

EDUCATION

- 1982, M.A. J. W. Goethe University of Frankfurt/Main.
Dept. of German, American Studies and Philosophy.
M. A. thesis: "Recent Developments in Feminist Film Theories".
- 1989, Ph.D. University of Hanover.
Faculty of Humanities and Social Sciences.
Dissertation on the concept of the avant-garde
in modernism and post-modernism.
- 1997 Habilitation. Qualified as full professor for media studies
with a thesis on the theory of media, University of Konstanz.

WORK EXPERIENCE

- 1983 - 1989 Teaching Appointment, Dept. of Theater and Film and additional teaching
in the Dept. of Northern American Studies, Free University of Berlin.
- 1993 - 1994 Assistant to the Head of the Academy of Media Arts Cologne.
- 1994 - 1995 Teaching Appointment, Academy of Media Arts Cologne.
- 1996 - 2000 Assistant Professor, Dept. of Art History, University of Siegen.
- 1998 Professor of Media Studies, University of Paderborn (replacement).
- 2001 - 2007 Professor of Visual Media, Braunschweig University of Art.
- present Research Professor, Chair of New Media, University of the West of Scotland

ADDITIONAL TEACHING

- 1991 Art Institute, Offenbach, Dept. of Film
- 1992 Academy of Arts, Berlin, Dept. of Film and Video
- 1993 Art Institute, Zurich, Dept. of Film and Video,
Institut for Communication Design, Konstanz
- 1994 Film Academy of Baden-Württemberg
- 1995 Humboldt-University, Dept. of Cultural Studies, Berlin,
German Film Academy Berlin; School of Film and Television, Babelsberg

2000	Merz Academy, Stuttgart
2003	University of Dundee, School of Imaging and Television and Fine Arts Dept.
2004	Academy of Design and Art Zurich, Institute of Cultural Studies in Art, Media and Design
2005	Academy of Design and Art Zurich
2007	Graduate School "InterArts", Free University Berlin

PUBLICATIONS / MONOGRAPHS

Eine Pfütze in bezug aufs Mehr. Avantgarde - Studies in Film, Theater and Television, (author), edited by Renate Möhrmann, Frankfurt 1991.

Intermedialität. Das System Peter Greenaway - (Intermediality. The Systems of Peter Greenaway), (author), Wilhelm Fink Publishers, Munich 1998.

Video. Das reflexive Medium - Suhrkamp Press, Frankfurt 2005.

Video. The Reflexive Medium - MIT Press, Cambridge, Massachusetts 2008

Hybridkultur, Suhrkamp Press, Berlin 2010

Forthcoming in 2010:

Japanese edition of "**Video. The Reflexive Medium**" translated by Takeshi Ebine. Sangensha Press, Tokyo.

PUBLICATIONS / EDITED VOLUMES

FrauenFilmHandbuch - A Register of Women Film-makers, (co-author), Berlin 1984.

Frauen Künste. Kunst und Öffentlichkeit - Catalog, (co-editor and co-author), Unna 1985.

Kunst und Politik der Avantgarde - (editor), Contributions by Russell A. Berman, Jost Hermand, Thomas Y. Levin, Burkhardt Lindner and Yvonne Spielmann, Frankfurt 1989.

Bild - Medium - Kunst - (Image - Medium - Arts), German/English, (editor together with Gundolf Winter), Wilhelm Fink Publishers, Munich 1999.

Special issue: *What is Intermedia?*, *Convergence. The Journal of Research into New Media* - (guest edited by Jürgen Heinrichs and Yvonne Spielmann), University of Luton Press, vol. 8, no. 4, 2002.

Special Issue: *Remédier/Remediation, Intermédialités* - (English and French), (edited by Philippe Despoix and Yvonne Spielmann), no. 6, 2005.

Special issue: **Hybrid Identities in Digital Media, Convergence**. *The Journal of Research into New Media* - (guest edited by Kerstin Mey and Yvonne Spielmann), Sage Press, vol.11, no. 4, 2005

Special section: **“CAA 2005: Hybridity: Arts, Sciences and Cultural Effects”**, *Leonardo, Journal of the International Society for the Arts, Sciences and Technology*, (guest edited by Yvonne Spielmann and Jay David Bolter) MIT Press 2006, vol.39 no.2, pp.106-108, and vol.39 no.3 pp. 214-221.

