

SHANE DENSON, PH.D.

Assistant Professor
Film & Media Studies
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EDUCATION

- **Ph.D. in English / American Studies** (2010), Leibniz University of Hannover, Germany – *summa cum laude*; advisors: Ruth Mayer (Hannover) and Mark B. N. Hansen (Duke University)
- **M.A. in English / American Studies and Philosophy** (2004), Leibniz University of Hannover, Germany
- **B.A. in Philosophy, English, and Political Science** (1998), Southwest Texas State University – *summa cum laude, with honors*

ADDITIONAL CERTIFICATION & TRAINING

- **Information Science + Information Studies Certificate** (2015), Duke University – new media and digital humanities research and training
 - **NEH Workshop on Scholarship in Sound and Image** (2015), Middlebury College – 2-week intensive NEH-funded summer school on video essay production and videographic criticism
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PROFESSIONAL EXPERIENCE

- **Assistant Professor of Film & Media Studies**, Department of Art & Art History, Stanford University (since September 2016)
- **DAAD Postdoctoral Fellow / Visiting Scholar at Duke University, Program in Literature** (August 2014 – July 2016); Project: “Serializing Digital Community: A Media-Archaeology of Serialization Practices in Computer Games and Digital Media Culture,” funded by the German Academic Exchange Service (DAAD)
- **Associate in Research, Duke S-1: Speculative Sensation Lab**, Media Arts + Sciences, Department of Art, Art History, and Visual Studies, Duke University (February 2015 – July 2016)
- **Teaching Fellow, Information Science + Information Studies**, Duke University (August 2015 – July 2016)
- **Postdoctoral Research Associate** (October 2013 – September 2016); Project: “Digital Seriality: The Serial Aesthetics and Practice of Digital Games” (with Dr. Andreas Jahn-Sudmann), funded by the German Research Association as part of the DFG Research Unit “Popular Seriality—Aesthetics and Practice” (headquarters: Freie Universität Berlin)
- **Coordinator, Initiative for Interdisciplinary Media Research**, Leibniz University of Hannover (April 2011 – March 2014)
- **Assistant Professor** (Non-Tenure-Track / Wissenschaftlicher Mitarbeiter), American Studies, English Department, Leibniz University of Hannover (October 2010-August 2016)
- **Postdoctoral Research Associate** (October 2010 – September 2013); Project: “Serial Figures and Media Change” (with Prof. Dr. Ruth Mayer, Hannover), funded by the German Research Association as part of the DFG Research Unit “Popular Seriality—Aesthetics and Practice” (headquarters: University of Göttingen)
- **Research Associate** (Wissenschaftliche Hilfskraft), American Studies, English Department, Leibniz University of Hannover (2009 – 2010); development of courses with a focus in film and media studies; preliminary organization of an Initiative for Interdisciplinary Media Research
- **Lecturer**, English Department, Leibniz University of Hannover (1999 – 2008); American Studies and language courses

- **Freelance English Instructor and Translator**, Hannover (1999 – 2004)
- **Instructor of English as a Foreign Language**, Volkshochschule Hannover (1999 – 2002)
- **Instructor of English as a Foreign Language**, American Academy of English, Sosnowiec and Wrocław (Breslau), Poland (1998 – 1999)
- **Supplemental Instructor of Logic**, Southwest Texas State University (1996 – 1997)
- **Teaching Assistant in Logic and Philosophy**, Southwest Texas State University (1996 – 1997)
- **Tutor/Counselor**, Student Learning Assistance Center, Southwest Texas State University (1995 – 1998)

MONOGRAPHS

- *Discorrelated Images: Varieties of Post-Cinematic Experience* (working title). Manuscript in preparation.
- *Seriality & Mediality: Figuring Serial Trajectories in Popular Culture*. Habilitation, Leibniz University of Hannover. Manuscript in preparation.
- *Postnaturalism: Frankenstein, Film, and the Anthropotechnical Interface*. With a foreword by Mark B. N. Hansen. Bielefeld: Transcript Verlag/Columbia University Press, 2014.

EDITED VOLUMES

- *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer, East Sussex: REFRAME Books, 2016. <<http://reframe.sussex.ac.uk/post-cinema/>>.
- *Digital Seriality*. Special issue of *Eludamos: Journal for Computer Game Culture*. Eds. Shane Denson and Andreas Jahn-Sudmann. *Eludamos* 8.1 (2014). <<http://bit.ly/1IXU40X>>.
- *Transnational Perspectives on Graphic Narratives: Comics at the Crossroads*. Eds. Shane Denson, Christina Meyer, and Daniel Stein. London and New York: Bloomsbury, 2013.

ARTICLES AND BOOK CHAPTERS

- “Post-Cinema After Extinction.” *Media Fields* 13 (2017): forthcoming.
- “Techno-Phenomenology, Medium as Interface, and the Metaphysics of Change.” *Conditions of Mediation*. Eds. Tim Markham and Scott Rodgers. New York: Peter Lang, 2017. 91-100.
- “Spectral Seriality: The Sights and Sounds of Count Dracula” (co-authored with Ruth Mayer). *Media of Serial Narrative*. Ed. Frank Kelleter. Columbus: Ohio State University Press, 2017. 108-124.
- “Digital Seriality” (co-authored with Andreas Jahn-Sudmann). *Media of Serial Narrative*. Ed. Frank Kelleter. Columbus: Ohio State University Press, 2017. 261-283.
- “Pre-Sponsive Gestures.” *ETC Media: Revue d’art médiatique et contemporain* 110 (2017): 40-45.
- “Speculation, Transition, and the Passing of Post-Cinema.” *Cinéma & Cie: International Film Studies Journal*, Special Issue No. 26-27 (Spring/Fall 2016): “Post What? Post When? Thinking Moving Images beyond the Post-Medium/Post-Cinema Condition.” Eds. Vinzenz Hediger and Miriam De Rosa. 21-32.
- “Crazy Cameras, Discorrelated Images, and the Post-Perceptual Mediation of Post-Cinematic Affect.” *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer, East Sussex: REFRAME Books, 2016. <<http://reframe.sussex.ac.uk/post-cinema/2-5-denson/>>.
- “Perspectives on Post-Cinema” (co-authored with Julia Leyda). *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer, East Sussex: REFRAME Books, 2016. <<http://reframe.sussex.ac.uk/post-cinema/introduction/>>.
- “Post-Cinematic Affect: A Conversation in Five Parts” (roundtable discussion, with Elena del Río, Paul Bowman, Adrian Ivakhiv, Patricia MacCormack, Steven Shaviro, Kristopher L. Cannon, Michael O’Rourke, and Karin Sellberg; revised version of an *in media res* theme week on Steven

