Technology's Pulse*, in *Modernism/Modernity* 20:4 (2013), 796-797
 - Karina Kirsten, review of *Hans Richters Rhythmus 21. Schlüsselfilm der Moderne*, in *Medienwissenschaft*, no. 3 (2013), 321-322
 - Christian Rogowski, "Recalibrating German Modernity" (review of three books including *Cult of the Will*), in *The Germanic Review* 85:2 (2010), 162-169
 - Jennifer Gosetti-Ferencei, review of *Cult of the Will*, in *Modern Language Review* 105 (2010), 900
 - Paul Lerner, review of *Cult of the Will*, in *Social History of Medicine* 22 (2009), 641
 - Andreas Killen, review of *Cult of the Will*, in *Central European History* 42 (2009), 777
 - Heikki Lempa, review of *Cult of the Will*, in *German History* 27 (2009), 613
 - Marion Deshmukh, review of *Cult of the Will*, in *Choice Reviews* (2008)
 - Review of *Cult of the Will*, in *Chronicle of Higher Education* (8 August 2008)
 - Stefanie Rinke, review of *Leibhaftige Moderne*, in *Moderne: Kulturwissenschaftliches Jahrbuch* 2 (2006), 247-248
 - Erik Jensen, review of *Leibhaftige Moderne*, in *German Studies Review* 30 (2007), 457-459
 - Daniel Siemens, "Neue Literatur zur Körpergeschichte in Deutschland 1900-1936," review article including extensive discussion of *Leibhaftige Moderne*, in *Archiv für Sozialgeschichte* 47 (2007), 639-682
 - Review of *Leibhaftige Moderne*, in *Medienwissenschaft*, no. 1 (2006)
 - Katja Schneider, review of *Leibhaftige Moderne*, in *Tanzjournal* 5 (2006), 67-68

LECTURES AND CONFERENCE PRESENTATIONS (INCLUDING UPCOMING)

Invited Lectures and Presentations

- Kings College London, “What Was a Film Society?,” 5 April 2017
- Harvard University, Boston Cinema and Media Seminar, topic TBD, 27 March 2017
- Chicago Film Seminar, presentation on *Promise of Cinema* (with Nicholas Baer), 21 March 2017
- Boston Film Seminar, “What Was a Film Society,” March 2017 (date TBD)
- Westminster University, presentation in workshop on Harun Farocki, 18 November 2016
- University of Glasgow, “Useful Animation in Early German Cinema,” 24 October 2016
- Pordenone Silent Film Festival, presentation on *Promise of Cinema* (with Anton Kaes), 6 October 2016
- Università degli Studi di Udine, “Film at the Exhibition: Weimar Cinema’s Screen Cultures,” 24 June 2016
- *Domitor* conference on early cinema (Stockholm), roundtable on *The Promise of Cinema*, with Nicholas Baer and Anton Kaes, 15 June 2016
- Shanghai, *Film Theory in Media History, Nodes and Edges* (conference organized by the Berkeley-Shanghai Seminar on Media Theory), “Digital Screens and the Ambivalence of Interactivity,” 3 June 2016
- Cinépoetics Seminar, Free University, Berlin, “Absolute Advertising” (presentation and discussion of my work on early advertising film), 4 May 2016
- St Andrews University, Centre for Film Studies, “Techniques of Cinephilia,” 2 February 2016
- Université de Montréal, département d’histoire et Centre canadien d’études allemandes et européennes, “Pour une autre histoire de l’animation: film publicitaire et espace publique en Allemagne 1910-1933,” 18 January 2016
- Goethe Universität Mainz, “Animation and Atmosphere in German cinema 1910-1933,” invited lecture in the series on *Filmische Atmosphären*, 1 December 2015
- Ghent University, Department of Film Studies, “Film Magazines and Cinephilic Education,” *Digitization, Movie Magazines and Historical Audience Studies*, 13 November 2015
- St Andrews University, lecture and introduction for Werner Herzog’s *Nosferatu. Phantom der Nacht* in the Byre World series, Byre Theatre, 4 November 2015
- Eikones Research Network in Visual Culture (Basel), presentation in workshop *Designing Things, Engineering the Senses*, 2-3 June 2015
- UC-Berkeley, German Department, presentation in alumni symposium *The Future of the Past*, 10-11 April 2015.

