

ANNE C. DYMEK (she/they)

21 Granville Rd • Cambridge 02138, MA
Phone: +1 857 777 8445 • Email: annedymek@fas.harvard.edu

EDUCATION

Ph.D. , Harvard University, Literary Theory Department of Germanic Languages and Literatures ("The Code of <i>Phantasia</i> : Philosophical Investigations into the Literary Imagination and its Future Forms")	2022
A.M. , Harvard University, Germanic Languages and Literatures	2018
Ph.D. , Université Paris 1 Panthéon-Sorbonne, Film Theory Department of Arts and Sciences of Arts ("Approches peirciennes de la perception filmique")	2013
M.A. , (Master 2 Recherche), Université Paris 3 Sorbonne-Nouvelle, Film Studies	2007
M.A. , (Maîtrise), Université Paris 3 Sorbonne-Nouvelle, Sciences of Communication	2005
B.A. , (Licence), Université Paris 3 Sorbonne-Nouvelle, Sciences of Communication	2003
Zwischenprüfung , Freie Universität Berlin, Sciences of Communication	2002

PROFESSIONAL APPOINTMENTS

Lecturer , Department of Germanic Languages and Literature, Harvard University	2024-2025
Harvard College Fellow , Department of Germanic Languages and Literatures Harvard University	2022-2024
Teaching Fellow , Department of Germanic Languages and Literatures Harvard University	2018-2021
Instructor , Department of Visual and Environmental Studies Harvard University Extension and Summer Schools	2017-2021
Visiting Assistant Professor , Social Sciences Department American University of Iraq, Sulaimani, Iraq	2020
Postdoctoral Researcher and Lecturer , Department of Philosophy Otto-Friedrich-Universität, Bamberg, Germany	2015-2016
Postdoctoral Instructor , European Institute of Cinema and Audiovisual Studies Université de Lorraine, France	2014-2015
Predocctoral Teaching and Research Fellow (ATER) , Film Studies, Université Paris 1 Panthéon-Sorbonne, France	2012-2014

GRANTS, AWARDS, HONORS, AND QUALIFICATIONS

- Dissertation Completion Fellowship, Harvard University, 2021-22.
- Mark and Catherine Winkler Scholarship, Harvard University, 2016-22.
- Five-Year Ph.D. Stipend, Harvard University, 2016-21.
- Certificates of Distinction and Excellence in Teaching, Derek Bok Center, Harvard University
- French National Council of Universities (CNU) Qualification for Higher Education Teaching (Maître de Conférences) in *Film Studies* and *Philosophy*, 2014-22.

PUBLICATIONS

Book

- *Cinéma et sémiotique: Deleuze en question*. Le Bord de L'Eau Éditions, Lormont, 113 pages, 2015 (A revised English version has been submitted to a Film Philosophy editor at Edinburgh University Press, who has expressed interest in an expanded version of the work).

Edited Volume

- *Semiotics of Music/ Sémiotique de la musique, Recherches Sémiotiques / Semiotic Inquiry*, RS•SI, vol. 36 no. 3, 2016 & vol. 37 no. 1–2, 2017 (recte September 2018).

Refereed Journal Articles

- “Toucher aux limites du filmique: Images du monde visionnaire (1963),” with Lowy, Vincent. *Cahiers Louis-Lumière*, no. 11, *Le Cinéma face aux histoires du regard. Repenser les optiques du cinéma*, 2018.
- “Perception, Dreams, Films: Iconicity and Indexicality in Peirce’s Theory of Perception,” *Recherches Sémiotiques/ Semiotic Inquiry*, RS•SI, *Peirce and the Image*, vol. 33 nos. 1–2–3, 2013 (recte 2016).
- “Excess of Emotions in Filmic Perception,” Proceedings of the 11th World Congress of the IASS / AIS, vol. 1, *Traversing the Mental and the Artistic Worlds*, 2014.
- “L’iconicité filmique: Un métalangage de la perception?,” *Signata, Annales des sémiotiques, Que peut le métalangage?*, Presses Universitaires de Liège, 2013.

Book Reviews

- “Christian Schärf, *Diebe des Feuers. Über den poetischen Wahnsinn*. Bielefeld: Aisthesis Verlag, 2023. 238 pages.” *Monatshefte*. Submitted.
- “Dominique Chateau, François Jost, *Nouveau cinéma, nouvelle sémiologie, Essai d’analyse des films d’Alain Robbe-Grillet*, Limoges: Lambert-Lucas, 2014, 220 pages.” *Punctum. International Journal of Semiotics*. In preparation.
- “Paul Forster, *Peirce and the Threat of Nominalism*. Cambridge: Cambridge University Press, 2011. 259 pages.” *Recherches Sémiotiques/ Semiotic Inquiry*, RS•SI, *The Ethics of Care*, vol. 30 nos. 1–2–3, 2010 (recte 2013).