- Shaviro's *Post-Cinematic Affect*, August 29-September 2, 2011). *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer, East Sussex: REFRAME Books, 2016. <<http://reframe.sussex.ac.uk/post-cinema/7-2-bowman-et-al/>>.
- "Introduction: Ludic Seriality, Digital Seriality" (co-authored with Andreas Jahn-Sudmann). *Digital Seriality*. Special issue of *Eludamos: Journal for Computer Game Culture*. Eds. Shane Denson and Andreas Jahn-Sudmann. *Eludamos* 8 (2014): 1-5.
 - "The Logic of the Line Segment: Continuity and Discontinuity in the Serial-Queen Melodrama." *Serialization in Popular Culture*. Eds. Robert Allen and Thijs van den Berg. New York: Routledge, 2014. 65-79.
 - "Digital Seriality: On the Serial Aesthetics and Practice of Digital Games" (co-authored with Andreas Jahn-Sudmann). *Eludamos: Journal for Computer Game Culture* 7.1 (2013): 1-32. <<http://bit.ly/1c58aNf>>.
 - "Framing, Unframing, Reframing: Retconning the Transnational Work of Comics." *Transnational Perspectives on Graphic Narratives: Comics at the Crossroads*. Eds. Shane Denson, Christina Meyer, and Daniel Stein. London and New York: Bloomsbury, 2013. 271-284.
 - "Introducing Transnational Perspectives on Graphic Narratives: Comics at the Crossroads" (co-authored with Christina Meyer and Daniel Stein). *Transnational Perspectives on Graphic Narratives: Comics at the Crossroads*. Eds. Shane Denson, Christina Meyer, and Daniel Stein. London and New York: Bloomsbury, 2013. 1-12.
 - "Post-Cinematic Affect: Post-Continuity, the Irrational Camera, Thoughts on 3D" (roundtable discussion with Julia Leyda and Therese Grisham). *La Furia Umana* 14 (2012). Reprinted in *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer, East Sussex: REFRAME Books, 2016. <<http://reframe.sussex.ac.uk/post-cinema/7-3-denson-grisham-leyda/>>.
 - "Bildstörung. Serielle Figuren und der Fernseher" [Image Interference. Serial Figures and the Television] (co-authored with Ruth Mayer). *Die Serie*. Special Issue of *Zeitschrift für Medienwissenschaft*. Eds. Daniela Wentz, Lorenz Engell, Jens Schröter, Herbert Schwaab, and Benjamin Beil. *Zeitschrift für Medienwissenschaft* 7 (2012): 90-102.
 - "Frame, Sequence, Medium: Comics in Plurimedial and Transnational Perspective." *Transnational American Studies*. Ed. Udo J. Hebel. Heidelberg: Universitätsverlag Winter, 2012. 561-580.
 - "Grenzgänger: Serielle Figuren im Medienwechsel" [Border-Crossers: Serial Figures and Media Change] (co-authored with Ruth Mayer). *Populäre Serialität: Narration-Evolution-Distinktion. Zum seriellen Erzählen seit dem 19. Jahrhundert*. Ed. Frank Kelleter. Bielefeld: Transcript, 2012. 185-203.
 - "Faith in Technology: Televangelism and the Mediation of Immediate Experience." *Phenomenology & Practice* 5.2 (2011): 93-119. <<http://www.phandpr.org/index.php/pandp/article/view/94>>.
 - "Marvel Comics' Frankenstein: A Case Study in the Media of Serial Figures." *American Comic Books and Graphic Novels*. Special Issue of *Amerikastudien/American Studies*. Eds. Daniel Stein, Christina Meyer, and Micha Edlich. *Amerikastudien* 56.4 (2011): 531-53.
 - "'To be continued...': Seriality and Serialization in Interdisciplinary Perspective." *Journal of Literary Theory Online* (17 June 2011). <<http://nbn-resolving.de/urn:nbn:de:0222-001729>>.
 - "Between Technology and Art: Functions of Film in Transitional-Era Cinema." *Funktionen von Kunst*. Eds. Daniel Martin Feige, Tilmann Köppe, and Gesa zur Nieden. Frankfurt: Peter Lang, 2009. 127-142.
 - "Tarzan und der Tonfilm: Verhandlungen zwischen science und fiction." [Tarzan and the Talkies: Mediating Science and Fiction.] *Ich Tarzan. Affenmenschen und Menschenaffen zwischen Science und Fiction*. Eds. Gesine Krüger, Ruth Mayer, and Marianne Sommer. Bielefeld: Transcript, 2008. 113-130.

- “Techno-Habitats and Media Habits: Reflections on Contemporary Children’s Television.” *Philament* 12 (2008): 113-117. <<http://www.arts.usyd.edu.au/publications/philament/issue12.htm>>.
- “Re-Embodying the Sonographic Experience.” *Philament* 11 (2007): 64-67. <<http://www.arts.usyd.edu.au/publications/philament/issue11.htm>>.
- “Frankenstein, Bioethics, and Technological Irreversibility.” *Studies in Irreversibility. Texts and Contexts*. Ed. Benjamin Schreier. Newcastle: Cambridge Scholars Publishing, 2007. 134-166.
- “Incorporations: Melodrama and Monstrosity in James Whale’s *Frankenstein* and *Bride of Frankenstein*.” *Melodrama! The Mode of Excess from Early America to Hollywood*. Eds. Frank Kelleter, Barbara Krahe, and Ruth Mayer. Heidelberg: Universitätsverlag Winter, 2007. 209-228.

DIGITAL, VIDEOGRAPHIC, AND OTHER SCHOLARLY WORK

- “Visualizing Digital Seriality, Or: All Your Mods Are Belong to Us!” Digital humanities/critical code studies/forensic visualization project, utilizing visualization programs Tableau, Palladio, Cytoscape, and other software tools to study exchanges of code and community-building in the videogame modding scene. *Kairos: A Journal of Rhetoric, Technology, and Pedagogy* 22.1 (August 2017): <<http://kairos.technorhetoric.net/22.1/topoi/denson/index.html>>.
- “Don’t Look Now: Paradoxes of Suture.” Interactive video essay. [*in*] *Transition: Journal of Videographic Film & Moving Image Studies* 3.4 (2017): <<http://mediacommons.futureofthebook.org/intransition/2016/10/06/don-t-look-now-paradoxes-suture>>.
- “Sight and Sound Conspire: Monstrous Audio-Vision in James Whale’s *Frankenstein* (1931).” Video essay, made at the NEH Workshop on Videographic Criticism, Middlebury College, 14-27 June 2015. Published in [*in*] *Transition: Journal of Videographic Film & Moving Image Studies* 2.4 (2016): <<http://mediacommons.futureofthebook.org/intransition/issue-2-4>>. [Also featured in Chiara Grizzafi, “Let Them Speak! Against Standardization in Videographic Criticism.” [*in*] *Transition* 4.1 (2017): <<http://mediacommons.futureofthebook.org/intransition/2017/03/21/let-them-speak-against-standardization-videographic-criticism>>.]
- “Scannable Images” (with Karin Denson). *After.video*. Eds. Oliver Lerone Schultz, Adnan Hadzi, and Pablo de Soto. Open Humanities Press, 2016.
- “Post-Cinema: Theorizing 21st-Century Film (Book Trailer).” Video essay/trailer for *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer: East Sussex: REFRAIME Books, 2016. <<http://reframe.sussex.ac.uk/post-cinema/video-trailer/>>
- “Manifest Data: A Kit to Create Personal Digital Data-Based Sculptures” (co-authored with Amanda Starling Gould, Luke Caldwell, Libi Striegl, David Rambo, Max Symuleski, and Karin Denson). *Hyperrhiz: New Media Cultures* 13 (2015): <<http://hyperrhiz.io/hyperrhiz13/sensors-data-bodies/manifest-data.html>>.
- “VHS Found Footage and the Material Horrors of Post-Cinematic Images.” Online video + text curation/discussion, as part of the Media Commons/In Media Res theme week on “Found Footage Video Aesthetics,” 17-21 August 2015. <<http://mediacommons.futureofthebook.org/imr/2015/08/17/vhs-found-footage-and-material-horrors-post-cinematic-images>>.
- “Post-Cinema and/as Speculative Media Theory.” Video of conference panel at 2015 annual conference of the Society for Cinema and Media Studies, March 27, 2015, Montreal. General introduction: Shane Denson; presenters: Steven Shaviro, Patricia Pisters, Adrian Ivakhiv, and Mark B. N. Hansen. <<http://wp.me/p1xJM8-H9>>.