Art Journal: **“Thematic Investigation: Forty Years of Video Art”** - (organized by Yvonne Spielmann), vol. 65, no. 3, Fall 2006.

Kultureller Umbau. Räume, Identitäten und Re/Präsentationen - (co-edited with Meike Kröncke and Kerstin Mey), Transcript Publishers, Bielefeld 2007.

ARTICLES

“Überlegungen zu feministischer Theaterästhetik”, in: *Theaterzeitschrift*, no. 9, (1984), pp. 78-86.

“Einige Überlegungen zur weiblichen Rezeption”, in: *Dokumentation der 7. Sommeruniversität für Frauen*, (1984), pp. 337-342.

“Gewalt und Leidenschaft in Kinoblicken”, in: *Feminismus und Wissenschaft*, no. 3, (1986), pp. 99-113.

“Kino Blicke”, in: *Die Tageszeitung*, July 19, (1986), pp. 10-11.

Contribution to **“Ewig lockt das Weib?”**, eds. Nadia Bagdadi and Irene Bazinger, (1984), pp. 158-182.

“Blicke und Perspektiven. Filmische Inszenierung weiblicher Identität”, in: *Feminismus und Wissenschaft*, no. 4, (1987), pp. 147-155.

“Portrait Experimentalfilm: Elfi Mikesch”, in: *epd film*, no. 11, (1987), pp. 10-13.

“Ein filmkulturelles Modell: Arsenal”, in: *Filmzeit*, ed. Dieter Bertz, (1987), pp. 79-93.

“Der Scheintod der Avantgarde”, in: *Literaturmagazin*, no. 24, (1989), pp. 29-44.

“Strategien der Perforation und Entgrenzung in Ginka Steinwachs’ “Performance-Kunst”, in: *Ein Mund von Welt: Ginka Steinwachs, Text/s/orte/n*, ed. Sonia Nowoelsky, (1989), pp. 53-61.

“Spiegelungen experimenteller Bilder im souveränen Blick”, in: *Frauen & Film*, (1991), pp. 7-19.

“Ein unerhörtes Sprachlabor. Feministische Aspekte im Werk von Elfriede Jelinek”, in: *Elfriede Jelinek*, eds. Kurt Bartsch and Günther Höfler, (1991), pp. 21-40.

“Zeit, Bewegung, Raum. Bildintervall und visueller Cluster”, in: *montage/av 2.2*, (1993), pp. 49-68.

“Framing, Fading, Fake: Peter Greenaways Kunst der Regeln”, in: *Film, Fernsehen, Video und die Künste. Strategien der Intermedialität*, ed. Joachim Paech, (1994), pp. 132-149.

“Die Eierdiebe. Weibliche Zone von Gerda Edelweiss Grossmann and Margit Eschenbach”, in: *Neue Filme und Videos von 1984 bis 1994*, eds. Eva Hohenberger and Karin Jurschick, (1994), pp. 201-209.

“Intermedialität als symbolische Form”, in: *Ästhetik & Kommunikation* 88, (1995), pp. 112-117.

“Peter Greenaway. Film, eine Kunst nach Regeln? Ein Gespräch mit Yvonne Spielmann”, (public interview with Peter Greenaway), in: *Der schöne Schein der Künstlichkeit*, ed. Andreas Rost, (1995), pp. 71-115.

“Avantgarde”, in: *100 Jahre: Frauen und Kino*, eds. femme totale and féminale (Womens Film Festival), (1996), pp. 16-23.

“Liebe, Ekel und Amok. Die Ausgesperrten von Franz Nowotny nach einem Roman von Elfriede Jelinek”, in: *Der neue österreichische Film*, ed. Gottfried Schlemmer, (1996), pp. 103-113.

“Zentralperspektive und Symmetrie. Zählsysteme und Enzyklopädie als filmische Struktur. Peter Greenaway, ein Formalist par excellence?”, in: *Kinoschriften*, no. 4, (1996), pp. 31-44.

“Metaphoriken des Inter”, in: *Interaktiv. Im Labyrinth der Wirklichkeiten*, ed. Wolfgang Zacharias, (1996), pp. 38-50.

“Aus der Dämmerung/Out of the Dusk”, in: *Der grosse Guckkasten/The Grand Panorama*, Exhibition catalog, Stefan Bohnenberger, (1996), pp. 11-18/33-39. (english version)

“Bausteine zu einer Theorie intermedialer Bildgestaltung”, in: *Die Frage nach dem Kunstwerk unter den heutigen Bildern*, eds. Hans Belting and Siegfried Gohr, (1996), pp. 139-161.