- University of Aberdeen, Department of Film Studies, “Advertising Film In and Out of the Cinema,” 26 February 2015
- University of Bristol, Department of Film and Television, “Animated Environments of Advertising,” 18 February 2015
- University of St Andrews, German Department, “Beyond Caligari. Advertising in Early German Cinema,” 5 February 2015
- Chicago Film Seminar, discussion of *Walter Ruttmann and the Cinema of Multiplicity* (with Tami Williams), 13 November 2014
- ARTHEMIS (Advanced Research Team for the History and Epistemology of Moving Image Studies), Montreal, roundtable on *Walter Ruttmann and the Cinema of Multiplicity* (with Malte Hagener and Haidee Wasson), 11 September 2014
- St Andrews University, Department of Film Studies, “Advertising and Animation from the Invisible Hand to Attention Management,” 18 April 2014
- McGill University, Art History Faculty Symposium, “Animated Environments of Advertising,” 16 April 2014
- Université de Lausanne, Section d’histoire et esthétique du cinéma, “Les dispositifs du film publicitaire,” 17 April 2013
- McGill University, MIRC works-in-progress workshop, McGill University, “Screen Cultures of Advertising Film,” 7 September 2012
- Université de Lausanne, Section d’histoire et esthétique du cinéma, journée d’études autour de l’histoire de la publicité au cinéma, 4 May 2012
- Columbia University, German Department, “Absolute Advertising: Walter Ruttmann and the Weimar Advertising Film,” 2 December 2011
- University of British Columbia, German Department, Ziegler lecture series, “Walter Ruttmann and the Multiplied Image,” October 2011
- Concordia University, Mel Hoppenheim School of Cinema, “Querschnitt and the Visual Archive of Weimar Culture,” 27 January 2011
- Université de Montréal, Département d’histoire de l’art et d’études cinématographiques, Rencontres doctorales, “Rythmes et modernité: le corps au pas,” presentation and discussion of rhythm and modernist cinema, with Marion Froger and Laurent Gudio, 09 December 2010
- Max Planck Institute for the History of Science, Berlin, presentation in colloquium on *Body Montage. Cultures of Corporeal Dis/Assembling*, 27 May 2010
- New York University, Orphan Film Symposium, “Advertising Film and the Primitive in the 1920s *Die Entdeckung Wiens am Nordpol*,” 7 April 2010
- The Jewish Public Library, Montreal, Introduction and discussion of Robert Thalheim, *And Along Came Tourists* (2007), 19 October 2009

- Muthesius Kunsthochschule, Kiel, presentation in colloquium *Geben, blühen, fließen*, 12-14 June 2009
- Inter-University Lecture Series in German Studies, Montreal, “Jazz, Rhythm, Modernity,” 22 January 2008
- University of Cambridge, German Department, “Rhythm, Advertising and the Avant-Garde,” 24 October 2008
- McGill University, Programme in Social Studies of Medicine, presentation in Interdisciplinary Lecture Series on Science and Culture in the Weimar Republic, 1 April 2008
- Goethe Institut, Montreal, workshop on *Jud Süß* and propaganda film, with Till van Rahden, 24-25 January 2008
- Concordia University, presentation on *Mädchen in Uniform* for the series *Rendez-vous avec l'Allemagne*, 29 November 2007
- Bishops University (Lennoxville, QC), Department of German Studies, “Rhythm and Gender in Weimar Film,” 8 November 2007
- Goethe Institut, Montreal, “Farocki and the Post-Industrial City,” presentation in colloquium *Image and Memory: Tribute to Harun Farocki*, 29 October 2007
- Indiana University, German Department, “Rhythm, Body and Cinema in Fritz Lang’s *Metropolis*,” 27 January 2006
- University of Pittsburgh, German Department, “Rhythm, Body and Cinema in Fritz Lang’s *Metropolis*,” 25 January 2006
- University of Virginia, Department of Germanic Languages and Literatures, “Rhythm, Body and Cinema in 1920s Germany,” 29 January 2006
- McGill, Department of German Studies, “Rhythm, Body and Cinema in 1920s Germany,” 26 January 2006
- UC-Berkeley, German Department, PhD colloquium series, “Imagining Modernity through the Ear: Rainer Maria Rilke’s *The Notebooks of Malte Laurids Brigge* and the Noise of Modern Life,” March 2003