- “Sculpting Data (and Painting Networks).” Video presentation of collaborative art/theory/DH/critical making work conducted with Karin Denson and the Duke S-1 Speculative Sensation Lab: <https://vimeo.com/123047653>.
- “Post-Cinematic Interfaces with a Postnatural World.” Video presentation of a talk held at the 2014 conference of the German Association for American Studies (DGfA), “America After Nature.” 12-14 June 2014: <http://wp.me/p1xJM8-zd>.
- “Animation as Theme and Medium: Frankenstein and Visual Culture.” Video presentation of a talk held at Dartmouth College, 20 April 2013: <http://wp.me/p1xJM8-s8>.
- “M: Movies, Machines, Modernity.” Video presentation for the film series of the same title, organized by the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover, Winter 2012/2013: <http://wp.me/p1xJM8-l1>.
- “Object-Oriented Gaga: Theorizing the Nonhuman Mediation of Twenty-First Century Celebrity.” *O-Zone: A Journal of Object Oriented Studies*. 10 June 2012. <http://o-zone-journal.org/oo-frequency/2012/11/27/object-oriented-gaga-by-shane-denson>. (Also archived at: <http://wp.me/p1xJM8-fg>.)
- “Plurimediality and the Serial Figure” (with Ruth Mayer). Online video + text curation/discussion, as part of the Media Commons/In Media Res theme week on “Popular Seriality,” 12-16 December 2011: <http://mediacommons.futureofthebook.org/imr/theme-week/2011/50/popular-seriality-december-12-16-2011>.
- “Frame, Sequence, Medium: Comics in Plurimedial and Transnational Perspective.” Video version (screencast) of a presentation held at the 2011 DGfA annual conference, 18 June 2011: <http://wp.me/p1xJM8-1a>.
- “Media Crisis, Serial Chains, and the Mediation of Change: *Frankenstein* on Film.” Video version (screencast) of a presentation by the same title held at the 2010 ASA annual conference, 19 November 2010: <http://wp.me/p1xJM8-3g>.
- Academic Blog: *medieninitiative*. Since May 2011: <http://medieninitiative.wordpress.com>.

REVIEWS

- “Hyperdistractions.” Article-length review of Dominic Pettman’s *Infinite Distraction: Paying Attention to Social Media*. *Los Angeles Review of Books*, May 29, 2016: <https://lareviewofbooks.org/article/hyperdistractions/>.
- Review of Kevin L. Ferguson’s video essay “Quantum Haunting.” *[in]Transition: Journal of Videographic Film and Moving Image Studies* 3.2 (2016): <http://mediacommons.futureofthebook.org/intransition/issue-3-2>.
- Review of Anthony Patrickson’s video essay “*Kataskopos*: The Extraterrestrial View of the Earth in Film.” *[in]Transition: Journal of Videographic Film and Moving Image Studies* 3.1 (2016): <http://mediacommons.futureofthebook.org/intransition/issue-3-1>.

SHORT PIECES

- “Seriality.” Encyclopedia entry in *The Bloomsbury Handbook to Literary and Cultural Theory*. New York: Bloomsbury, 2018. Forthcoming.
- “Open Peer-Review as Multimodal Scholarship.” Contribution to “In Focus: Videographic Essays.” Roundtable discussion on *[in]Transition: Journal of Videographic Film & Moving Image Studies*, videographic criticism, and open peer-review. Christine Becker, ed. *Cinema Journal* 56.4 (August 2017). 141-143.

INTERVIEWS

- Chaney, Michael A. “An Interview with the Editors of *Transnational Perspectives on Graphic Narratives*” (with co-editors Christina Meyer and Daniel Stein). *michaelalexanderchaney: literary fictions, flashes, and fiascos* (24 October 2013): <<http://wp.me/p2Zstl-kw>>.
- Behrens, Manuel. “Was ist ein Meme? ‘Jeder kann mitmachen’.” [What is a Meme? “Anyone Can Participate.”] *Hannoversche Allgemeine Zeitung* (13 March 2012): 20. Also online: <<http://www.haz.de/Nachrichten/ZiSH/Uebersicht/Was-sind-eigentlich-Memes>>.
- Von Allwörden, Horst Hermann. “Shane Denson über Frankenstein, das Monster und ihre Beziehung in Film und Roman.” [Shane Denson on Frankenstein, the Monster, and their Relation in Film and Novel.] *Der Zauberspiegel* (11 May 2011). <http://www.zauberspiegel-online.de/index.php?option=com_content&task=view&id=7363&Itemid=1>.

TRANSLATIONS

- Vereinigung von Afrikanisten in Deutschland, “Africa in Context: Historical and Contemporary Interactions with the World,” Program and CD-ROM for the 19th international conference of the VAD in Hannover, 2-5 June 2004.
- Gustav-Adolf Schoener, “Astrology: Between Religion and the Empirical,” *Esoterica* Volume IV (June 2003): 30-61.

 CONFERENCE PAPERS AND INVITED LECTURES

- Keynote address at international conference celebrating the 200th anniversary of the publication of Mary Shelley’s *Frankenstein*. Australian National University. 12-14 September 2018. Canberra, Australia.
- “Frankenstein on Film.” Screening and discussion of selected video essays. Health Humanities Consortium Conference 2018. 20-22 April 2018. Stanford University. Stanford, California.
- “Pre-Sponsive Gestures: Post-Cinema Out of Time.” 2017 Conference of the Society for Science, Literature, and the Arts (SLSA). 9-12 November 2017. Arizona State University. Tempe, Arizona.
- Speaker and panelist at Frankenstein@200 colloquium opening Stanford University’s year-long series of events celebrating the 200th anniversary of the publication of Mary Shelley’s *Frankenstein*. Stanford University. 17 October 2017. Stanford, California.
- “Post-Cinematic Artifacts: Digital Glitch and the Ruins of Perception.” Media Fields 2017 conference: RUINS. UC Santa Barbara. 6-7 April 2017. Santa Barbara, California.
- “Glitch, Augment, Scan.” Workshop on Deformative Criticism and Digital Experimentations in Film & Media Studies. Society for Cinema and Media Studies 57th annual conference. 22-26 March 2017. Chicago, Illinois.
- “Post-Cinema, Digital Video, and Envisioning the Eclipse of Human Experience.” Modern Language Association Annual Convention 2017. Panel: “Anthropocene Digital Humanities.” 5-8 January 2017. Philadelphia, Pennsylvania.
- “*Ex_Machina*: Post-Cinematic Frankenstein?” Keynote address at conference: “Encoding the Future: Perspectives on the Making of the ‘Human’ in *Ex_Machina*.” Universität Siegen. 1-2 December 2016. Siegen, Germany.
- “Affect and the Authority of Images in a Post-Cinematic Media Environment.” Things that Move Us: Affect and Authority seminar series. Heinrich-Heine-Universität Düsseldorf. 30 November 2016. Düsseldorf, Germany.
- “Animating Frankenstein: Film, Comics, Visual Culture.” Graphic Narrative Project at Stanford University. 16 November 2016. Stanford, California.