“Die hyperdynamische Bildstelle und andere Formen intermedialer Selbstreflexion”, in: *Arbeitshefte Bildschirmmedien*, no. 65, Universität-GH Siegen, (1997) pp. 33-40.

“Collage, die schönste Sorge eines Formalisten. Zur Historizität von Bildformen”, in: *Der Film in der Geschichte. Dokumentation der GFF-Tagung*, eds. Knut Hickethier, Eggo Müller, and Rainer Rother, (1997), pp. 255 - 268.

“Digitalisierung. Zeitbild und Raumbild”, in: *Der Film bei Deleuze/Le Cinéma selon Deleuze*, (German/French), eds. Oliver Fahle and Lorenz Engell, (1997), pp. 496 - 515 and 516 - 535.

“Representation of Time, Movement and Space in Intermedia Arts”, in: *Come to your Sense! Event and Engagement*, Conference Papers ASCA, Amsterdam, (25-29 May, 1998), pp. 75-80.

“Intermedia and the Organization of the Image: Some Reflections on Film, Eelectronic, and Digital Media”, in: *Iris. A Journal of Theory on Image and Sound*, no. 25, (1998), pp. 61-74.

“History and Theory of Intermedia in Visual Culture”, in: *ISEA'97 (International Symposium on Electronic Art)*, conference proceedings, ed. The School of the Art Institute of Chicago, (1998), pp. 61-62.

“Film w epoce elektronicznej. Dyskusja panelowa”, in: *Kino ma 100 lat, dekada po dekadzie*, Universität Lodz, (1998), pp. 344-353.

“Expanding Film into Digital Media”, in: *Screen*, vol. 40. no. 2, (1999), pp. 131-145.

“Klocki do teorii intermedialnosci obrazu”, (trans. by Andrzej Gwozdz), in: *Wspolczesna Niemiecka Mysl Filmowa. Od projektora do komputera*, ed. Andrzej Gwozdz, Katowice (Slask 1999), pp. 157 - 180.

“Schichtung und Verdichtung im elektronischen Bild”, in: *Bild - Medium - Kunst*, eds. Yvonne Spielmann and Gundolf Winter, München, (1999), pp. 59 - 75.

“Vision und Visualität in der elektronischen Kunst/Vision and Visuality in Electronic Art”, German/Engl., in: *video cult/ures. Multimediale Installationen der 90er Jahre*, ed. Ursula Frohne, Dumont/ZKM Karlsruhe, Köln, (1999), pp. 62-78.

“Wie man vielleicht den Zeitcharakter des Films mit dem plastischen Bildraum zusammensurren lassen kann”, in: *Zeit*, ed. SYNEMA, Wien, (1999), pp. 66 - 80.

“Aesthetic Features in Digital Imaging: Collage and Morph”, in: *Wide Angle*, vol. 21, no. 1, (1999), pp. 131 - 148.

“Theory and Practice of the Avant-garde: Weiss’s Approaches to Film”, in: *Rethinking Peter Weiss*, eds. Jost Hermand and Marc Silberman, New York, (2000), pp. 75-91.

“Selbstreflexion im Videobild”, in: *Zeitschrift für Literaturwissenschaft und Linguistik*, no. 117, (2000), pp. 155 - 163.

“Die Wiederkehr des ganz normalen Lebens im Film - eine Farce?”, in: *Nicht kleinzukriegen? Die Rückkehr des Sozialen im Film*, (Arnoldshainer FG, vol. 16), eds. Ernst Karpf, Doron Kiesel and Karsten Visarius, Marburg, (2000): pp. 25 - 40.

“Aspekte einer ästhetischen Theorie der Intermedialität”, in: *Über Bilder sprechen. Positionen und Perspektiven der Medienwissenschaft*, eds. Heinz-B. Heller, Matthias Kraus, Thomas Medier, Karl Prümm and Hartmut Winkler, Marburg, (2000), pp. 57 - 67.

“Visual Forms of Representation and Simulation: A Study of Chris Marker’s Level 5”, in: *Convergence*, vol. 6, no. 2, (summer 2000), pp. 18 - 40.