Refereed Conference Papers

- “The Connected Screen: Advertising and Interactivity in the Digital Era,” annual conference of the Network of European Cinema Studies, Potsdam, 26-30 July 2016
- “Space, Body, Projection: The Kino-Variété,” co-presentation with Katharina Loew. Annual conference of Domitor society on early cinema, Stockholm, 14-17 June 2016
- “Film Journals and the Logic of Professions,” Society for Cinema and Media Studies, Atlanta, 1 April 2016

- “Nazi Ghost in the Machine: The Primal Scene of Big Data in Contemporary Cinema,” Network for European Cinema Studies (NECS), Łódź , 18-20 June 2015
- “Film Magazines and Cinephilic Education in 1920s Europe,” Society for Cinema and Media Studies (SCMS), Montreal, 25-29 March 2015
- “Productive Animation: Electric Light Advertisements in the 1920s,” SCMS, Seattle, 20 March 2014 (cancelled due to birth of child)
- “The Evidence of Statistics in Walter Ruttmann’s Cultural and Hygiene Films,” Visible Evidence (annual conference on documentary film), Stockholm, 15-18 August 2013
- “Broadcasting Technologies and World Politics in Interwar Cinema,” Network for European Cinema Studies (NECS), Prague, 20-22 June 2013
- “The Realm of the Earth: Broadcasting Technologies in Interwar Cinema and Abel Gance’s *La Fin du monde* (1930),” Film Studies Association of Canada (FSAC), Victoria, 4-6 June 2013
- “Statistical Legibility in Walter Ruttmann’s Hygiene Films,” SCMS, Chicago, 07 March 2013
- “Travelling Screens and Advertising Film in the 1920s,” NECS, Lisbon, 21-23 June 2012
- “The Magnetic Screen: Advertising and Screen Culture in the 1920s,” annual Screen Conference, Glasgow, 29 June-1 July 2012
- “Moving Image Technologies and Techniques of Consumerism in Weimar Germany.” Permanent Seminar for the History and Theory of the Cinema, *The Impact of Technological Innovations on the Theory and Historiography of the Cinema*, Montreal, 5 November 2011
- “Advertising, Exhibitions and the Moving Image in the 1920s,” *The Past on Display: Museums, Film and Musealization in German Culture*, Toronto, 28-30 April 2011
- “Riding the Curve. Advertising and Abstraction in 1920s Film,” *Cinema Across Media*, annual conference on silent film, University of California Berkeley, 24-26 February 2011
- “Moving Images and the Science of Advertising in Weimar,” German Studies Association (GSA), Oakland, 09 October 2010
- “Training of Perception in Guido Seeber and Paul Leni’s *Rebus* Films,” SCMS, Los Angeles, 17 March 2010
- “Absolute Advertising: Walter Ruttmann and the Weimar Advertising Film,” European Cinema Research Forum, SUNY-Binghamton, 11 July 2009
- “Film, Puzzles and Urban Leisure,” SCMS, Tokyo, 21-24 May 2009 (conference cancelled by Japanese health authorities due to cases of H1N1, paper transferred to the 2010 SCMS conference in Los Angeles)
- “Tuning into Visual Rhythms: Work Science and the Filmic Avantgarde in Weimar,” Modern Language Association (MLA), San Francisco, 27-30 December 2008

