# ANNE C. DYMEK (she/they)

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| **EDUCATION** |  |
| **Ph.D.**, Harvard University, German Studies Department of Germanic Languages and Literatures(“The Code of *Phantasia*: Philosophical Investigations into the Literary Imagination and its Future Forms”) | 2022 |
| **A.M.**, Harvard University, Germanic Languages and Literatures | 2018 |
| **Ph.D**., Université Paris 1 Panthéon-Sorbonne, Film StudiesDépartement Arts et Sciences de l’Art: Cinéma(“Approches peirciennes de la perception filmique”) | 2013 |
|  **M.A.**, (Master 2 Recherche), Université Paris 3 Sorbonne-Nouvelle, Film Studies | 2007 |
| **M.A.**, (Maîtrise), Université Paris 3 Sorbonne-Nouvelle, Sciences of Communication | 2005 |
| **B.A.**, (Licence), Université Paris 3 Sorbonne-Nouvelle, Sciences of Communication | 2003 |
| **Zwischenprüfung**, Freie Universität Berlin, Sciences of Communication | 2002 |
| **PROFESSIONAL APPOINTMENTS** |  |
|  **Lecturer,** Department of Germanic Languages and Literature, Harvard University **Harvard College Fellow,** Department of Germanic Languages and Literatures | 2024-20272022–2024 |
| Harvard University **Teaching Fellow**, Department of Germanic Languages and Literatures | 2018–2021 |
| Harvard University**Instructor**, Department of Visual and Environmental Studies | 2017–2021 |
| Harvard University Extension and Summer Schools**Visiting Assistant Professor**, Social Sciences Department | 2020 |
| American University of Iraq, Sulaimani, Iraq**Postdoctoral Researcher and Lecturer**, Department of Philosophy | 2015–2016 |
| Otto-Friedrich-Universität, Bamberg, Germany**Postdoctoral Instructor**, European Institute of Cinema and Audiovisual Studies | 2014–2015 |
| Université de Lorraine, France**Predoctoral Teaching and Research Fellow (ATER)**, Film Studies, | 2012–2014 |
| Université Paris 1 Panthéon-Sorbonne, France |  |
| **GRANTS, AWARDS, HONORS, AND QUALIFICATIONS** |  |

* 1-Year Grant Proposal, Submitted to *Faculty Fusion Funds (Mind Brain Behavior, Harvard)* Project Title: Investigating the Neuroplastic Effects of Language and Conversation in Adolescents, 2025.
* Mark and Catherine Winkler Scholarship, Harvard University, 2016–22.
* Five-Year Ph.D. Stipend, Harvard University, 2016–21.
* Certificates of Distinction and Excellence in Teaching, Derek Bok Center, Harvard University
* French National Council of Universities (CNU) Qualification for Higher Education Teaching (Maître de Conférences) in *Film Studies* and *Philosophy*, 2014–22.

# PUBLICATIONS

## Books

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

*- Hölderlin’s “Patmos:” Language of Revelation*. In preparation for Michelle Salyga, Routledge. (planned for publication 2026)

**Book Manuscript in Progress**

*- In the Beginning Was the Word. How Language Grows Minds—and How to Stay Human with AI.*

## Edited Volume

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

**Refereed Journal Articles**

## - “Language of Revelation, Language of Broken Perception. On Psycholinguistic Strategies in Hölderlin’s *Patmos*.” *Monatshefte,* Vol 117, No. 2, 2025.

- “Toucher aux limites du filmique: Images du monde visionnaire (1963),” with Lowy, Vincent. *Cahiers Louis-Lumière,* no. 11, *Le Cinéma face aux histoires du regard. Repenser les optiques du cinéma*, 2018.

- “Perception, Dreams, Films: Iconicity and Indexicality in Peirce’s Theory of Perception,” *Recherches Sémiotiques/Semiotic Inquiry, RS•SI, Peirce and the Image,* vol. 33 nos. 1–2–3, 2013 (recte 2016).

- “Excess of Emotions in Filmic Perception,” Proceedings of the 11th World Congress of the IASS / AIS, vol. 1, Traversing the Mental and the Artistic Worlds, 2014.