“Is there an Avant-Garde in Digital Arts?”, in: *Art Inquiry. Recherches sur les arts*, The Condition of Art at the Turn of the Century, vol.I (X), Lodz, (2000), pp. 109 - 116.

“Zerstörung der Formen: Bild und Medium bei Jean-Luc Godard”, in: *Theater und Kino in der Zeit der Nouvelle Vague*, eds. Volker Roloff and Scarlett Winter, Tübingen, (2000), pp. 111 - 124.

“0190 - Differenz und Wiederholung”, in: *TV Trash. The TV-Show I love to hate*, eds. Ulrike Bergmann and Hartmut Winkler, Marburg, (2000), pp. 59 - 70.

“Intermedia in Electronic Media”, in: *Leonardo*, vol 34, no. 1, (2001), pp. 55 - 61.

“De la temporalité à la spatialité”, in: *Dialogues sur l’art et la technologie*, Autour d’Edmond Couchoot, sous la direction de François Soulages, Paris, (2001), pp. 101 - 122.

“Medienästhetik: Voraussetzungen und Grundlagen”, in: *Einführung in die Medienwissenschaft*, ed. Gebhard Rusch, Opladen, (2002), pp. 5 - 22.

“Das Bild der Schrift und des Schreibens in Peter Greenaways Film ‘The Pillow Book’ “, in: *Schrift und Bild im Film*, eds. Hans-Edwin Friedrich und Uli Jung, Bielefeld, (2002), pp. 81 - 95.

“From Text to Media: Intertext, Intermedia, and Hypermedia”, in: *From Work to Words*, ed. Doris Frohnappel, Bergen, (2002), pp. 70 - 79.

“Video - the reflexive performance of media images”, in: *Coded Characters. Media Art by Jill Scott*, ed. Marille Hahne, Cantz Press, Stuttgart (2002), pp. 202 - 213.

“Elastic Cinema: Technological Imagery in Contemporary Science Fiction Films”, in: *Convergence. The Journal of Research into New Media Technologies*, vol. 9, no. 3, (2003), pp. 56-73.

“Hybridization: Some Reflections on the Technologies and Aesthetics of Contemporary Media Cultures”, in: *Art Inquiry*, vol. V (XIV), Lodz (2003), pp. 155 - 178.

“Redimensionierung einer Grundspannung. Zu: ‘Abstraktion und Einfühlung’ “, in: *Wilhelm Worringer Schriften*, vol I and II, eds. Hannes Böhringer, Helga Grebing and Beate Söntgen, Wilhelm Fink Press, Munich (2004), pp. 1327 - 1337.

“An Interview with Bill Seaman, by Yvonne Spielmann”, Daniel Langlois Foundation: <http://www.fondation-langlois.org/flash/e/index.php?NumPage=386>”, also published in: ‘*transcript*’, cross-wired communication-interface-locality, eds. Simon Yuill and Kerstin Mey, Manchester University Press, (2004), pp. 11-28.

“An interview with Steina Vasulka, by Yvonne Spielmann”, Daniel Langlois Foundation: <http://www.fondation-langlois.org/html/e/page.php?NumPage=416>.

“Video and Computer: The Aesthetic of Steina and Woody Vasulka”, Daniel Langlois Foundation: <http://www.fondation-langlois.org/html/e/index.php?NumPage=461>, short version also published in Czech and English: **“Video and Computer. The Aesthetics of Steina and Woody Vasulka”**, in: *Illuminance*, no. 2, ed. Lenka Dolanová, Prague (2006), pp. 71 - 86.

“Intermedialität und Hybridisierung”, in: *Intermedium Literatur*, eds. Roger Lüdeke and Erika Greber, Wallstein Press, Göttingen (2004), pp. 78 - 102.

“History and Theory of Intermedia in Visual Culture”, in: *Intermedia: Enacting the Liminal*, eds. Hans Breder and Klaus-Peter Busse, Dortmund (2005), pp. 131 - 136.

“The experimental video work of the Vasulkas in light of media developments in the 70’s, 80’s and in the present”. Workshops with Professor Yvonne Spielmann (Ph.D), Text and Video Document, Daniel Langlois Foundation: <http://www.fondation-langlois.org/html/e/page.php?NumPage=525>.