- “Post-Cinema as a Generative Media Regime.” 2016 Conference of the Society for Science, Literature, and the Arts (SLSA). 3-6 November 2016. Atlanta.
- “Digital Seriality: Code & Community in the Super Mario Modding Scene.” Games and Interactive Media Seminar (GAIMS) lecture series. Stanford University. 27 September 2016. Stanford, California. Video online: <<https://youtu.be/g21IHEFYyHU>>.
- “Post-Cinema.” Roundtable discussion with Julia Leyda, Steen Christiansen, Felix Brinker, and Andreas Sudmann. Book launch event for *Post-Cinema: Theorizing 21st-Century Film*. Pro QM Bookstore. 24 June 2016. Berlin, Germany.
- “Infra-Ludic Serialities” (with Andreas Sudmann). Seriality Seriality Seriality: The Many Lives of the Field that Isn’t One. Final conference of the DFG Research Unit “Popular Seriality—Aesthetics and Practice.” Freie Universität Berlin. 22-24 June 2016. Berlin, Germany.
- “Mario Mods and Ludic Seriality.” Electronic Literature Organization (ELO) 2016 Conference & Media Art Festival. 10-12 June 2016. Vancouver, British Columbia.
- “Post-Cinematic Affect, Collectivity, and Environmental Agency.” Society for Cinema and Media Studies 56th annual conference. 30 March-3 April 2016. Atlanta, Georgia.
- “Post-Cinematic Control.” Respondent for panel with Lisa Åkervall, Viviana Lipuma, and Gregory Flaxman. Society for Cinema and Media Studies 56th annual conference. 30 March-3 April 2016. Atlanta, Georgia.
- “Post-Cinema: Discorrelated Images, Algorithmic Affects, and the Hyperinformatic Environment.” Media Studies Lecture Series, Department of Art & Art History, Stanford University. 10 February 2016. Stanford, California.
- “Speculative Data: Post-Empirical Approaches to the ‘Datafication’ of Affect and Activity.” Modern Language Association Annual Convention 2016. Panel: “Weird DH.” 7-10 January 2016. Austin, Texas.
- “Gaming and the ‘Parergodic’ Work of Seriality in Interactive Digital Environments.” 2015 Conference of the Society for Science, Literature, and the Arts (SLSA). Rice University. 12-15 November 2015. Houston, Texas.
- “Manifest Data: Data as Sculptural and Ambient Form.” Guest lecture (with members of the Duke S-1: Speculative Sensation Lab) in “Kinetic Sculpture/Arguing with Computers,” co-taught by Elizabeth Demaray and Jim Brown. Digital Studies Center at Rutgers University-Camden (videoconference). 11 November 2015. Camden, New Jersey.
- “Things to Think With: Weird DH, Data, and Experimental Media Theory” (with Mark Olson and Luke Caldwell of the S-1 Speculative Sensation Lab). Conversations in the Digital Humanities. Franklin Humanities Institute, Duke University. 2 October 2015. Durham, North Carolina.
- “Scannable Images: A Web-Based Art/Theory Project.” Guest Lecture in “Web-Based Multimedia Communication” (Instructor: Raquel Salvatella de Prada), Duke University. 31 August 2015. Durham, North Carolina.
- “Post-Cinema After Extinction.” After Extinction. Center for 21st Century Studies at University of Wisconsin-Milwaukee. 30 April-2 May 2015. Milwaukee, Wisconsin.
- “Ludic Serialities: Levels of Serialization in Digital Games and Gaming Communities.” Thinking Serially: Repetition, Continuation, and Adaptation. Department of Comparative Literature, The Graduate Center, CUNY. 23-24 April 2015. New York.
- “Making Mining Networking” (with Karin Denson). Artist talk at the opening of the Network Ecologies exhibition at The Edge, Duke University. 20 April 2015. Durham, North Carolina.
- “glitchesarelikewildanimals!” Project showcase, in conjunction with Bill Seaman and John Supko’s Generative Media Authorship seminar, at the Audiovisualities Lab, Duke University. 8 April 2015. Durham, North Carolina.

- “The Xbox One as Serial Hardware: A Technocultural Approach to the Seriality of Computational Platforms” (with Andreas Jahn-Sudmann). Society for Cinema and Media Studies 55th annual conference. 25-29 March 2015. Montréal, Canada.
- “Sculpting Data” (with Karin Denson, in collaboration with the Duke S-1 Speculative Sensation Lab). 2015 AEGS Conference <How do you do Digital Humanities?>, North Carolina State University. 27-28 March 2015. Raleigh, North Carolina.
- “Animating *Frankenstein*, 1818-2015.” Guest lecture in seminar: “Media History: Old and New” (Instructor: Victoria Szabo), Duke University. 5 March 2015. Durham, North Carolina.
- “Manifest Data” (with members of the S-1 Speculative Sensation Lab at Duke University). Media Arts + Sciences Rendez-vous, Duke University. 5 March 2015. Durham, North Carolina.
- “glitchesarelikewildanimals! Digital Glitches and Post-Cinema.” Presentation and discussion of generative (art)work, with members and associates of the Emergence Lab. Media Arts + Sciences Rendez-vous, Duke University. 26 February 2015. Durham, North Carolina.
- “Visualizing Digital Seriality: Correlating Code and Community in the Super Mario Modding Scene.” Duke Visualization Friday Forum – Information Science + Information Studies, Media Arts + Sciences, Visualization & Interactive Systems at Duke University. 30 January 2015. Durham, North Carolina. (Video: <<http://bit.ly/1CjXi11>>.)
- “Manifest Data” (with members of the S-1 Speculative Sensation Lab at Duke University). Digital Scholarship Series / inaugural “What I Do With Data” series presentation, Digital Scholarship Services at Duke University. 21 January 2015. Durham, North Carolina. (Video – slides + audio: <<http://bit.ly/1Ehn8fi>>.)
- “The Metabolic Work of Media and the Medial Work of Metabolism.” Symposium/Workshop with visiting artist Oron Catts. Media Arts + Sciences, Duke University. 24 October 2014. Durham, North Carolina.
- “Metabolic Media: On the Fluid Images and Ecologies of Post-Cinema.” 2014 Conference of the Society for Literature, Science, and the Arts (SLSA). Southern Methodist University. 9-12 October 2014. Dallas, Texas.
- “Nonhuman Media Theories and their Human Relevance.” Presentation and roundtable discussion, “Theory” panel. Flow Conference 2014. University of Texas. 11-13 September 2014. Austin, Texas.
- “We Have Never Been Natural: Towards a Postnatural Philosophy of Media.” The Society for European Philosophy and Forum for European Philosophy Joint Annual Conference 2014, “Philosophy After Nature.” Utrecht University. 3-5 September 2014. Utrecht, Netherlands.
- “Digital Seriality and Media Archaeology.” Workshop with Jason Mittell. DFG Research Unit “Popular Seriality – Aesthetics and Practice.” JFK Institute at the Freie Universität Berlin. 24 June 2014. Berlin, Germany.
- “Post-Cinematic Interfaces with a Postnatural World.” Workshop on “Nature, Technology, and the Body: Posthumanist Interfaces of the Networked Self” at the 2014 conference of the German Association for American Studies (DGfA), “America After Nature.” 12-14 June 2014. Würzburg, Germany.
- “Post-Cinema / Post-Phenomenology.” Texas State University Philosophy Department Dialogue Series. 14 April 2014. San Marcos, Texas.
- “Philosophy of Science De-Naturalized: Notes towards a Postnatural Philosophy of Media.” Keynote address at the 17th annual Texas State Philosophy Symposium, Texas State University. 4 April 2014. San Marcos, Texas.
- “Metabolic Images.” Ecology of Practices – Media, Art, Literature. Academy of Media Arts Cologne, University of Cologne, and Heinrich Heine University Düsseldorf. 1 February 2014. Cologne, Germany.