- “L’iconicité filmique: Un métalangage de la perception?” *Signata, Annales des sémiotiques, Que peut le métalangage?,* Presses Universitaires de Liège, 2013.

## Book Reviews

## - “Christian Schärf, *Diebe des Feuers. Über den poetischen Wahnsinn.* Bielefeld:Aisthesis Verlag, 2023. 238 pages.” *Monatshefte*, Vol. 117, No.2, 2025.

- “Paul Forster, *Peirce and the Threat of Nominalism*. Cambridge: Cambridge University Press, 2011. 259 pages.” *Recherches Sémiotiques/ Semiotic Inquiry, RS•SI*, *The Ethics of Care*, vol. 30 nos. 1–2–3, 2010 (recte 2013).

## Translations

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

**Article Manuscripts in Preparation**

## “Stifter’s Subtle Resistance: Reimagining the Real.” Journal article completed, ready for submission.

## “Harbingers of a Theory of Virtual Reality: André Bazin and Siegfried Kracauer.” Article in preparation for submission at *Representations*.

## “A Theory of the Ontogenesis of Language: Peirce’s ‘On a New List of Categories’.” Article in preparation for submission at *The Transactions of the Charles Sanders Peirce Society*.

#  TEACHING EXPERIENCE

**Harvard University**

Your Brain on Poetry (for the *Mind, Brain, Behavior Program*) Fall 2023, 2024, 2025

 Social Media: Proof of a Beautiful Life or the End of Morality? Spring 2026

 Cinematic Angst: Aesthetics of Darkness and Disquiet Fall 2025

 The Self in German Idealism Spring 2025

100 Years of Queer German Cinema Spring 2025

Geist & Maschine. Technologie und Realität im Deutschen Kino Fall 2022

**Harvard University Extension School**

Your Brain on Poetry Spring 2024

New Visual Worlds and New Realities: Thinking About AI Spring 2018

**Harvard University Summer School**

New Visual Worlds and New Realities: Thinking About AI 2018-2021

Philosophy and Film 2017

**Harvard University (core curriculum classes)**

Great Works, Short Texts Spring 2024, 2026

German 102. Literature, Art, Culture (instruction in German) Spring 2023

Advanced Grammar and Reading 61 Fall 2022, 2023, 2024

German Language (A1–B2, German for Reading Knowledge) Fall 2018-Spring 2021

German for Reading Knowledg Summer 2024, 2025

**American University of Iraq, Sulaimania, Iraq**

 Introduction to Media (online only) Fall 2021

Introduction to Film Spring 2020

Great Books of Modern World Civilizations Spring 2020

Introduction to Modern World History Spring 2020

 **Otto-Friedrich-Universität Bamberg, Germany**

Kant’s *First Critique* (instruction in German, “Lesekreis”) Spring 2016

Charles S. Peirce: Theories of Perception (instruction in German) Spring 2016

 Philosophy of Film (instruction in German) Fall 2015

**IECA, Université de Lorraine, France**

Filmic Diagrams (instruction in French) Fall 2014

**Université Paris 1 Panthéon-Sorbonne, France**

Introduction to Film (instruction in French) Spring 2014

Aesthetics of Film (instruction in French) Falls 2012-13 Deleuzian Film Theory (instruction in French) Spring 2013

# LECTURES

# Invited Lectures

2025 “How Language Makes Minds: On Hypostatization, Theory of Mind, and the Future of Thought,’ 27th EdukCircle International Convention on Psychology, Online, October 18, 2025.

2022 “‘This Image is Sound’ — Nietzsche’s *Anschauungsmetapher* as a Theory of the Ontogenesis of Language,” Mahindra Humanities Center, German Studies: New Perspectives, Harvard University, October 27, 2022.

2022 “What Makes Us Speak? *On Truth and Lie in an Extra-Moral Sense*,” Seminar *Marx-Nietzsche- Freud* (Dr. Sebastian Brass), Yale University, October 6, 2022.