“Schrift, Bild und Schreiben bei Peter Greenaway. Prospero’s Books und The Pillow Book”, in “Hand, Schrift, Bild.”, Toni Bernhart, Gert Gröning (eds.), in: *Paragrana - Internationale Zeitschrift für Historische Anthropologie*, Akademie Press 2005, supplement 1, pp. 195-208.

“Elastische Räume und hybride Körper in den High Tech Science-Fiction Filmen Terminator 2 und The Matrix”, in “Körpermaschinen - Maschinenkörper. Mediale Transformationen”, eds. Klaus-Peter Köpping, Bettina Papenburg, Christopf Wulf, in: *Paragrana - Internationale Zeitschrift für Historische Anthropologie*, Akademie Press 2005, vol. 14, no. 2, pp. 145-161.

“Maschinen und Fliegen: Panamarenko”, in: *Blickfeld Gegenwartskunst*, eds. Annelie Lütgens, Katharina Sykora, Salon Press, Köln (2005), pp. 220 - 234.

“Video: From Technology to Medium”, in: *Art Journal*, vol. 65, no.3, Fall (2006), pp. 54 - 69.

- “Visualität und Bildlichkeit im intermedialen Vergleich: Film, Video und Computer”**, in: *Image - Problem?*, eds. Slavko Kacunko and Dawn Leach, Berlin (2006), pp. 217 - 230.
- “Audio-Visualisierung”**, in: *Zapping Zone*, ed. Gerhard Johann Lischka, Benteli Press, Bern and Zürich (2007), pp. 200 - 217.
- “Copy, Remake und Remix. Die offene Struktur von Video/Copy, remake and remix. The open structure of video”**, in: *Videonale 11*, ed. Georg Elben, Köln (2007): 132-148.
- “Die Matrix der Hybridität. Überlegungen zur japanischen Medienkultur”**, in: *Kultureller Umbau*, eds. Meike Kröncke, Kerstin Mey and Yvonne Spielmann, Bielefeld (2007), pp. 117 - 135.
- “Paul Sharits: from Cinematic Movement to Non-directional Motion”**, in: *Avant-Garde Film*, eds. Alexander Graf and Dietrich Scheunemann, Amsterdam: Rodopi (2007), pp. 197-216.
- “Matryca hybrydyzacji. Przemyslenia na temat japonskiej kultury mediow”**, in: *Przegląd Kulturoznawczy (Cultural Studies Review)*, Lodz, (2007), No 3, pp. 63-75.
- “Differenz und Gleichheit. Identitätskonstruktionen in visuellen Medien”**, in: *Medien - Körper - Imagination*, eds. Mark Poster and Christoph Wulf, Paragrana - Internationale Zeitschrift für Historische Anthropologie, Akademie Press (2008), vol 17, no.1, pp. 228-246.
- “Zum Status des Bildlichen im Video”**, in: *Abschied vom Zelluloid?*, eds. Andreas Kirchner, Karl Prümm, Martin Richling, Schüren: Marburg, (2008), pp. 26 - 38.
- “An Interview with Steina”**. Interview with Steina Vasulka by Yvonne Spielmann [republished from the website of the Daniel Langlois Foundation, 2003], in: *Buffalo Heads. Media Study, Media Practices, Media Pioneers 1973-1990*, eds. Woody Vasulka and Peter Weibel, ZKM and MIT, (2008), pp. 508-515.
- “Mapping Scapes of Sound and Vision”**. Notes on the field work “Simultaneous Echos”, an audiovisual installation by Masaki Fujihata (visual artist) in collaboration with Frank Lyons (music composer) for ISEA 2009, Londonderry/Derry, Northern Ireland, in: *ISEA 2009, 15th International Symposium on Electronic Art, Catalogue, 23 August - 1 September 2009*, pp. 108-115.
- “Reflexion des Fotografischen im visuellen Diskurs”**, in: *Fotografie im Diskurs performativer Kulturen*, ed. Martin Roman Deppner, Heidelberg: Kehrer (2009), pp. 146-156.
- “Video, ein audiovisuelles Medium / Video, an audiovisual medium”**, deutsch/english, Ludwig Boltzmann Institut, Linz (2000), <http://beta.see-this-sound.at>.
- “Video, an Audiovisual Medium”**, in: *Audiovisuology*, eds. Dieter Daniels and Sandra Naumann, Köln: Buchhandlung Walther König (2010), pp. 315-325

Online Articles at Leonardo Digital Review:

[La Biennale die Venezia. 52th International Art Exhibition](#)