- “Nonhuman Perspectives and Discorrelated Images in Post-Cinema.” Post-Cinematic Perspectives, Freie Universität Berlin. 22-23 November 2013. Berlin, Germany.
- “Transnational Comics Studies” (with Christina Meyer and Daniel Stein). Berliner Kolloquium zur Comicforschung, Humboldt University Berlin. 9 October 2013. Berlin, Germany.
- “Techno-Phenomenology, Medium as Interface, and the Metaphysics of Change.” Conditions of Mediation: Phenomenological Approaches to Media, Technology and Communication; Philosophy, Theory, and Critique section of the International Communication Association (ICA). Birkbeck, University of London. 17 June 2013. London, UK.
- “On NOT Imagining Media Change.” Imagining Media Change, Leibniz University of Hannover. 13 June 2013. Hannover, Germany.
- “Spectral Seriality: Sights and Sounds of Count Dracula” (with Ruth Mayer). Popular Seriality, University of Göttingen. 6-8 June 2013. Göttingen, Germany.
- “Animation as Theme and Medium: Frankenstein and Visual Culture.” Illustration, Comics, and Animation Conference, Dartmouth College. 19-21 April 2013. Hanover, New Hampshire.
- “Crazy Cameras, Discorrelated Images, and the Post-Perceptual Mediation of Post-Cinematic Affect.” Society for Cinema and Media Studies 53rd annual conference. 6-10 March 2013. Chicago.
- “Serial Bodies: Corporeal Engagement in Long-Form Serial Television.” It’s Not Television, Goethe University of Frankfurt. 22-23 February 2013. Frankfurt, Germany.
- “On the Phenomenology of Reading Comics.” Guest lecture in seminar: “Introduction to Visual Culture” (Instructor: Felix Brinker), Leibniz University of Hannover. 25 January 2013. Hannover, Germany.
- “Batman and the ‘Parergodic’ Work of Seriality in Interactive Digital Environments.” American Studies Research Colloquium, Leibniz University of Hannover. 15 December 2012. Hannover, Germany.
- “M: Movies, Machines, Modernity – An Introduction.” Presentation in conjunction with the film series “M: Movies, Machines, Modernity” of the Initiative for Interdisciplinary Media Research, Leibniz University of Hannover. 8 November 2012. Hannover, Germany.
- “Ludic Serialities and the ‘Parergodicity’ of Game Studies as Media Studies.” Presentation and roundtable discussion on “Game Studies as Media Studies,” Flow Conference 2012. University of Texas. 1-3 November 2012. Austin, Texas.
- “*WALL-E* vs. Chaos (Cinema).” Presentation in conjunction with the “Chaos Cinema?” film series of the Initiative for Interdisciplinary Media Research, Leibniz University of Hannover. 19 July 2012. Hannover, Germany.
- “Mediate. Discorrelate. Recalibrate. A Response to Mark B. N. Hansen.” Workshop with Mark B. N. Hansen. Leibniz University of Hannover. 6 July 2012. Hannover, Germany.
- “Discorrelated Images: Chaos Cinema, Post-Cinematic Affect, and Speculative Realism.” Presentation in conjunction with the “Chaos Cinema?” film series of the Initiative for Interdisciplinary Media Research, Leibniz University of Hannover. 21 June 2012. Hannover, Germany.
- “Seriality and Media Transformation.” (Panel discussion with Kathleen Fitzpatrick, Sean O’Connor, and Ruth Page; moderated by Jason Mittell.) Popular Seriality. Workshop at the Lichtenberg-Kolleg, University of Göttingen. 8-9 June 2012. Göttingen, Germany.
- “Object-Oriented Gaga: Theorizing the Nonhuman Mediation of Twenty-First Century Celebrity.” The Nonhuman Turn in Twenty-First Century Studies. Center for 21st Century Studies at University of Wisconsin-Milwaukee. 3-5 May 2012. Milwaukee, Wisconsin. (Video: <http://wp.me/p1xJM8-fg>.)
- “Serialität und Zeitlichkeit des digitalen Spiels” [Seriality and Temporality of Digital Games] (with Andreas Jahn-Sudmann). Research Conference of the DFG Research Unit “Popular Seriality—Aesthetics and Practice.” 26-30 March 2012. Gut Siggen, Germany.

- “Networks of Mediation: Serial Figures as Mediators of Change.” Networks in American Culture/America as Network. 16-17 March 2012. Mannheim, Germany.
- “Lady Gaga’s Mainstream Queer: A Serial Media Remix.” Cultural Distinctions Remediated: Beyond the High, the Low, and the Middle. 15-17 December 2011. Hannover, Germany.
- “Multistable Frames: Notes Towards a (Post-)Phenomenological Approach to Comics.” Interdisciplinary Methodology: The Case of Comics Studies. 14-15 October 2011. Bern, Switzerland.
- “Frame, Sequence, Medium: Comics in Plurimedial and Transnational Perspective.” 58th Annual Conference of the German Association for American Studies (DGfA) 2011: “Transnational American Studies.” 16-19 June 2011. Regensburg, Germany. (Video: <<http://wp.me/p1xJM8-1a>>).
- “Mediatization & Serialization.” Leibniz University of Hannover, American Studies/Initiative für interdisziplinäre Medienforschung. 18 May 2011. Hannover, Germany.
- “Mediatization, Techno-Phenomenology, and Popular Serial Entertainment.” Mediatized Worlds: Culture and Society in a Media Age. 14-15 April 2011. Bremen, Germany.
- “Serielle Figuren im Medienwechsel: Über zwei Arten der seriellen Existenz” [Serial Figures and Media Change: On Two Types of Serial Existence] (with Ruth Mayer). Inaugural Conference of the DFG Research Unit “Popular Seriality—Aesthetics and Practice.” 6-8 April 2011. Göttingen, Germany.
- “Rethinking the Serial-Queen Melodrama: Serial Narration and Medial Self-Reflexivity in Transitional-Era Cinema.” What Happens Next: The Mechanics of Serialization. 25-26 March 2011. Amsterdam, Netherlands.
- “Media Crisis, Serial Chains, and the Mediation of Change: Frankenstein on Film.” Crisis, Chains, and Change: American Studies for the 21st Century. American Studies Association Annual Meeting 2010. 18-21 November 2010. San Antonio, Texas. (Video: <<http://wp.me/p1xJM8-3g>>.)
- “Seriality, Mediality, Mediation, Transition: Frankenstein on Film.” Leibniz University of Hannover, Englisch Seminar/American Studies. 7 April 2010. Hannover, Germany.
- “Frankenstein on Film: Seriality, Mediality, Mediation.” University of Osnabrück, Institut für Anglistik/Amerikanistik, IfAA Cinema Club. 28 October 2009. Osnabrück, Germany.
- “Frankenstein und die serielle Mediation.” [*Frankenstein* and Serial Mediation.] Mediales Erzählen. Medialität, Intermedialität, Transmedialität. Forschungskolloquium der Studienstiftung des deutschen Volkes. 12-13 September 2009. Hamburg, Germany.
- “Serielle Figuren im Medienwechsel” [Serial Figures and Media Change] (with Ruth Mayer). Workshop of the DFG Research Group “Popular Seriality—Aesthetics and Practice.” 16-17 July 2009. Göttingen, Germany.
- “Die mediale Logik der Serialität in ihrer historischen Entfaltung” [The Medial Logic of Seriality in its Historical Development] (with Ruth Mayer). Workshop of the DFG Research Group “Popular Seriality—Aesthetics and Practice.” 12-13 February 2009. Göttingen, Germany.
- “Between Technology and Art: Functions of Film in Transitional-Era Cinema.” Funktionen von Kunst. Forschungskolloquium der Studienstiftung des deutschen Volkes. 5-7 October 2007. Berlin, Germany.
- “Functions of Cinema and 1910s Film-Aesthetics.” American Studies Research Colloquium. 28 September 2007. Hannover, Germany.
- “But What Do I Know? An Inquiry into the Nature and Possibility of Knowledge.” Southwest Texas Honors Symposium. 1998. San Marcos, Texas.
- “Skepticism and the Cultural Critical Project.” Southwest Texas Philosophy Symposium. 1997. San Marcos, Texas.

