

Michael Cowan

EDUCATION

- Ph.D., University of California-Berkeley, German Studies, 2004
- M.A., University of California-Berkeley, French Studies, 1998
- B.A., summa cum laude, University of North Carolina-Chapel Hill, Culture Studies, 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 Cinema and Visual Studies, 2010-2014
- McGill University: Assistant Professor of German, 2006-2010
- 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

- St Andrews Student Association Teaching Award, shortlist, April 2016
- Willy Haas Prize for best book on German cinema (Cinegraph Society), 2014
- Society for Cinema and Media Studies (SCMS): Katherine Singer Kovács Essay Award for best article, 2015
- Finalist for Kraszna-Krausz Book Award in the category of moving image, 2015
- British Association of Film, Television and Screen Studies (BAFTSS): Best article award, 2015.
- BAFTSS award for best book, honourable mention, 2015
- SCMS: Kovács Essay Award, honourable mention, 2012
- McGill Dawson Research Chair for German Cinema, 2010-2014
- McGill Arts Award for High Distinction in Research (awarded to one faculty member per year), 2008

PUBLICATIONS

Monographs

- *Walter Ruttmann and the Cinema of Multiplicity: Avant-Garde – Advertising – Modernity* (Amsterdam University Press, 2014, reprint 2016), 255pp. Winner of Willy Haas Award; honourable mention for BAFTSS book award; finalist for Kraszna-Krausz award, 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.
- *Hans Richters Rhythmus 21. Schlüsselfilm der Moderne*, co-edited with Kurt Beals, Paul Dobryden, Karin Fest, Klaus Müller-Richter and Birgit Nemeč (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 After the Age of Industry: 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*, special issue: “Image, Body, Text,” ed. Tim Mehigan, 43:4 (2007), 282-298
- “Imagining Modernity through the Ear: Rilke’s *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”
- “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)
- [forthcoming] “Advertising and Animation. From Invisible Hand to Attention Management,” in *Selling to the Senses*, ed. Nico de Klerk and Patrick Vonderau (London: BFI, 2016)
- [forthcoming] “‘Le Royaume de la terre’: technologies de diffusion et politique mondiale dans le cinéma de l’entre-deux-guerres,” translation of “Realm of the Earth,” in *Les Technologies dans les médias*, ed. Laurent Guido and Alain Boillat (Lausanne: L’Age de l’homme, 2016)
- “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 Kapzcinski 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,” article 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, rhythming*, 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

- [forthcoming] “Walter Ruttmann,” in *The German Cinema Book*, 2nd Edition, ed. Tim Bergfelder and Erica Carter (London: BFI, 2016-17).
- 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

All translations published in *The Promise of Cinema. German Film Theory 1907-1933* (University of California Press, 2016)

- Anon., “Cinema in the Light of Medicine” (1913)
- Anon. “Various Thoughts on the Movie Theater Interior” (1912)
- Rudolf Arnheim, “Radio Film” (1932)
- Béla Balázs, “The Close-Up” (1924)
- Béla Balázs, “The Educational Value of Film Art” (1925)
- Max Brod, “Love on Film” (1930)
- Karl Brunner, “Today’s Cinematograph: A Public Danger” (1913)
- Karl Demeter, “The Sociological Foundations of the Cinema Industry” (1926)
- Bernhard Diebold, “The Future of Mickey Mouse (Theory of Animation as a New Cinematic Art)” (1932)
- Oskar Diehl, “Mimic Expression in Film: Guidelines for Practical Instruction in the Art of Film Acting” (1922)
- Marlene Dietrich, “To an Unknown Woman” (1930)
- Alfred Döblin, “Only the Transformed Author can Transform Film” (1930)
- Nado Felke, “Cinema’s Damaging Effects on Health” (1913)
- Herinik Galeen, “Fantastic Film” (1929)
- Hermann Häfker, “The Tasks of Cinematography in This War” (1914)
- Albert Hellwig, “Illusions and Hallucinations During Cinematographic Projections” (1914)
- Alber Hellwig, “Trash Films: Their Nature, their Dangers and their Suppression” (1911)
- Hans Hennes, “Cinematography in the Service of Neurology and Psychiatry, with a Description of Some Rarer Motion Disorders” (1910)
- Lothar Holland, “Subjective Movement” (1927)
- Fred Hood, “Illusion in the Cinematographic Theater” (1907)
- Emil Jannings, “Miming and Speaking” (1930)
- Ernst Jünger, “The Worker” (excerpt, 1932)
- Hermann Kienzl, “Theater and Cinematograph” (1911)
- Georg Kleibömer, “Cinematograph and School Children” (1909)
- Siegfried Kracauer, “Abstract Film: On the Screening by the Gesellschaft Neuer Film” (1928)
- Siegfried Kracauer, “On the Border of Yesterday: On the Berlin Film and Photo Exhibition” (1932)

