

Professor Yvonne Spielmann

■ Full CV

■ Education

- 1997 Habilitation. Qualified as full professor for media studies, University of Konstanz.
Habilitation thesis on intermediality.
- 1989, Ph.D University of Hannover. Faculty of Humanities and Social Sciences.
Dissertation on the concept of the avant-garde in modernism and post-modernism.
- 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".

■ Work Experience

- present Research Professor, Chair of New Media, University of the West of Scotland
- 2011 Guest Professor at Linnaeus University, Sweden.
- 2007 Guest Professor at Free University Berlin (FU), Germany.
Guest Professor at National University Singapore (NUS).
- 2001 - 2007 Professor of Visual Media, Braunschweig University of Art.
- 1998 Professor of Media Studies, University of Paderborn (replacement).
- 1996 - 2000 Assistant Professor, Dept. of Art History, University of Siegen.
- 1993 - 1994 Assistant to the Head of the Academy of Media Arts Cologne.
- 1983 - 1989 Teaching Appointment, Dept. of Theater and Film and additional teaching in the Dept. of Northern American Studies, Free University of Berlin.

■ Additional Teaching

- 2011 Magis Gorizia International Film Studies Spring School, Italy.
- 2007 Graduate School "InterArts", Free University Berlin.
- 2005 Academy of Design and Art Zurich.
- 2004 Academy of Design and Art Zurich, Institute of Cultural Studies in Art, Media and Design.

2003	University of Dundee, School of Imaging and Television and Fine Arts Dept.
2000	Merz Academy, Stuttgart.
1995	School of Film and Television, Babelsberg. German Film Academy Berlin. Humboldt-University, Dept. of Cultural Studies, Berlin.
1994	Film Academy of Baden-Württemberg
1993	Institut for Communication Design, Konstanz Art Institute, Zurich, Dept. of Film and Video.
1992	Academy of Arts, Berlin, Dept. of Film and Video
1991	Art Institute, Offenbach, Dept. of Film

■ Publications / Monographs

English edition of *Hybrid Culture*, forthcoming from MIT Press, Cambridge, Massachusetts 2012.

Polish Edition of *Video. The Reflexive Medium*, forthcoming from Oficyna Naukowa Press, Warszawa.

Video. The Reflexive Medium is published in Japanese translation by Takeshi Ebine with Sangen-sha Press, Tokyo 2011

Hybridkultur, Suhrkamp Press, Berlin 2010.

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

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

Research monograph on internet:

Video and Computer. The Aesthetics of Steina and Woody Vasulka / La vidéo et l'ordinateur. L'esthétique de Steina and Woody Vasulka

English and French, Daniel Langlois Foundation, Montréal.

English: <http://www.fondation-langlois.org/html/e/page.php?NumPage=461&Volet=4>

French: <http://www.fondation-langlois.org/html/f/page.php?NumPage=461&Volet=4>

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

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

■ Publications / Edited Volumes

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

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

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.

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 issue: **Remédier/Remediation, Intermédialités** - (English and French), (edited by Philippe Despoix and Yvonne Spielmann), Université de Montréal, no. 6, 2005.

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.

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

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

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

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

■ Articles

“Perceptual-responsive environments: sense and sensibility in Japanese media artist Seiko Mikami’s installations”, in: *Journal of Aesthetics & Culture*, (2012), Vol. 4, pp. 1-13, <http://dx.doi.org/10.3402/jac.v4i0.18395>.

“Mediatization and remediatization: Electronic experiments by Nam June Paik and Dara Birnbaum”, in: *TV Commune, de- inter- trans-*, eds. Chaeyoung Lee and Seongeun Kim, Nam June Paik Art Center, Gyeonggi-do, Korea (2011), pp. 114 - 129.

“Thinking in networks: artistic-architectural responses to ubiquitous information”, in: *Journal of Aesthetics & Culture*, vol. 3, 2011. DOI: 10-3402/jac.v3i0.11511, p. 1-13.

“Conceptual Synchronicity: Intermedial ENounters between Film, Video and Computer”, in: *Expanded Cinema: Art Performance Film*, eds. David Curtis, Al Rees, Duncan White, Steven Ball, Tate Publishing, London (2011), pp. 194-201.