- “The Ever-So Persistent Problem of Evil.” Conference of the New Mexico and West Texas Philosophical Society. April 1996. Austin, Texas.
 - “Systematicity and Metaphor in Logic, Grammar, and Mathematics” (with Ryan Kane). Conference of the College Academic Support Programs. 1996. Austin, Texas.
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CREATIVE WORK

- *glitchesarelikewildanimals!* (with Karin Denson). Digital video, databending, painting, digital image, and augmented reality (AR) series. 2015. Preview: <https://medieninitiative.wordpress.com/tag/glitchesarelikewildanimals/>.
- *Participatory Poverty (after Hito Steyerl)* (with Karin Denson). Digital video, databending/datamoshing, painting, digital imagery, and augmented reality (AR) assemblage/series. 2015. Preview: <http://wp.me/p1xJM8-FT>.
- *Making Mining Networking* (with Karin Denson). Network-focused art project combining data-driven sculpture, augmented reality (AR), generative text, video, hand-painted QR codes, and location-based or image-activated websites. 2015. <https://medieninitiative.wordpress.com/tag/making-mining-networking/>.
- *Manifest Data* (with Karin Denson and members of the Duke S-1 Speculative Sensation Lab). Collaborative art/theory project about capturing data from personal Internet usage, forming and 3-D printing it, hand-sculpting it, and implementing it in augmented reality (AR) applications. 2014-2015. <http://s-1lab.org/project/manifest-data/>.

EXHIBITIONS & SCREENINGS

- *On Display: Immemory, Soft Cinema, After Video*. Exhibition of works featured in *after.video, Volume 1: Assemblages*, including “Scannable Images,” alongside work by Chris Marker and Lev Manovich. Bilkent University. November 1-4, 2016. Ankara, Turkey.
- *Indefinite Visions*. Workshop on Audiovisual Film and Media Studies. Exhibited work: “Don’t Look Now: Paradoxes of Suture” (interactive video essay) and “Scannable Images” (Digital video/AR collaboration with Karin Denson). Whitechapel Art Gallery. June 22, 2016. London.
- *2016 5th Anniversary Community Show* at the Carrack Modern Art. Exhibited work: *Image 37* (collaboration with Karin Denson: acrylic painting, digital video, augmented reality). June 17-25, 2016, The Carrack Modern Art. Durham, North Carolina.
- *DAEMON Glitch/New Media Gallery Exhibition*. Exhibited work: *Post-Cinema: 24fps@44100Hz* (collaboration with Karin Denson: acrylic painting, digital video, generative text, augmented reality). Sulphur Studios/Savannah College of Art and Design (SCAD). April 17, 2016. Savannah, Georgia.
- *After.video*. “Video book” launch event at Libre Graphics Meeting 2016, Westminster School of Media Arts and Design. Exhibition of works featured in *after.video, Volume 1: Assemblages*, including “Scannable Images.” April 15-18, 2016. London.
- *Critical Invention: Media, Engagement, Practice*. Exhibition accompanying the CRDM Symposium 2016 at North Carolina State University. Exhibition of physical works featured in the online journal *Hyperrhiz: New Media Cultures*, including *Manifest Data*. March 19-20, 2016. NC State University.
- *2016 Winter Community Show* at The Carrack Modern Art. Exhibited work: *Post-Cinema: 24fps@44100Hz* (collaboration with Karin Denson: acrylic painting, digital video, generative text, augmented reality). January 15-23, 2016, The Carrack Modern Art. Durham, North Carolina.
- *Hyperrhiz: Kits, Plans, and Schematics. An Exhibition of Electronic Art*. Exhibition of physical works featured in the online journal *Hyperrhiz: New Media Cultures*, including *Manifest Data*. October 15-December 2015, Digital Studies Center. Rutgers University Camden.

SHANE DENSON

- *Network Ecologies Arts*. Exhibition featuring works from *Manifest Data* and *Making Mining Networking*. April 20 – September 11, 2015, The Edge at Bostock Library. Duke University.
- *glitchesarelikewildanimals!* Screening at BAM! Festival (BernArts en Music Festival). 30 May 2015. Hengelo, Netherlands.

ART/THEORY PUBLICATIONS

- “Making Mining Networking” (with Karin Denson). *Network Ecologies*. Eds. Amanda Starling Gould and Florian Wienczek. Scalar/Duke Franklin Humanities Institute, 2016. <<http://scalar.usc.edu/works/network-ecologies/index>>.
- “Sculpting Data” (with Karin Denson). *Network Ecologies*. Eds. Amanda Starling Gould and Florian Wienczek. Scalar/Duke Franklin Humanities Institute, 2016. <<http://scalar.usc.edu/works/network-ecologies/index>>.
- “Scannable Images: Materialities of Post-Cinema after Video” (with Karin Denson). *After.video, Volume 1: Assemblages*. Eds. Oliver Lerone Schultz, Adnan Hadzi, and Pablo de Soto. Open Humanities Press, 2016.
- *Post-Cinema: 24fps@44100Hz* (with Karin Denson). Digital video, databending, painting, generative text, augmented reality (AR). 2015. Featured in *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer, East Sussex: REFRAME Books, 2016. <<http://reframe.sussex.ac.uk/post-cinema/artwork/>>.
- “BleakGlitch” (with Karin Denson). *The Bleak*. Micromolar, forthcoming.
- “Manifest Data: A Kit to Create Personal Digital Data-Based Sculptures” (co-authored with Amanda Starling Gould, Luke Caldwell, Libi Striegl, David Rambo, Max Symuleski, and Karin Denson). *Hyperrhiz: New Media Cultures* 13 (2015): <<http://hyperrhiz.io/hyperrhiz13/sensors-data-bodies/manifest-data.html>>.