- Fritz Lang, “The Art of Mimic Expression in Film” (1925)
- Arthur Lassally, “Film Advertising and Advertising Films” (1921)
- Wilhelm von Lebedur, “Cinematography in the Service of the Police” (1921)
- Hans Lehmann, “Slow Motion” (1917)
- Ernst Lubitsch, “Film Internationality” (1924)
- László Moholy-Nagy, “The Elements Once Again” (1929)
- Rober Müller, “The Future of Film” (1921)
- Robert Musil, “Impressions of a Naïf” (1923)
- Karl Nikolaus, “Advertising Film and its Psychological Effects” (1932)
- Viktor Noack, “The Cinema: Thoughts on its Nature and Significance” (1913)
- Max Osborn, “The Nude Body on Film” (1925)
- Julius Pinschewer, “Film Advertising” (1913)
- Kurt Pinthus, “The Ethical Potential of Film” (1923)
- Hans Richter, “Avant-Garde in the Realm of the Possible” (1929)
- Hans Richter, “Basic Principles of the Art of Movement” (1921)
- Walter Ruttmann, “How I Made My Berlin Film” (1927)
- Walter Ruttmann, “Painting with Time” (1919)
- Hans Sachs, “The Interpretation of Dreams in Film” (1926)
- Friedrich Sieburg, “The Magic of the Body: Observations on Acting in Film” (1923)
- Ph. Sommer, “On the Psychology of the Cinematograph” (1911)
- Walter Turszinski, “Film Dramas and Film Mimes” (1910)
- Kurt Weill, “Possibilities of Absolute Radio Art” (1925)
- Leo Witlin, “On the Psychomechanics of the Spectator” (1927)
- Auriel Wolfram, “Cinema” (1931)

Reviews and Discussions of My Work

- 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+ruttmann&cat=1>. 02 June 2014.
- 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

Invited Lectures

- “The Protocols of Advertising Film,” *Film Theory in Media History, ‘Nodes’ and ‘Edges,’* Shanghai, 2-5 June 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
- Werner Herzog’s *Nosferatu. Phantom der Nacht*, lecture and introduction to screening in the Byre World series, Byre Theatre, St Andrews, 4 November 2015
- Eikones Research Network in Visual Culture (Basel), presentation in workshop *Designing Things, Engineering the Senses*, 2-3 June 2015 (presentation cancelled due to conference schedule change)
- 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, MIRL 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,” 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 (cancelled due to illness)
- “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 Furuhata, 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
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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

- Contemporary European Science Fiction Film (honours seminar)
- Cinema in the Digital Era (MLitt seminar and honours seminar)
- Digital Cinema (honours seminar)
- Film, Modernity and Visual Culture (planned for fall 2016)

McGill University

Introductory Level Courses

- Introduction to World Cinema (co-taught with Ara Osterweil)
- Survey of European Cinema: Film, Culture, Theory
- Survey of German Literature, 1800-present (in English)
- Arts Legacy, Modern and Global Worlds (co-taught semester on modernity (19th-21st centuries))

Intermediate and Advanced Seminars

- Die visuelle Kultur der Weimarer Republik (taught in German)
- Deutsches Kino (taught in German)
- Silent Film and Visual Culture
- Die Weimarer Republik: Literatur, Kultur, Medien (taught in German)
- European Cinema in the Era of Fascism
- Experimental and Documentary Cinema in Germany and Austria
- Film and Modernity 1895-1933
- Die Wiener Moderne (taught in German)
- Postwar German Cinema
- Gender and German Cinema

Graduate Seminars

- Media Archaeology
- Weimar Cinema

- Experimental and Documentary Film in Germany and Austria
- Filmtheorie und –analyse (taught in German)
- Ästhetische Theorie von Gottsched bis Lukács (taught 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