- “Moving Picture Puzzles: Training Urban Perception in Paul Leni and Guido Seeber’s *Rebus* films,” Centre de recherche sur l’intermédialité (CRI), annual conference, Montreal, 9-11 October 2008
- “Surviving Modern Rhythms. Jazz, Blackness and the Fantasy of Adaptation,” Association of Cultural Studies (ACS), Kingston, Jamaica, 3 July 2008
- “Rhythm, Suggestion and the Filmic Avant-Garde,” Canadian Association of University Teachers of German (CAUTG), Vancouver, 31 May 2008
- “Harun Farocki’s Symphony of a Postindustrial City,” *Cinema and Social Change in Germany and Austria*, Waterloo, 2 May 2008
- “Rhythm and the Femme Fatale in Weimar Cinema,” German Studies Association, San Diego, 5 October 2007
- “Unframing the Cabinet of Dr. Caligari in Rosa von Praunheim’s *Anita: Tänze des Lasters*,” CAUTG, Saskatoon, 27 May 2007
- “Off-Screen Presences. Fortress Europe and the Privatization of Space in Michael Haneke’s French-Language Films,” The European Cinema Research Forum, Ohio State University, 28 April 2007
- “Narrative Frames, Framing Weimar: Rosa von Praunheim’s *Anita. Tänze des Lasters* (1989) and *Das Cabinet des Dr. Caligari* (1919),” Northeastern Modern Language Association, Baltimore, 3 March 2007
- “The Heart Machine and the Rhythm of Utopia in *Metropolis*,” Utopian Studies Society, University of Rovira & Virgili, Tarragona, Spain, 7 July 2006
- “Modernity and Dissolution in the Late Nietzsche,” Modernist Studies Association, Chicago, 7 November 2005
- “Rhythm, Body and Cinema in Fritz Lang’s *Metropolis*,” Literature/Film Association, Carlisle, PA, 14 October 2005
- “Alfred Kubin et l’art fantastique comme psychographie,” Centre d’études et de recherches sur la littérature de l’imaginaire, Ecole Normale Supérieure, Paris, 4 June 2005
- “Imagining Modernity through the Ear: Rainer Maria Rilke’s *The Notebooks of Malte Laurids Brigge* and the Noise of Modern Life,” South Atlantic Modern Languages Association, Atlanta, 11 November 2003
- “Urban Psychology and Early Cinema: The Case of *Der Andere* by Paul Lindau (1894) and Max Mack (1913),” Graduate Student Conference in German Studies, University of Wisconsin, Madison, 14 April 2002

Conferences, Workshops and Panels Organized

- Organizer of panel: “In/Between: Advertising and Cultures of Connectivity,” Network of European Cinema Studies, 26-30 July 2016
- Organizer, master class with Gustav Deutsch and Hanna Schimek at McGill University, 14 October 2013, accompanied by installation from *Shirley. Visions of Reality* (2013) in the Moving Image Research Laboratory
- Organizer, panel on the “Political Potentials of Emergent Technologies,” NECS, Prague, 22 June 2013
- Organizer, “Moving Images, Mobile Screens,” research-in-progress workshop at the Moving Image Research Laboratory with presentations by Michael Cowan, Yuriko Furuhashi, Thomas Lamarre, Alanna Thain and Haidee Wasson, 7 September 2012
- Co-organizer, workshop with Lucien Castaing Taylor (Harvard University) on visual anthropology at the Moving Image Research Laboratory, 9 March 2012
- Co-organizer, annual conference of the European Cinema Research Forum, “Europe on Display,” Montreal, 22-24 September 2011
- Organizer, international workshop *Filmic Interventions* (on ephemeral films) at McGill University, 11-12 November 2010
- Co-organizer, master class with filmmakers Gustav Deutsch and Hanna Schimek, Université de Québec à Montréal, 12 November 2010
- Organizer, “Science and the Moving Image in Weimar,” panel for GSA, Oakland, 2010
- Organizer, annual German Studies inter-university lecture series for 2009-2010, Montreal (series of 8 lectures by Canadian scholars)
- Organizer and chair, “Screening Leisure in the Weimar Republic,” panel for SCMS, Tokyo, 2009 (conference cancelled, presented paper at the following SCMS conference in Los Angeles)
- Co-organizer, “Metropolis Lost and Found,” a conversation with Paula Felix Didier of the Buenos Aires Film Museum and screening of recently found *Metropolis* footage, March 2009
- Co-organizer, conference “Prises de rue: Streets and Roads in Recent European Film.” McGill University, 16-18 September 2008 (30 presenters + film screenings)
- Curator, film series, “European Cinema on the Move: Streets and Roads in Recent German and Austrian Film” Goethe Institut, Montreal, fall 2008
- Co-organizer, interdisciplinary lecture series on science and culture in the Weimar Republic, McGill University, Social Studies of Medicine, winter 2008 (7 lectures by Canadian and International scholars)
- Organizer and chair, “Weimar Remakes,” panel for the Northeastern Modern Language Association, Baltimore, 3 March 2007
- Co-organizer, *Destinations of Desire, Routes of Agency*, conference on migration and transnational identities, Vienna, IFK and the Institut für Zeitgeschichte, 23-26 June 2005