“‘Alone and unobserved’ – Respons zu Wittgenstein in Kunst und Medien”, in: *Ludwig Wittgenstein. Verortungen eines Genies*, eds. Jan Drehmel and Kristina Jaspers, Hamburg (2011), pp. 67-71.

“Medienkulturelle Dialoge. Virtuell-interaktive Ethnoscapen”, in: *Kontaktzonen. Dynamik und Performativität kultureller Begegnungen*, ed. Christoph Wulf, Paragrana - Internationale Zeitschrift für Historische Anthropologie, Akademie Press Berlin (2010), vol 19, no.2, pp. 60-73.

“New and Novelty in Contemporary Media Cultures”, in: *Film & Media Studies*, Sapientia Hungarian University of Transylvania (2010), vol. 3, pp. 7-18

“Audio und / oder Video. Zur offenen Struktur elektronischer Medien”, in: *Ausweitung der Kunstzone. Interart Studies - Neue Perspektiven der Kunstwissenschaften*, eds. Erika Fischer-Lichte, Kristiane Hasselmann and Markus Rautzenberg, Bielefeld: Transcript (2010), pp. 221 - 240.

- “Video, an Audiovisual Medium”**, in: *Audiovisuology*, eds. Dieter Daniels and Sandra Naumann, Köln: Buchhandlung Walther König (2010), pp. 315-325
Predoctoral Fellowship, University of Hannover.
- “Video, ein audiovisuelles Medium / Video, an audiovisual medium”**, deutsch/english, Ludwig Boltzmann Institut, Linz (2010), <http://beta.see-this-sound.at>.
- “Reflexion des Fotografischen im visuellen Diskurs”**, in: *Fotografie im Diskurs performativer Kulturen*, ed. Martin Roman Deppner, Heidelberg: Kehrer (2009), pp. 146-156.
- “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*, Interface: University of Ulster, pp. 108-115.
- “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.
- “Zum Status des Bildlichen im Video”**, in: *Abschied vom Zelluloid?*, eds. Andreas Kirchner, Karl Prümm, Martin Richling, Schüren: Marburg, (2008), pp. 26 - 38.
- “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.
- “Matryca hybrydyzacji. Przemyslenia na temat japonskiej kultury mediow”**, in: *Przegląd Kulturoznawczy (Cultural Studies Review)*, Lodz, (2007), No 3, pp. 63-75.
- “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.
- “Die Matrix der Hybridität. Überlegungen zur japanischen Medienkultur”**, in: *Kultureller Umbau*, eds. Meike Kröncke, Kerstin Mey and Yvonne Spielmann, Bielefeld (2007), pp. 117 - 135.
- “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.
- “Audio-Visualisierung”**, in: *Zapping Zone*, ed. Gerhard Johann Lischka, Benteli Press, Bern and Zürich (2007), pp. 200 - 217.
- “Visualität und Bildlichkeit im intermedialen Vergleich: Film, Video und Computer”**, in: *Image - Problem?*, eds. Slavko Kacunko and Dawn Leach, Berlin (2006), pp. 217 - 230.
- “Video: From Technology to Medium”**, in: *Art Journal*, vol. 65, no.3, Fall (2006), pp. 54 - 69.
- “Maschinen und Fliegen: Panamarenko”**, in: *Blickfeld Gegenwartskunst*, eds. Annelie Lütgens, Katharina Sykora, Salon Press, Köln (2005), pp. 220 - 234.
- “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, Christoph Wulf, in: *Paragrana - Internationale Zeitschrift für Historische Anthropologie*, Akademie Press 2005, vol. 14, no. 2, pp. 145-161.
- “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.

“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>.

“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.

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

“Video and Computer. The Aesthetics of Steina and Woody Vasulka”, Czech and English, in: *Iluminance*, no. 2, ed. Lenka Dolanová, Prague (2006), pp. 71 - 86.

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

“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.

“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.

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

“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.

“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.

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

“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.

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

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

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

“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.

“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.

“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.

“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.