Translations

- Elsaesser, Thomas. “Vers une archéologie de la culture visuelle”/ “Toward an Archeology of Visual Culture,” *Cahiers Louis-Lumière*, no. 11, *Le cinéma face aux histoires du regard. Repenser les optiques du cinéma*, 2018. (English to French)

Book Manuscript in Peer-Review Stage

- *Language of Revelation. Hölderlin’s Patmos*. Routledge (editor: Iola Ashby/Michelle Salyga, Literature).

Article Manuscripts in Peer-Review

- “Stifter’s Subtle Resistance: Reimagining the Real.” Journal article submitted to *German Quarterly*.

Article Manuscripts in Peer-Review Continued

- “Language of Revelation, Language of Broken Perception. On Psycholinguistic Strategies in Hölderlin’s *Patmos*.” Journal article submitted to *Monatshefte*.

Requested Book Proposal in Progress

- *Beyond Codex, Into Cyberspace: Future Forms of Literature*. In Preparation for Noah Springer, MIT Press.
- *Representations We Need. Deleuze’s Neo-Psychology of the Moving Image*. In Preparation for Carol Macdonald, Edinburgh University Press.

Manuscripts in Preparation

- “Harbingers of Virtual Reality: André Bazin and Siegfried Kracauer.” Article for submission at *Representations*.
- “A Theory of the Ontogenesis of Language: Peirce’s ‘On a New List of Categories’.” Journal article for submission at *The Transactions of the Charles Sanders Peirce Society*. In progress.

TEACHING EXPERIENCE AS PRIMARY COURSE INSTRUCTOR

Harvard University (self-designed classes)

The Self in German Idealism	Spring 2025
100 Years of Queer German Cinema	Spring 2025
Your Brain on Poetry (<i>Mind, Brain, Behavior</i>)	Fall 2023, 2024
Geist & Maschine. Technologie und Realität im Deutschen Kino	Fall 2022

Harvard University Extension School (self-designed classes)

Your Brain on Poetry	Spring 2024
New Visual Worlds and New Realities: Thinking About AI	Spring 2018

Harvard University Summer School

German for Reading Knowledge	2024
Philosophy and Film (self-designed)	2017
New Visual Worlds and New Realities: Thinking About AI (self-designed)	2018-2021

Harvard University (core curriculum classes)

Great Works, Short Texts	Spring 2024
German 102. Literature, Art, Culture (instruction in German)	Spring 2023
Junior Tutorial Germanic Languages and Literatures	Spring 2023
Advanced Grammar and Reading 61	Fall 2022, 2023, 2024
German Language (A1–B2, German for Reading Knowledge)	Fall 2018-Spring 2021

American University of Iraq, Sulaimania, Iraq

Introduction to Media (online)	Fall 2022
Introduction to Film	Spring 2020
Great Books of Modern World Civilizations	Spring 2020
Introduction to Modern World History	Spring 2020

Otto-Friedrich-Universität Bamberg, Germany (self-designed classes)

Kant’s <i>First Critique</i> (instruction in German, “Lesekreis”)	Spring 2016
Charles S. Peirce: Theories of Perception (instruction in German)	Spring 2016
Philosophy of Film (instruction in German)	Fall 2015

IECA, Université de Lorraine, France (self-designed classes)

Filmic Diagrams (instruction in French)	Fall 2014
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Université Paris 1 Panthéon-Sorbonne, France

Introduction to Film (instruction in French)	Spring 2014
Aesthetics of Film (instruction in French)	Fall 2013
Deleuzian Film Theory (instruction in French)	Spring 2013
Semiotics of Film (instruction in French)	Fall 2012

LECTURES

Invited Lectures

- 2022 “‘This Image is Sound’ — Nietzsche’s *Anschauungsmetapher* as a Theory of the Ontogenesis of Language,” Mahindra Humanities Center, German Studies: New Perspectives, Harvard University, October 27, 2022.
- 2022 “What Makes Us Speak? *On Truth and Lie in an Extra-Moral Sense*,” Seminar *Marx-Nietzsche-Freud* (Dr. Sebastian Brass), Yale University, October 6, 2022.
- 2018 “On a Philosophical Understanding of Media Realism,” MIT Open Documentary Lab Noon Lecture, Massachusetts Institute of Technology, October 2, 2018.
https://www.youtube.com/watch?v=3FHQD4_GuG4
- 2016 Conference *Image, langage, signe chez Deleuze. Sémiotique et sémiologie*, Université de Liège, France (remitted due to schedule conflict).