Other Presentations and Guest Lectures

- Concordia University, “Absolute Advertising: Walter Ruttmann and the Weimar Advertising Film,” presentation in Film Studies methods seminar, 15 January 2016
- Chaired roundtable on Paul Scheerbart’s *Perpetuum Mobile*, 16th annual workshop of BTWH (Berkeley, Tübingen, Wien, Harvard): Emergence of German Modernity, Vienna, IFK, 29 May, 2014
- Research presentation on my work for students of Weimar Cinema at Kings College London (via Skype), 7 February 2013
- Artist’s discussion with Carl Trahan for the exhibition “Tous les mots nécessaires,” Montreal, Article Gallery, 15 March 2012
- “Bewegungskunst: Film und Tanz,” 13th annual BTWH workshop, Tübingen, 5 June 2011
- Guest lecture on *Goodbye Lenin!*, Université de Montréal (in course *Panorama du cinéma allemand*), 18 November 2010
- “Representing Sound Technologies in Julius Pinschewer’s *Die chinesische Nachtigal*,” *Filmic Interventions* Workshop, McGill University, 11 November 2010
- Presentation and moderation for master class with Gustav Deutsch and Hanna Schimek, Université de Québec à Montréal, 12 November 2010
- Moderator, annual BTWH workshop, UC-Berkeley, 01-04 April 2010
- Moderator, annual BTWH workshop, University of Vienna, 11 June 2009
- Book launch, *Cult of the Will. Nervousness and German Modernity*, Concordia University, Montreal, 6 May 2009
- Guest lecture on “New Historicism” in the interdisciplinary seminar on methods in humanities and social sciences, Montreal, Centre canadien d’études allemandes et européennes, 15 February 2009
- Research presentation at “Books and Beakers” university-wide research showcase series, McGill University, 25 January 2009
- “Privatization and its Discontents in Recent Films by Michael Haneke,” annual BTWH workshop, Tübingen, 21 June 2007
- Guest lecture on “La poétique de la culture. Le ‘cultural turn’ dans les études littéraires et cinématographiques” interdisciplinary seminar on methods in humanities and social sciences, Montreal, Centre canadien d’études allemandes et européennes, February 2007

- “Modernity, Abulia and the Performative Production of Willpower,” Vienna, IFK, fellows colloquium, 23 January 2004
- “Americanism, Popular Culture and the Primitive: Johannes V. Jensen, *Madame d’Ora* (1903),” annual BTWH workshop, Tübingen, 15 June 2003
- “Modern Nerves, Transgression and Early Cinema in Max Mack’s *Der Andere* (1913),” annual BTWH workshop, Berkeley, 4 April 2002
- “Kino und Wahnsinn: *Das Kabinett des Dr. Caligari*,” Berlin: Internationales Studentenzentrum Berlin, fellows colloquium, 20 February 2002
- “Hypnotic Spaces: Cinema and City in the Weimar Republic,” annual BTWH workshop, Vienna, 1 June 2001

TEACHING AND SUPERVISION

St Andrews University

Introductory Level Courses

- Film Theory and Culture (convener and selected lectures)
- Modern World Cinemas (selected lectures)
- Film Historiography (selected lectures)

Advanced Seminars

- European Science Fiction Film (honours seminar)
- Cinema in the Digital Era (MLitt seminar and honours seminar)
- Digital Cinema (honours seminar)
- European Film and Visual Culture 1895-1933 (fall 2016)

McGill University

Introductory Level Courses

- Survey of German Literature, 1800-present
- Arts Legacy (co-taught humanities program for first-year students), planning and teaching in section on Global Modernity (19th-21st centuries)
- Survey of European Cinema: Film, Culture, Theory
- Introduction to World Cinema, co-taught with Ara Osterweil

Intermediate and Advanced Seminars

- Die visuelle Kultur der Weimarer Republik (in German)
- Deutsches Kino (in German)
- Silent Film and Visual Culture
- Die Weimarer Republik: Literatur, Kultur, Medien (in German)
- European Cinema in the Era of Fascism
- Experimental and Documentary Cinema in Germany and Austria
- Die Wiener Moderne (in German)
- Postwar German Cinema

- Gender and German Cinema

Graduate Seminars

- Media Archaeology
- Weimar Cinema
- Experimentalfilm von der Nachkriegszeit bis zur Gegenwart (in German)
- Filmtheorie und –analyse (in German)
- Ästhetische Theorie von Gottsched bis Lukács (in German)