- “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.
- “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.
- “Selbstreflexion im Videobild”**, in: *Zeitschrift für Literaturwissenschaft und Linguistik*, no. 117, (2000), pp. 155 - 163.
- “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.
- “Aesthetic Features in Digital Imaging: Collage and Morph”**, in: *Wide Angle*, vol. 21, no. 1, (1999), pp. 131 - 148.
- “Wie man vielleicht den Zeitcharakter des Films mit dem plastischen Bildraum zusammensurren lassen kann”**, in: *Zeit*, ed. SYNEMA, Wien, (1999), pp. 66 - 80.
- “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.
- “Schichtung und Verdichtung im elektronischen Bild”**, in: *Bild - Medium - Kunst*, eds. Yvonne Spielmann and Gundolf Winter, München, (1999), pp. 59 - 75.
- “Klocki do teorii intermedialności obrazu”**, (trans. by Andrzej Gwozdz), in: *Współczesna Niemiecka Mysł Filmowa. Od projektora do komputera*, ed. Andrzej Gwozdz, Katowice (Slask 1999), pp. 157 - 180.
- “Expanding Film into Digital Media”**, in: *Screen*, vol. 40. no. 2, (1999), pp. 131-145.
- “Film w epoce elektronicznej. Dyskusja panelowa”**, in: *Kino ma 100 lat, dekada po dekadzie*, Universität Lodz, (1998), pp. 344-353.
- “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.
- “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.
- “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.
- “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.
- “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.
- “Die hyperdynamische Bildstelle und andere Formen intermedialer Selbstreflexion”**, in: *Arbeitshefte Bildschirmmedien*, no. 65, Universität-GH Siegen, (1997) pp. 33-40.
- “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.
- “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)

- “Metaphoriken des Inter”**, in: *Interaktiv. Im Labyrinth der Wirklichkeiten*, ed. Wolfgang Zacharias, (1996), pp. 38-50.
- “Zentralperspektive und Symmetrie. Zählsysteme und Enzyklopädie als filmische Struktur. Peter Greenaway, ein Formalist par excellence?”**, in: *Kinoschriften*, no. 4, (1996), pp. 31-44.
- “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.
- “Avantgarde”**, in: *100 Jahre: Frauen und Kino*, eds. femme totale and féminale (Womens Film Festival), (1996), pp. 16-23.
- “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.
- “Intermedialität als symbolische Form”**, in: *Ästhetik & Kommunikation* 88, (1995), pp. 112-117.
- “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.
- “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.
- “Zeit, Bewegung, Raum. Bildintervall und visueller Cluster”**, in: *montage/av 2.2*, (1993), pp. 49-68.
- “Ein unerhörtes Sprachlabor. Feministische Aspekte im Werk von Elfriede Jelinek”**, in: *Elfriede Jelinek*, eds. Kurt Bartsch and Günther Höfler, (1991), pp. 21-40.
- “Spiegelungen experimenteller Bilder im souveränen Blick”**, in: *Frauen & Film*, (1991), pp. 7-19.
- “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.
- “Der Scheintod der Avantgarde”**, in: *Literaturmagazin*, no. 24, (1989), pp. 29-44.
- “Ein filmkulturelles Modell: Arsenal”**, in: *Filmzeit*, ed. Dieter Bertz, (1987), pp. 79-93.
- “Portrait Experimentalfilm: Elfi Mikesch”**, in: *epd film*, no. 11, (1987), pp. 10-13.
- “Blicke und Perspektiven. Filmische Inszenierung weiblicher Identität”**, in: *Feminismus und Wissenschaft*, no. 4, (1987), pp. 147-155.
- Contribution to **“Ewig lockt das Weib?”**, eds. Nadia Bagdadi and Irene Bazinger, (1984), pp. 158-182.
- “Kino Blicke”**, in: *Die Tageszeitung*, July 19, (1986), pp. 10-11.
- “Gewalt und Leidenschaft in Kinoblicken”**, in: *Feminismus und Wissenschaft*, no. 3, (1986), pp. 99-113.
- “Einige Überlegungen zur weiblichen Rezeption”**, in: *Dokumentation der 7. Sommeruniversität für Frauen*, (1984), pp. 337-342.
- “Überlegungen zu feministischer Theaterästhetik”**, in: *Theaterzeitschrift*, no. 9, (1984), pp. 78-86.