CURATORIAL

- *Videographic Frankenstein*. Exhibition of scholarly and creative video essays on Mary Shelley’s *Frankenstein* and its cinematic adaptations. In conjunction with *Frankenstein@200* and the Stanford Medicine and the Muse Program. Department of Art & Art History, Stanford University. 2018.
- *Frankenstein on Film*. Screening and discussion of selected video essays. Health Humanities Consortium Conference 2018. Stanford University. April 20-22, 2018.
- *Post-Cinema: Videographic Explorations*. Exhibition of critical video essays on contemporary moving-image media. Department of Art & Art History, Stanford University. May 1-12, 2017. Selected video essays archived at <<http://shanedenson.com/stuff/post-cinema-videographic/index.html>>.

COURSES TAUGHT & DESIGNED

Stanford University:

- “Let’s Make a Monster: Critical Making.” Undergraduate/graduate seminar, co-taught with Paul DeMarinis (Spring 2018)
- “Monster Movies.” (Spring 2018)
- “Game Studies.” Undergraduate/graduate seminar (Winter 2018)
- “The Video Essay: Writing with Video in Film and Media Studies.” Sophomore seminar (Fall 2017)
- “Seriality.” Graduate seminar (Spring 2017)
- “Frankenstein and Film.” Undergraduate lecture course (Spring 2017)
- “Post-Cinema.” Senior capstone/graduate seminar (Winter 2017)
- “Readings in Game Studies.” Directed reading/independent study course (Winter 2017)

- “Introduction to Media.” Undergraduate lecture course (Fall 2016, Fall 2017)

Duke University:

- “Post-Cinema.” Graduate seminar (Fall 2015)
- “Web-Based Multimedia Communication.” Hands-on lab (2 sections) accompanying undergraduate lecture course (Fall 2015)
- “Media Theory.” Supplemental instructor for Mark B. N. Hansen’s undergraduate seminar (Fall 2015)

Leibniz Universität Hannover:

- “Digital Film, Chaos Cinema, Post-Cinematic Affect: Thinking 21st Century Motion Pictures.” Graduate seminar (Winter 2013/2014)
- “Introduction to Film and Media Studies.” Undergraduate seminar (Winter 2013/2014)
- “Cultural and Media Theory: Media in Transition.” Graduate seminar (Summer 2012)
- “Independent Studies: Digital Media and Humanities Research.” Graduate seminar (Summer 2012)
- “Game Studies.” Graduate seminar (Winter 2011/2012)
- “Before the Hollywood Code: Early and Transitional Film.” Graduate seminar, co-taught with Ruth Mayer (Winter 2010/2011)
- “Frankenstein’s Filmic Progenies: Theorizing Monstrosity On and Off the Screen.” Undergraduate seminar (Winter 2005/2006)
- “Science-Fiction Film.” Topics-based advanced composition and language skills course (Winter 2007/2008; Winter 2005/2006)
- “Animated Film.” Topics-based advanced composition and language skills course (Winter 2006/2007)
- “Computer Culture(s).” Topics-based advanced composition and language skills course (Summer 2006)
- “Textual Analysis and Production.” Language course (Multiple semesters: Winter 2007/2008; Summer 2007; Summer 2006; Summer 2005; Winter 2004/2005)
- “Academic Writing and Research.” Language course (Multiple semesters: Summer 2005; Winter 2004/2005)
- “Translation I.” Language course (Multiple semesters: Summer 2004; Winter 2003/2004; Summer 2003)
- “Composition I.” Language course (Multiple semesters: Winter 2002/2003; Summer 2002; Winter 2001/2002; Summer 2001; Winter 2000/2001)
- “Composition Ia.” Language course (Summer 2000)
- “Composition II.” Language course (Multiple semesters: Summer 2004; Winter 2002/2003; Summer 2002; Winter 2001/2002)
- “Composition III.” Language course (Multiple semesters: Winter 2003/2004; Summer 2003; Winter 2002/2003; Winter 2001/2002; Summer 2000; Winter 1999/2000)

CONFERENCE, PANEL, AND SYMPOSIUM ORGANIZATION

- Faculty Coordinator: “Digital Aesthetics: Critical Approaches to Computational Culture.” Geballe Research Workshop at the Stanford Humanities Center. Stanford University, beginning Fall 2017.
- Steering committee: “Frankenstein@200.” Year-long series of academic courses and programs including film festival, play, lecture series, and international Health Humanities Conference, sponsored by the Stanford Medicine & the Muse Program in partnership with the Stanford Humanities Center, the Stanford Arts Institute, the Office of Religious Life, the Vice Provost for

Teaching and Learning, Stanford Continuing Studies, the Cantor Arts Center, the Department of Art & Art History, and the Center for Biomedical Ethics. Stanford University, 2018.

- Organizer: Guest lecture by Kathleen Lock (Freie Universität Berlin/University of Wisconsin-Madison) in graduate seminar “Seriality.” Stanford University, 9 May 2017.
- Organizer: Guest lecture by artist Trevor Paglen in seminar “Post-Cinema.” Stanford University, 6 March 2017.
- Panel chair and organizer: “Generativity and Creative Agency in Post-Cinematic Media.” Presenters: Shane Denson, Mark B. N. Hansen, Ozgun Eylul Iscen, Jason Lajoie. 2016 Conference of the Society for Literature, Science, and the Arts (SLSA). Atlanta. 3-6 November 2016.
- Panel co-organizer: “Digital Serialities.” Presenters: Stephanie Boluk, Till Heilmann, Andreas Sudmann, Shane Denson. Seriality Seriality Seriality: Final conference of the DFG Research Unit “Popular Seriality—Aesthetics and Practice.” Freie Universität Berlin, 22-24 June 2016.
- Panel chair and organizer: “Post-Cinema and/as Speculative Media Theory.” Presenters: Steven Shaviro, Adrian Ivakhiv, Patricia Pisters, and Mark B. N. Hansen. Society for Cinema and Media Studies 55th annual conference. Montréal. 25-29 March 2015. Videos of complete panel archived here: <<http://wp.me/p1xJM8-H9>>.
- Organizer: Lecture and workshop with Prof. Julia Leyda (Sophia University, Tokyo): “Demon Debt: *Paranormal Activity* as Recessionary Post-Cinematic Allegory.” In association with the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. 17 January 2014.
- Organizer: “Imagining Media Change.” International Symposium (with accompanying film screenings and reading group), organized together with Ilka Brasch, Felix Brinker, Svenja Fehlhaber, and Florian Groß. In association with the DFG Research Unit “Popular Seriality—Aesthetics and Practice” and the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. Keynote speakers: Jussi Parikka, Wanda Strauven. Leibniz University of Hannover, 13 June 2013.
- Panel chair: “Nineteenth-Century Serialities.” Presenters: Christina Meyer, Daniel Stein. Popular Seriality: Conference of the DFG Research Unit “Popular Seriality—Aesthetics and Practice.” University of Göttingen, 6-8 June 2013.
- Panel chair: “Post-Cinematic Affect: Theorizing Digital Movies Now.” Presenters: Steven Shaviro, Therese Grisham, Shane Denson. Respondent: Julia Leyda. Society for Cinema and Media Studies 53rd annual conference. Chicago. 6-10 March 2013.
- Organizer: “M: Movies, Machines, Modernity.” Film series, co-organized with Felix Brinker and Ilka Brasch, in association with the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. November 2012-January 2013.
- Organizer: Week-long series of lectures and workshops with Mark B. N. Hansen (Duke University), co-organized with Felix Brinker. Grant secured through the Fulbright Senior Specialist Program. Additional sponsors: Guest Professor Program of the Faculty of Humanities, American Studies / English Department, and the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. 2-6 July 2012.
- Organizer: “Chaos Cinema?” Film series, co-organized with Felix Brinker and Florian Groß, in association with the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. April-July 2012.
- Workshop chair: Workshop with Jason Mittell, “Complex TV: The Poetics of Contemporary Television Storytelling.” American Studies Research Colloquium (Canon and Evaluation / Popular Seriality). University of Göttingen. 17 January 2012.
- Panel moderation: Keynote by Lynn Spigel, “Designer TV: Television and the Taste for Modernism in Mid-Century America.” Cultural Distinctions Remediated. Leibniz University of Hannover, 15-17 December 2011.