[La Biennale di Venezia](#)

[The Cinema Effect](#)

[La Biennale di Venezia. 50th International Art Exhibition: "Dreamsand Conflict. The Dictatorship of the Viewer"](#)

[Valie Export. Media Anagrams](#)

[Virtual Arts in History and Present. Virtuelle Kunst in Geschichte und Gegenwart. Visuelle Strategies by Oliver Grau](#)

[Digital McLuhan. A guide to information millenium by Paul Levinson](#)

[SONAR 2006 - 13th Barcelona International Festival of Advanced Music and Mutimedia Art](#)

[Eternal Youth by AI and AI](#)

[Ars Electronica 2009](#)

[53rd Art Biennale Venice](#)

FELLOWSHIPS AND GRANTS

1986-1988	Predocctoral Fellowship, University of Hannover.
1989	Women Studies Research Fellowship, City of Berlin.
1989-1990	Postdoctoral Fellowship, Center Fellow at the Getty Center for the History of Art and the Humanities, Santa Monica.
1990	Research and Travel Grant for a Seminar with Leo Loewenthal (UC Berkeley). Istituto Italiano per gli Studi Filosofici, Naples.
1991-1993	Postdoctoral Fellowship, University of Konstanz, Dept. of Media Studies.
1994-1996	Research Grant for the completion of the postdoctoral thesis (habilitation), Deutsche Forschungsgemeinschaft (German Research Foundation).
1998	Publication Grant for the habilitation thesis, Deutsche Forschungsgemeinschaft.
2000-2001	The Society for the Humanities Fellowship at Cornell University. Fulbright Travel Grant.
2002	Study and Conference Center at Bellagio Fellowship, The Rockefeller Foundation.
2003	Grant for Researchers in Residence, The Daniel Langlois Foundation, Montréal.
2004	Visiting Researcher, The Daniel Langlois Foundation, Montréal.
2005	The Japan Foundation Fellowship.
2007	Visiting Scholarship at National University of Singapore.
2008	Carnegie Research Grant. The Royal Society of Edinburgh (International Exchange Programme).
2009	The Great Britain Sasakawa Foundation Grant. Carnegie Research Grant.
2010	Carnegie Research Grant

Awards:

2009	Lewis Mumford Award for Outstanding Scholarship in the Ecology of Technics, presented by the Media Ecology Association.
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MEMBERSHIPS AND ACADEMIC SERVICES

since 2001	Member of the “Centre de recherche sur l’intermédialité” at Université de Montréal.
2001-2006	Committee member for the selection of exchange students of the German section of Fulbright Commission.
2006	Examiner for doctoral examination at University of Auckland, New Zealand.
2009-2012	Member of the European Science Foundation Pool of Peer Reviewers.
since 2010	Member of intermedial and multimodal expert panel, Sweden

OTHER ACTIVITIES

1984-1988	Film criticism for various film journals.
1985	Internship, cultural section, State Radio (Hessen). Feature on the history of cinemas in Berlin since 1945.
1984-85	Organization of the women section at the Berlin Theater Festival. Organization of the theater section at the Women’s Art Festival, Unna.
1989	Organization of the symposium “Art and Politics of the Avant-Garde” (“Kunst und Politik der Avantgarde”) Frankfurt/Main.
1991	Organization of the symposium “Humanities and the Arts: a dialogue” (“Wissenschaft-Streit-Lust-Kunst”), Frankfurt/Main.
1994	Public Interview with the British film-maker Peter Greenaway, Munich. Public discussion with David Bordwell, Munich.
1998	Organizer of the symposium “Images - Media Images - Images in Media Arts”, University of Siegen, April 16-18.
2003	Organizer together with André Gaudreault and Livia Monnet of the conference “Histoire et géographie d’un concept. L’intermédialité entre les savoirs” at “Centre de recherche sur l’intermédialité”, Université de Montréal.
2007	Participant in round-table talk “Partisans of Utopia” together with Boris Groys and Klaus Staeck, Radio Feature, Deutschlandradio (German Broadcasting), broadcasted Feb 10, 2007. Consultant for the conference “Creative Industries” at Asia-Pacific Weeks, Berlin, Sept 19-23.