Berlin Universität der Künste

- Globalizing European Cinema, annual DAAD pan-Canadian graduate seminar (co-taught with Angelica Fenner, University of Toronto)

Cologne University, Institute for Theater, Film and Television Studies

- Leni Riefenstahl (co-taught with Kai Marcel Sicks, in German)

University of Virginia

- The Filmic Body
- Cinema and the Modern World
- Intermediate German language
- Advanced German language
- German for Reading Knowledge

University of California, Berkeley

- Beginning German
- Intermediate German
- Beginning French
- Intermediate French
- Comedy and Community in the Cinema (TA)
- Writing and Composition/Introduction to Literary Studies, Department of Comparative Literature

Supervisions

- Ph.D. thesis by Sophie Hopmeier on French colonial film and the *Musée de l'Homme*, co-supervised with Tom Rice, in process
- Ph.D. thesis by Alice Black on Christian Petzold and Nina Hoss, co-supervision with Lucy Donaldson, in process
- Ph.D. thesis by Grazia Ingravalle on silent film archives, co-supervision with Brian Jacobson (University of Toronto), submission in October 2016
- Honours dissertation by Thomas Rowe on mediations between film and video games, fall 2016
- Honours dissertation by Liam Morgan on post-cinematic experience in virtual reality environments, completed fall 2015
- MLitt (masters) dissertation by Cassice Last on representations of non-Euclidean space in contemporary science fiction film, completed 2015
- Ph.D. thesis by Janet Janzen, *Modernity Gazing on Metamorphosis. Representations of Plants in German-Language Film and Literature at the Beginning of the 20th Century*, completed 2014
- M.A. thesis by Jasmine Maggiori on *Mädchen in Uniform* and the haptic (2014). Winner, best M.A. thesis, Canadian Association of University Teachers of German (2014)
- Honours Thesis by Hillary Amann on radio and cinema in the Third Reich (2011)
- M.A. Thesis by Özlem Öztekin. *Performance and Performativity in Turkish-German Literature and Film* (2010)
- M.A. thesis by Olivia Landry. *The Female Corpse in the Bourgeois Tragedy and the Film of the Third Reich*, co-supervised with Andrew Piper (2008)

SERVICE

University Service Positions

- Head of Department, Film Studies, St Andrews University, August 2016-present
- Director of Post-Graduate Research, St Andrews University, fall 2015 to present
- External Examiner for MLitt Programme in Visual Culture, University of Aberdeen, 2015-2016
- Chair of the World Cinemas program at McGill University, 2013-2014
- Founding Director of the Moving Image Research Laboratory, McGill University, 2009-2014
- Graduate Programs Director in German, McGill University, 2009-2012, 2014
- Undergraduate Programs Director in German, McGill University, 2007-2009

Editorial Boards, Research Groups

- Domitor association of scholars of early cinema, member of executive board, 2015 to present
- Founding Member of Agency of the Image: Scottish Research Network on Visual Culture 2015 to present
- German Screen Studies Network (UK), member of steering committee, 2015 to present
- *Intermédialités*, member of editorial board since 2009
- Member of SSHRC-funded research group ARTHEMIS (Advanced Research Team for the History and Epistemology of Moving Image Studies), 2012-2017
- Founder of the inter-university Montreal research group Project on European Cinemas, 2007-2011
- Founding member of BTWH (Berkeley, Tübingen, Wien, Harvard): The Emergence of German Modernity, 1998-present

Peer Reviews and Academic Evaluations

Reviews of applications for granting agencies

- Israel Science Foundation, 2015
- Social Science and Humanities Research Council of Canada, 2013
- Wellcome Trust, UK, 2012

Manuscript reviews

- Oxford University Press
- Columbia University Press
- Routledge

- Berghahn Books
- University of Michigan Press
- Presses universitaires de Lille
- Presses de l'Université de Laval

Peer review for academic journals

- *New German Critique*
- *German Studies Review*
- *Seminar. A Journal of Germanic Studies*
- *Film History*
- *Screen*
- *Cinémas*
- *Canadian Journal of Film Studies*
- *Art History*
- *The Space Between*
- *Studies in European Cinema*

LANGUAGES

- English (native), German (fluent), French (fluent)

NATIONALITIES

- Us, France