Online Articles at Leonardo Digital Review:

54rd Art Biennale Venice, Italy (http://leonardo.info/reviews/nov2011/venice_spielmann.php)

Ars Electronica 2009 (http://www.leonardo.info/reviews/oct2009/spielmann_ars.html)

53rd Art Biennale Venice, Italy (http://leonardo.info/reviews/july2009/spielmann_biennale.html)

Eternal Youth by AI and AI (http://www.leonardo.info/reviews/june2008/spielmann_al.html)

La Biennale di Venezia, 52nd International Art Exhibition
(http://leonardo.info/reviews/july2007/venice_spielmann.html)

SONAR 2006 - 13th Barcelona International Festival of Advanced Music and Multimedia Art
(http://leonardo.info/reviews/aug2006/sonar_spielmann.html)

La Biennale di Venezia (http://leonardo.info/reviews/aug2005/biennale_spielmann.html)

The Cinema Effect (http://leonardo.info/reviews/aug2004/cinema_spielmann.html)

La Biennale di Venezia. 50th International Art Exhibition: "Dreamsand Conflict. The Dictatorship of the Viewer" (http://leonardo.info/reviews/nov2003/venice_spielman.html)

Valie Export. Media Anagrams (http://leonardo.info/reviews/jul2003/VALIE_Speilman.html)

Theater goes Reality TV (http://leonardo.info/reviews/dec2002/REALITY_spielmann.html)

Virtual Arts in History and Present. Virtuelle Kunst in Geschichte und Gegenwart. Visuelle Strategies by Oliver Grau (http://leonardo.info/reviews/may2002/ra_VIRTUELLE_spielmann.html)

Digital McLuhan. A guide to information millenium by Paul Levinson
(http://leonardo.info/reviews/apr2002/bk_LEVINSON_spielmann.html)

■ Fellowships and Grants

2011	The Japan Foundation Fellowship
2010	Carnegie Research Grant
2009	Carnegie Research Grant. The Great Britain Sasakawa Foundation Grant.
2008	The Royal Society of Edinburgh (International Exchange Programme). Carnegie Research Grant.
2007	Visiting Professorship at National University of Singapore.
2005	The Japan Foundation Fellowship.
2004	Visiting Researcher, The Daniel Langlois Foundation, Montréal.
2003	Grant for Researchers in Residence, The Daniel Langlois Foundation, Montréal.
2002	Study and Conference Center at Bellagio Fellowship, The Rockefeller Foundation.

2000 - 2001	Fulbright Travel Grant. The Society for the Humanities Fellowship at Cornell University.
1998	Publication Grant for the habilitation thesis, Deutsche Forschungsgemeinschaft.
1994 - 1996	Research Grant for the completion of the postdoctoral thesis (habilitation), Deutsche Forschungsgemeinschaft (German Research Foundation).
1991 - 1993	Postdoctoral Fellowship, University of Konstanz, Dept. of Media Studies.
1990	Research and Travel Grant for a Seminar with Leo Loewenthal (UC Berkeley). Istituto Italiano per gli Studi Filosofici, Naples.
1989 - 1990	Postdoctoral Fellowship, Center Fellow at the Getty Center for the History of Art and the Humanities, Santa Monica.
1989	Women Studies Research Fellowship, City of Berlin.
1986 - 1988	Predocotrual Fellowship, University of Hanover.

Awards:

2011	20th Swedish prize to outstanding German scholars for Swedish-German Scientific Co-operation awarded from the Riksbankens Jubileumsfond.
2009	Lewis Mumford Award for Outstanding Scholarship in the Ecology of Technics, presented by the Media Ecology Association.

■ Memberships and Academic Services

since 2010	Member to Editorial Board of the international Journal "Film and Media Studies", Sapientia Hungarian University of Transylvania, Romania. Member of intermedial and multimodal expert panel, Sweden.
2009 - 2012	Member of the European Science Foundation Pool of Peer Reviewers.
since 2001	Committee member for the selection of exchange students of the German section of Fulbright Commission.
since 2001	Member of the "Centre de recherche sur l'intermédialité" at Université de Montréal.