- Organizer: “Cultural Distinctions Remediated: Beyond the High, the Low, and the Middle.” International Conference, organized together with Ruth Mayer, Vanessa Künnemann, and Florian Groß. Sponsored by the DFG, DGfA, American Embassy in Berlin, CampusCultur, and in association with the DFG Research Unit “Popular Seriality—Aesthetics and Practice” and the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. Keynote speakers: Jason Mittell and Lynn Spigel. Leibniz University of Hannover, 15-17 December 2011.
 - Organizer: “Popular Seriality.” Online symposium/theme week at Media Commons/In Media Res, 12-16 December 2011. <<http://mediacommons.futureofthebook.org/imr/theme-week/2011/50/popular-seriality-december-12-16-2011>>.
 - Organizer: “Bollywood Nation.” Film series, co-organized with Jatin Wagle, in association with the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. October 2011-January 2012.
 - Panel moderation: Workshop of associated projects (Gabrielle Rippl, Sabine Sielke) with the DFG Research Unit “Popular Seriality—Aesthetics and Practice.” Inaugural conference of the Research Unit. Paulinerkirche, Göttingen. 6-8 April 2011.
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GRANTS AND AWARDS

- Stanford Medicine and the Muse Program *Frankenstein@200* Initiative grant for *Videographic Frankenstein* – video essay exhibition and online publication, Stanford University, 2018
 - DAAD postdoctoral fellowship at Duke University, The Program in Literature, August 2014 – July 2016
 - Postdoctoral research grant (full stipend): Deutsche Forschungsgemeinschaft (German Research Association), extended: October 2013 – September 2016
 - Campus-Cultur-Prize, awarded to the Film & TV Reading Group and Initiative for Interdisciplinary Media Research by CampusCultur e.V. and the Faculty of Humanities at the Leibniz University of Hannover, January 2013
 - Postdoctoral research grant (full stipend): Deutsche Forschungsgemeinschaft (German Research Association), October 2010 – September 2013
 - DAAD travel grant for the annual conference of the American Studies Association, San Antonio, Texas, November 2010
 - Doctoral stipend (“Promotionsabschlussförderung”): Equal Opportunity Office of the University of Hannover, January 2010 – June 2010
 - Doctoral stipend (full stipend): Studienstiftung des deutschen Volkes (German National Academic Foundation), December 2005 – November 2009
 - Travel and research grant: Studienstiftung des deutschen Volkes; Los Angeles and New York, July – September 2006
 - Academic Scholarship, SWT Alumni Association, 1997 – 1998
 - Outstanding Senior in Philosophy Award, 1997
 - School of Liberal Arts Award for Academic Excellence, 1996
 - Who’s Who in America’s Colleges and Universities, 1996 – 1997
 - Dean’s List, School of Liberal Arts, every semester 1994 – 1998
 - Southwest Texas State University Honors Program, 1995 – 1998
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MEMBERSHIPS, QUALIFICATIONS, AND PROFESSIONAL ACTIVITIES

- Advisory Board Member, Global Seriality Network, since 2016

- Member/Associate in Research, Duke University S-1: Speculative Sensation Lab; directors: Mark B. N. Hansen and Mark Olson; 2014- 2016
 - Scholar, PhD Lab in Digital Knowledge, Duke University, 2015-2016
 - Participant, NEH Workshop on Scholarship in Sound & Image, Middlebury College, June 14-27, 2015
 - Member of the DFG Research Unit “Popular Seriality—Aesthetics and Practice” (Speaker: Prof. Dr. Frank Kelleter, Freie Universität Berlin)
 - Founding member and coordinator, Initiative für interdisziplinäre Medienforschung / Initiative for Interdisciplinary Media Research, Leibniz University of Hannover, 2011-2014
 - Co-organizer (with Felix Brinker, Ilka Brasch, and Florian Groß), Film & TV Reading Group, Leibniz University of Hannover, 2011-2014
 - Editor, *Eludamos: Journal for Computer Game Culture* <www.eludamos.org>, editor for open-call contributions, 2014
 - Peer-reviewer: *Film-Philosophy* <www.film-philosophy.com> (August 2012); *Journal of Graphic Novels and Comics* (May 2014); *Zeitschrift für Medienwissenschaft* (May 2014); *Transnational Literature* (January 2015); *[in]Transition: Journal of Videographic Film & Moving Image Studies* (September 2014, May 2016); Bloomsbury Publishing (Film & Media) (March 2016, November 2016); *View: Journal of European Television History & Culture* (August 2016); *Television and New Media* (October 2016); *Interfaces: Studies in Visual Culture* (University Press of New England/Dartmouth College Press book series) (July 2017).
 - Member, Society for Literature, Science, and the Arts (SLSA)
 - Member, Society for Cinema and Media Studies (SCMS)
 - Member, Modern Language Association (MLA)
 - Member, Gesellschaft für Medienwissenschaft (GfM, Society for Media Studies)
 - Member, German Association for American Studies (DGfA)
 - Member, Gesellschaft für Comicforschung (Society for Comics Studies)
 - Member, European Association for American Studies
 - Programming with Java: intensive introductory course, January 2014, Regionales Rechenzentrum für Niedersachsen
 - Adobe Creative Suite training: Photoshop (intensive course, September 2011), Adobe Illustrator (introductory course, November 2012), Regionales Rechenzentrum für Niedersachsen
 - Certified as “Level III Master Certified Tutor,” College Reading and Learning Association
 - President, Phi Sigma Tau – Philosophy Honor Society, SWT chapter, 1997 – 1998
 - Member, Texas Association of Developmental Educators, 1996 – 1998
 - Member of the interdisciplinary Golden Key National Honor Society, 1996 – 1998
 - Member of the interdisciplinary Alpha Chi National Honor Society, 1996 – 1998
 - Member, Sigma Tau Delta – International English Honor Society, 1996 – 1998
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REFERENCES

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