

ANNE C. DYMEK (she/they)

Assistant Professor of Comparative Literature | Tulane University

EDUCATION

- 2022 **Ph.D., Literary Theory, Department of Germanic Languages and Literatures, Harvard University**
 Dissertation: *The Code of Phantasia: Philosophical Investigations into the Literary Imagination and its Future Forms*
 Committee: Peter Burgard (Harvard University); Tom Conley (Harvard University); Leif Weatherby (New York University)
- 2018 **A.M., Germanic Languages and Literatures, Harvard University**
- 2013 **Ph.D., Film Philosophy, Département Arts et Sciences de l'Art: Cinéma, Université Paris 1 Panthéon-Sorbonne**
 Dissertation: *Approches peirciennes de la perception filmique*
 Committee: Dominique Chateau (Paris 1); Martin Lefebvre (Concordia University); Pere Salabert (University of Barcelona)
- 2007 **M.A. (Master 2 Recherche), Film Studies, Université Paris 3 Sorbonne-Nouvelle**
- 2005 **M.A. (Maîtrise), Sciences of Communication, Université Paris 3 Sorbonne-Nouvelle**
- 2003 **B.A. (Licence), Sciences of Communication, Université Paris 3 Sorbonne-Nouvelle**
- 2002 **Zwischenprüfung, Sciences of Communication, Freie Universität Berlin**

PROFESSIONAL APPOINTMENTS

- 2026–present **Assistant Professor of Comparative Literature — Tulane University**
- 2024–26 **Lecturer, Department of Germanic Languages and Literatures — Harvard University**
- 2023–26 **Instructor, Mind, Brain, and Behavior Program — Harvard University**
- 2022–24 **Harvard College Fellow, Department of Germanic Languages and Literatures — Harvard University**
- 2020 **Assistant Professor, Social Sciences Department — American University of Iraq, Sulaimani, Iraq**
- 2015–16 **Postdoctoral Researcher and Lecturer, Department of Philosophy — Otto-Friedrich-Universität, Bamberg, Germany**
- 2014–15 **Postdoctoral Instructor, European Institute of Cinema and Audiovisual Studies — Université de Lorraine, France**
- 2012–14 **Predoctoral Teaching and Research Fellow (ATER), Film Studies — Université Paris 1 Panthéon-Sorbonne, France**

GRANTS AWARDS HONORS AND QUALIFICATIONS

- 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

Monographs

Forthcoming (2027). *Hölderlin's "Patmos": Language of Revelation*. Under contract with Routledge.

Published. *Cinéma et sémiotique: Deleuze en question*. Lormont: Le Bord de L'Eau Éditions, 2015.

Book Manuscript in Progress

We Transformers: A Theory of Language.

Refereed Journal Articles

“Language of Revelation, Language of Broken Perception: On Psycholinguistic Strategies in Hölderlin’s *Patmos*.” *Monatshefte* 117, no. 2 (2025).

“Toucher aux limites du filmique: Images du monde visionnaire (1963).” With Vincent Lowy. *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) 33, nos. 1–2–3 (2013; recte 2016).

“Excess of Emotions in Filmic Perception.” In *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).

Edited Volume

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

Book Reviews

“Christian Schärf, *Diebe des Feuers. Über den poetischen Wahnsinn*. Bielefeld: Aisthesis Verlag, 2023. 238 pp.” *Monatshefte* 117, no. 2 (2025).

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

Translations

Forthcoming (2027). Wittgenstein, Ludwig. *Remarks on Mathematics and Logic: Volume III*. Edited by Victor Rodych; translated by Anne Dymek and Victor Rodych. Chicago: University of Chicago Press.

Published. 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 translation.

Article Manuscripts in Preparation or Submitted

“*Roses Without Referents: Barthes, Stifter, and the Semiotics of Literary Realism*.” Manuscript completed; revised version requested by *New Literary History*.

“*Rethinking Language and Thinking in the Age of LLMs: Against the Formal/Functional Divide*.” Manuscript in preparation.

“*A Theory of the Ontogenesis of Language: Peirce’s ‘On a New List of Categories’*.” Manuscript in preparation for submission to *Transactions of the Charles S. Peirce Society*.