2018 “On a Philosophical Understanding of Media Realism,” MIT Open Documentary Lab Noon

#  Invited Lectures (continued)

 Lecture, Massachusetts Institute of Technology, October 2, 2018. https:[//w](http://www.youtube.com/watch?v=3FHQD4_GuG4)ww[.youtube.com/watch?v=3FHQD4\_GuG4](http://www.youtube.com/watch?v=3FHQD4_GuG4)

2016 Conference *Image, langage, signe chez Deleuze. Sémiotique et sémiologie*, Université de Liège, France (remitted due to schedule conflict).

# CONFERENCE PARTICIPATION

# Panel Organized

2022 Seminar “Die Kunst der Intelligenz: From Computational to AI Aesthetic,” Forty-Sixth Annual Conference of the GSA, Co-Organized with Matthew Handelman (Michigan State University), 15 Participants, Houston, September 15–18, 2022.

2014 Round table “Cinema and Semiotics,” *12th World Congress of the AIS*, Sofia, Bulgaria, September 16 –20, 2014.

## Panel Commentator

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

## Conference Organized

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

## Papers Presented

2024 “Your Brain on Poetry,” *Annual Meeting of the American Comparative Literature Association (ACLA)*, Montréal, March 14-17, 2024.

2023 “Reconfigurations of Self through Social Media, Augmented and Virtual Reality: A New

 Apperception?,” SCMS Annual Conference, Denver, April 15-18, 2023.

2018 “Modern Implications of Thomas of Erfurt’s Speculative Grammar,” *Berkeley-Princeton- Toronto-Harvard Colloquium on Medieval German Studies*, University of Toronto, Canada, October 25–26, 2018.

2018 “New Visual Worlds and Their New Stories: AI, VR, AR,” *Annual Meeting of the American Comparative Literature Association (ACLA),* UCLA, Los Angeles, March 30–April 1, 2018.

2017 “The Mind Reconsidered,” *L’esprit de la machine: cinéma, technique et idéologie*, IECA Universit de Lorraine (Nancy), France, June 24, 2017.

2014 “Cinema as Pheno-Prosthesis,” *International Conference on Philosophy and Film*, Lisbon, Portugal, May 7–10, 2014.

2014 “Films as Phenomenological Maps,” *Conference of the Society of Phenomenology and Media*, Hochschule Furtwangen University, Freiburg, Germany, March 12–15, 2014.

2013 “Signs and Images: Deleuze, Peirce and Bergson,” *First International Deleuze in Asia Studies Conference*, Tamkang University 1, Taipei, Taiwan, March 25–29, 2013.

2012 “Excess of Emotions in Filmic Perception,” *11th World Congress of the AIS*, Nanjing Normal University, Nanjing, China, October 5–9, 2012.

# PROFESSIONAL SERVICE

* Scientific Committee, Journal *CYGNE NOIR*, revue d’exploration sémiotique, Canada, 2021–.
* Editorial Board, Journal *Post-Filosofie*, Università degli Studi di Bari Aldo Moro, Bari, Italy, 2019–.

# Graduate Curriculum Committee, Harvard University, German Department, AY 2024-25

# Conference Program Committee SCMCS (Society for Cinema and Media Studies), 2022, 2023, 2024.

* Book Series Director, *Signes d’Art*, Éditions Nouvelles Cécile Defaut, Nantes, France, 2018–20.
* Co-Director, *Germanic Forum*, Harvard University, 2018–19.

 - Scientific Committee, Journal *Leixa*, vol. 24, *Sémiotique de la Viralité: Pour une Épidémiologie du sens*, (2017).

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# PROFESSIONAL MEMBERSHIPS

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

# LANGUAGES

German: Native

French: Near-native fluency

English: Near-native fluency

Italian: Intermediate, B2, academic reading proficiency Spanish: Academic reading proficiency

Latin: Academic reading proficiency

#  ACADEMIC REFERENCES

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

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

**Prof. Martin Lefebvre, Film Studies, Concordia University. martin.lefebvre@concordia.ca.** Dr. Lisa Parkes, Germanic Languages and Literatures, Harvard University. lparkes@fas.harvard.edu. Prof. Leif Weatherby, Department of German, New York University. leif.weatherby@nyu.edu.

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

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