CONFERENCES

chairs of panels:

- 1998 Chair of the panel and paper presentation on "Rereading Deleuze on Cinema", Society for Cinema Studies, San Diego.
- 1999 Chair of the panel: "Digital Imagery Theory: How Do we Reconsider Theories of the Analogue Representation?", Society for Cinema Studies, Palm Beach, Florida.
- 2002 Chair of the Panel: "Cultural Effects of Mediatisation and Digitisation", Cultural Studies Conference "Crossroads", Tampere.
- 2004 Co-Chair of the panel and paper presentation at ISEA (International Symposium of Electronic Arts) in Helsinki, Stockholm and Tallinn, title: "Hybridity: Interfaces, Identities and the Arts".
- 2005 Co-chair of the "Leonardo"-panel at the College Art Association Conference, Atlanta.
- 2006 Chair of the session "Hybrid Spaces: New Forms of Mobility, Interactivity and Virtuality", Sixth International Crossroads in Cultural Studies Conference at Istanbul Bilgi University.
- 2008 Co-Chair of the panel "Eastern-Western Interaction in Digital Media", International Symposium of Electronic Arts 2008, Singapore.
- 2010 Co-chair of the panel " Intermediality, Curatorship and Location", NECS (European Network for Cinema and Media Studies) conference, Istanbul.

lectures, presentations:

- 1995 Lecture at the symposium "Time", Vienna.
- 1996 Panelist at the International Conference "A Hundred Years of Cinema", Lodz.
- 1997 Paper at the International Symposium on Electronic Art (ISEA), Chicago.
Guest Lecture/Seminar at the University of Iowa.
Lecture at the conference "Concept: Avant-garde", Vienna.
- 1998 Paper at the International Symposium on Electronic ART (ISEA), Liverpool.
Keynote speaker at the Wisconsin Workshop "Peter Weiss", Madison and at the Peter Weiss Conference, Duke University, Durham.
Lecture series at the Center for Twentieth Century Studies, Milwaukee; Cornell University, and the Humanities Institute at Stony Brook.

- 1999 Lecture and Workshop at School of Television and Imaging of the University of Dundee, Scotland.
- Paper at the INVENCAO conference and talk at the Goethe-Institute, Sao Paulo.
- 2000 Paper at the Society for Cinema Studies conference, Chicago and at the University of Illinois, Chicago.
- 2001 Paper at the video festival “Dreamcatcher”, Kiev.
- Lecture at the conference “Multimodality of Culture”, Tampere.
- 2002 Paper at the College Art Association 90th Annual Conference, Philadelphia.
- Lecture and workshop at the University of Montréal.
- Paper at the Society for Cinema Studies Conference, Denver.
- 2004 Paper at the College Art Association 92th Annual Conference, Seattle.
- Paper at the 31st Congress of the Comité international d’histoire de l’art “Sites and Territories of Art History”, Montréal.
- Lectures and workshops in Montréal: Goethe-Institute, The Daniel Langlois Foundation and Université de Quebec à Montréal.
- 2005 Lectures at Georgia Tech University, Atlanta, Arizona State University and Santa Fe College.
- Lectures at Kyoto Seika University and IAMAS, Japan.
- 2006 Paper at the conference “Body-Media-Imagination”, Irvine, jointly organized by Free University Berlin and UC Irvine.
- Lectures at University of Auckland and University of Waikato in New Zealand.
- Lecture and workshop at “Eikones: Iconic Criticism”, University of Basel.
- 2008 Lecture at Glasgow School of Art.
- Lecture at Royal College of Art.
- Lectures at Lasalle College of the Art and Nanyang Technological University in Singapore, and at Universiti Sains Malaysia, Penang.
- Lecture at the conference “Technology and Desire - The Transgressive Art of Moving Images”, ZKM - Center for Art and Media, Karlsruhe.

2009

Lecture at Royal College of Art, London.

Lecture at Lancaster University.

Lectures at Kyoto University, Rikkyo University, Tama Art University, Tsukuba University und Tokyo University of the Arts, Japan.

Paper at the conference "Expanded Cinema", Tate Modern, London.
Keynote Lecture at ISEA (International Symposium on Electronic Art), Belfast.

Lecture at "See this Sound" Symposium, Ludwig Boltzmann Institute, Linz.

Keynote Lecture at XII. International Cinema and Media Studies Conference in Transylvania, Romania

2010

Lecture at Sotheby's Institute of Art, London

Lectures and workshops at University of New South Wales, Sydney and University of Technology Sydney