TEACHING EXPERIENCE

Faculty of Arts and Sciences, Harvard University

From Brains to Large Language Models, MBB	Spring 2026
Your Brain on Poetry, MBB	Fall 2023, 2024, 2025
Cinematic Angst: Aesthetics of Darkness and Disquiet	Fall 2025
The Self in German Idealism	Spring 2025
100 Years of Queer German Cinema	Spring 2025
Mind & Machine: Technology and Reality in German Film	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

Social Media: Proof of a Beautiful Life or the End of Morality?	2026
German for Reading Knowledge	2024–25
New Visual Worlds and New Realities: Thinking About AI	2018–21
Philosophy and Film	2017

Department of Germanic Languages and Literatures, Harvard University (core curriculum classes)

Advanced Conversation German 62	Spring 2026
Great Works, Short Texts	Spring 2024, 2026
German 102. Literature, Art, Culture (instruction in German)	Spring 2023
Advanced Grammar and Reading German 61	Fall 2022, 2023, 2024
German Language (A1–B2, German for Reading Knowledge)	Fall 2018–Spring 2021
German for Reading Knowledge	Summer 2024, 2025

Department of Social Sciences, 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

Department of Philosophy, Otto-Friedrich-Universität Bamberg, Germany

Kant's First Critique (instruction in German, "Lesekreis")	Spring 2016
Charles S. Peirce: Theories of Perception	Spring 2016
Philosophy of Film (instruction in German)	Fall 2015

IECA, Université de Lorraine, France

Filmic Diagrams (instruction in French)	Fall 2014
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Department of Arts and Sciences of the Arts, Université Paris 1 Panthéon-Sorbonne, France

Introduction to Film (instruction in French)	Spring 2014
Aesthetics of Film (instruction in French)	2012–13

LECTURES**Invited Lectures**

2025	"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 Lecture, Massachusetts Institute of Technology, October 2, 2018. https://www.youtube.com/watch?v=3FHQD4_GuG4
2016	Conference Image, langage, signe chez Deleuze. Sémiotique et sémiologie, Université de Liège, France.

CONFERENCE PARTICIPATION**Panels Organized**

2026	Seminar "Prompting Comparison: Technological Horizons of Poetics Today," ACLA, Montréal, co-organized with Moira Weigel.
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.

Conference Organized

2016	(Aristotelian) Possibilities and Necessities — Prospects and Criticism, Otto-Friedrich-Universität Bamberg, co-organized with Dr. Marko Fuchs, Germany, July 24–26, 2017.
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Papers Presented

- 2026** "A Future Poetic Imagination?," Annual Meeting of the American Comparative Literature Association (ACLA), Montréal, February 27–March 1.
- 2024** "Your Brain on Poetry," Annual Meeting of the American Comparative Literature Association (ACLA), Montréal, March 14–17.
- 2023** "Reconfigurations of Self through Social Media, Augmented and Virtual Reality: A New Apperception?," SCMS Annual Conference, Denver, April 15–18.
- 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** "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.
- 2017** "The Mind Reconsidered," L'esprit de la machine: cinéma, technique et idéologie, IECA Université de Lorraine (Nancy), France, June 24.
- 2014** "Cinema as Pheno-Prosthesis," International Conference on Philosophy and Film, Lisbon, Portugal, May 7–10.
- 2014** "Films as Phenomenological Maps," Conference of the Society of Phenomenology and Media, Hochschule Furtwangen University, Freiburg, Germany, March 12–15.
- 2013** "Signs and Images: Deleuze, Peirce and Bergson," First International Deleuze in Asia Studies Conference, Tamkang University 1, Taipei, Taiwan, March 25–29.
- 2012** "Excess of Emotions in Filmic Perception," 11th World Congress of the AIS, Nanjing Normal University, Nanjing, China, October 5–9.

PROFESSIONAL SERVICE

- Conference Program Committee, COLM (Conference on Language Modeling), 2026.
- Scientific Committee, journal *CYGNE NOIR*, revue d'exploration sémiotique, Canada, 2021–present.
- Editorial Board, journal *Post-Filosofie*, Università degli Studi di Bari Aldo Moro, Bari, Italy, 2019–present.
- Graduate Curriculum Committee, Harvard University, German Department, AY 2024–25.
- Conference Program Committee, SCMCS (Society for Cinema and Media Studies), 2022, 2023, 2024.
- Panel Commentator, "Culture and Aesthetics," Forty-Fifth Annual Conference of the GSA, 2021.
- 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).

LANGUAGES

German	Native
French	Near-native fluency
English	Near-native fluency
Italian	Academic reading proficiency
Spanish	Academic reading proficiency
Latin	Academic reading proficiency

ACADEMIC REFERENCES

1. Prof. Peter J. Burgard, Germanic Languages and Literatures, Harvard University, burgard@fas.harvard.edu
2. Prof. Christian Schäfer, Department of Philosophy, Otto-Friedrich-Universität Bamberg, Christian.Schaefer@uni-bamberg.de
3. Prof. Martin Lefebvre, Film Studies, Concordia University, martin.lefebvre@concordia.ca
4. Prof. Tom Conley, Visual and Environmental Studies & Romance Languages and Literatures, Harvard University, tconley@fas.harvard.edu
5. Prof. Dominique Chateau, Emeritus, Université Paris 1, chateaudominique@me.com
6. Prof. Victor Rodych, Department of Philosophy, University of Lethbridge, rodych@uleth.ca (reference for Wittgenstein translation)