■ Other Activities

- 2011 Organizer of workshop “Transmedial Interaction” with participants from Japan, Singapore, Malaysia, Hongkong, Denmark and Sweden, funded by Riksbankens Jubileumsfond.
- 2007 Consultant for the conference “Creative Industries” at Asia-Pacific Weeks, Berlin, Sept 19-23.
- Participant in round-table talk “Partisans of Utopia” together with Boris Groys and Klaus Staeck, Radio Feature, Deutschlandradio (German Broadcasting), broadcasted Feb 10, 2007.
- 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.
- 1998 Organizer of the symposium “Images - Media Images - Images in Media Arts”, University of Siegen, April 16-18.
- 1994 Public discussion with David Bordwell, Munich.
- Public Interview with the British film-maker Peter Greenaway, Munich.
- 1991 Organization of the symposium “Humanities and the Arts: a dialogue” (“Wissenschaft-Streit-Lust-Kunst”), Frankfurt/Main.
- 1989 Organization of the symposium “Art and Politics of the Avant-Garde” (“Kunst und Politik der Avantgarde”) Frankfurt/Main.
- 1984 - 1985 Organization of the theater section at the Women’s Art Festival, Unna.
- Organization of the women section at the Berlin Theater Festival.
- 1985 Internship, cultural section, State Radio (Hessen). Feature on the history of cinemas in Berlin since 1945.
- 1984 - 1988 Film criticism for various film journals.

■ Conferences

chairs of panels:

- 2011 Co-Chair of “Leonardo”-Panel: “Hybrid Cultures”, at the International Symposium on Electronic Art (ISEA), Istanbul.
- Co-Chair of panel “Intermedial Soundscapes: Aesthetics and Art Practices”, NECS (European Network for Cinema and Media and Media Studies) conference, London.
- 2010 Co-chair of the panel “ Intermediality, Curatorship and Location”, NECS (European Network for Cinema and Media Studies) conference, Istanbul.
- 2008 Co-Chair of the panel “Eastern-Western Interaction in Digital Media”, International Symposium of Electronic Arts 2008, Singapore.
- 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.

- 2005 Co-chair of the “Leonardo”-panel at the College Art Association Conference, Atlanta.
- 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”.
- 2002 Chair of the Panel: “Cultural Effects of Mediatisation and Digitisation”, Cultural Studies Conference “Crossroads”, Tampere.
- 1999 Chair of the panel: “Digital Imagery Theory: How Do we Reconsider Theories of the Analogue Representation?”, Society for Cinema Studies, Palm Beach, Florida.
- 1998 Chair of the panel and paper presentation on “Rereading Deleuze on Cinema”, Society for Cinema Studies, San Diego.

lectures, presentations:

- 2012 Keynote Lecture at XIV. International Cinema and Media Studies Conference in Transylvania, Cluj, Romania.
- Lecture at the symposium “Film, vidéo, télévision: autour du cinéma de Nam June Paik, Institut national d’histoire de l’art, Paris.
- Open Talk “Kunst der nächsten Gesellschaft”, LMU, Dept Art History, Munich.
- Lecture at Electronic Literature as a Model of Creativity and Innovation in Practice (ELMCIP) conference “Remediating the Social, Edinburgh.
- Keynote Lecture at “Re-New/Interactive Media Arts Conference” (IMAC), Copenhagen.
- Invited Lectures at Stockholm University, Department of Advertising and PR.
- Keynote to Lecture Series “Heterogeneous Objects. Intermedia and Photography after Modernism”, Université catholique de Louvain, Belgium.
- 2011 Invited lecture at University of Applied Arts Vienna.
- Invited lectures at Rikkyo University, Tokyo and The National Museum of Modern Art, Kyoto.
- Invited lecture “Hybridity and Cultural Translation” at University of Copenhagen.
- Invited speaker at the international symposium “Gift of Nam June Paik”, Nam June Paik Art Center, Republic of Korea (South).
- Keynote Lecture at “The Culture of Ubiquitous Information”, Nordic Research Stockholm Seminar, Royal Institute of Technology (KTH), Stockholm.
- Lectures at Malmö University, Södertörn University, Karlstad University and Royal Institute of Technology (KTH), Sweden.
- Lectures at Università Cattolica del Sacro Cuore, Milan. Lecture and workshops at Gorizia International Film School.
- Paper at “Eight International Symposium on Iconicity in Language and Literature”, Växjö, Sweden.