CONFERENCE PARTICIPATION

Panel Organized

- 2022 Seminar “Die Kunst der Intelligenz: From Computational to AI Aesthetic,” Forty-Sixth Annual Conference of the GSA, Co-Organized with Matthew Handelman (Michigan State University), 15 Participants, Houston, September 15–18, 2022.
- 2014 Round table “Cinema and Semiotics,” *12th World Congress of the AIS*, Sofia, Bulgaria, September 16–20, 2014.

Panel Commentator

- 2021 “Culture and Aesthetics,” Forty-Fifth Annual Conference of the GSA, Online, October 3.

Conference Organized

- 2016 (*Aristotelian*) *Possibilities and Necessities – Prospects and Criticism*, Otto-Friedrich-Universität Bamberg, Germany, July 24–26, 2017.

Papers Presented

- 2024 “Your Brain on Poetry,” *Annual Meeting of the American Comparative Literature Association (ACLA)*, Montréal, March 14-17, 2024.
- 2023 “Reconfigurations of Self through Social Media, Augmented and Virtual Reality: A New Apperception?,” SCMS Annual Conference, Denver, April 15-18, 2023.
- 2018 “Modern Implications of Thomas of Erfurt’s Speculative Grammar,” *Berkeley-Princeton-Toronto-Harvard Colloquium on Medieval German Studies*, University of Toronto, Canada, October 25–26, 2018.
- 2018 “New Visual Worlds and Their New Stories: AI, VR, AR,” *Annual Meeting of the American Comparative Literature Association (ACLA)*, UCLA, Los Angeles, March 30–April 1, 2018.
- 2017 “The Mind Reconsidered,” *L’esprit de la machine: cinéma, technique et idéologie*, IECA Université de Lorraine (Nancy), France, June 24, 2017.
- 2014 “Cinema as Pheno-Prosthesis,” *International Conference on Philosophy and Film*, Lisbon, Portugal, May 7–10, 2014.
- 2014 “Films as Phenomenological Maps,” *Conference of the Society of Phenomenology and Media*, Hochschule Furtwangen University, Freiburg, Germany, March 12–15, 2014.
- 2013 “Signs and Images: Deleuze, Peirce and Bergson,” *First International Deleuze in Asia Studies Conference*, Tamkang University 1, Taipei, Taiwan, March 25–29, 2013.
- 2012 “Excess of Emotions in Filmic Perception,” *11th World Congress of the AIS*, Nanjing Normal University, Nanjing, China, October 5–9, 2012.

PROFESSIONAL SERVICE

- Conference Program Committee SCMCS (Society for Cinema and Media Studies), 2022, 2023, 2024.
- Scientific Committee, Journal *CYGNE NOIR*, revue d'exploration sémiotique, Canada, 2021–.
- Editorial Board, Journal *Post-Filosofie*, Università degli Studi di Bari Aldo Moro, Bari, Italy, 2019–.
- Co-Director, *Germanic Forum*, Harvard University, 2018–19.
- Book Series Director, *Signes d'Art*, Éditions Nouvelles Cécile Defaut, Nantes, France, 2018–20.
- Scientific Committee, Journal *Leixa*, vol. 24, *Sémiotique de la Viralité: Pour une Épidémiologie du sens*, (2017).

PROFESSIONAL MEMBERSHIPS

- Society for German Idealism & Romanticism
- German Studies Association
- Society for Cinema and Media Studies

LANGUAGES

German:	Native
French:	Near-native fluency
English:	Near-native fluency
Italian:	Intermediate, B2, academic reading proficiency
Spanish:	Academic reading proficiency
Latin:	Academic reading proficiency

ACADEMIC REFERENCES

Prof. Peter J. Burgard, Germanic Languages and Literatures, Harvard University.
 burgard@fas.harvard.edu.

Prof. Tom Conley, Visual and Environmental Studies & Romance Languages and Literatures, Harvard University. tconley@fas.harvard.edu.

Prof. Martin Lefebvre, Film Studies, Concordia University. martin.lefebvre@concordia.ca.

Dr. Lisa Parkes, Germanic Languages and Literatures, Harvard University. lparkes@fas.harvard.edu.

Prof. Leif Weatherby, Department of German, New York University. leif.weatherby@nyu.edu.

Prof. Christian Schäfer, Department of Philosophy, Otto-Friedrich-Universität Bamberg.
 Christian.Schaefer@uni-bamberg.de.

Prof. Victor Rodych, Department of Philosophy, University of Lethbridge.
 rodych@uleth.ca.