- Paper at conference "Adaption and Media Transformation", Linnaeus University, Sweden.
- Lecture and workshop at University Basel.
- Lecture at Royal College of Art, London.
- Speaker at Club Transmediale Festival, Berlin.
- Lecture at Siegen University.
- 2010 Guest Lecture at Free University Berlin.
- Paper at conference "Virtual Space and Time", Linnaeus University, Sweden.
- Lectures and workshops at University of New South Wales, Sydney and University of Technology Sydney
- Lecture at Sotheby's Institute of Art, London
- 2009 Keynote Lecture at XII. International Cinema and Media Studies Conference in Transylvania, Romania
- Lecture at "See this Sound" Symposium, Ludwig Boltzmann Institute, Linz.
- Keynote Lecture at ISEA (International Symposium on Electronic Art), Belfast.
- Paper at the conference "Expanded Cinema", Tate Modern, London.
- Lectures at Kyoto University, Rikkyo University, Tama Art University, Tsukuba University und Tokyo University of the Arts, Japan.
- Lecture at Lancaster University.
- Lecture at Royal College of Art, London.
- 2008 Lecture at the conference "Technology and Desire - The Transgressive Art of Moving Images", ZKM - Center for Art and Media, Karlsruhe.
- Lectures at Lasalle College of the Art and Nanyang Technological University in Singapore, and at Universiti Sains Malaysia, Penang.
- Lecture at Royal College of Art.
- Lecture at Glasgow School of Art.
- 2006 Lecture and workshop at "Eikones: Iconic Criticism", University of Basel.
- Lectures at University of Auckland and University of Waikato in New Zealand.
- Paper at the conference "Body-Media-Imagination", Irvine, jointly organized by Free University Berlin and UC Irvine.
- 2005 Lectures at Kyoto Seika University and IAMAS, Japan.
- Lectures at Georgia Tech University, Atlanta, Arizona State University and Santa Fe College.
- 2004 Lectures and workshops in Montréal: Goethe-Institute, The Daniel Langlois Foundation and Université de Québec à Montréal.
- Paper at the 31st Congress of the Comité international d'histoire de l'art "Sites and Territories of Art History", Montréal.
- Paper at the College Art Association 92th Annual Conference, Seattle.

- 2002 Paper at the Society for Cinema Studies Conference, Denver.
Lecture and workshop at the University of Montréal.
Paper at the College Art Association 90th Annual Conference, Philadelphia.
- 2001 Lecture at the conference “Multimodality of Culture”, Tampere.
Paper at the video festival “Dreamcatcher”, Kiev.
- 2000 Paper at the Society for Cinema Studies conference, Chicago and at the University of Illinois, Chicago.
- 1999 Paper at the INVENCAO conference and talk at the Goethe-Institute, Sao Paulo.
Lecture and Workshop at School of Television and Imaging of the University of Dundee, Scotland.
- 1998 Lecture series at the Center for Twentieth Century Studies, Milwaukee; Cornell University, and the Humanities Institute at Stony Brook.
Keynote speaker at the Wisconsin Workshop “Peter Weiss”, Madison and at the Peter Weiss Conference, Duke University, Durham.
Paper at the International Symposium on Electronic ART (ISEA), Liverpool.
- 1997 Lecture at the conference “Concept: Avant-garde”, Vienna.
Guest Lecture/Seminar at the University of Iowa.
Paper at the International Symposium on Electronic Art (ISEA), Chicago.
- 1996 Panelist at the International Conference “A Hundred Years of Cinema”, Lodz.
- 1995 Lecture at the symposium “Time”, Vienna.