

Inga Pollmann

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University of North Carolina at Chapel Hill
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PROFESSIONAL EXPERIENCE

Associate Professor, Department of Germanic Languages and Literatures, University of North Carolina at Chapel Hill (2018-present)

Associate Professor, Department of English and Comparative Literature, University of North Carolina at Chapel Hill (2019-present)

Assistant Professor, Department of Germanic Languages and Literatures, University of North Carolina at Chapel Hill (2011-2018)

Adjunct Faculty, Department of English and Comparative Literature, University of North Carolina at Chapel Hill (2013-2019)

Affiliate Faculty, Curriculum in Global Studies, University of North Carolina at Chapel Hill (2012-present)

Visiting Professor, Eberhard Karls Universität Tübingen, Germany (2016)

Course Assistant/Instructor, University of Chicago, Department of Cinema and Media Studies (2008-10)

Visiting Instructor, Duke University, Department of Germanic Languages and Literatures (2004-05)

Teaching Assistant & Student Supervisor, University of Washington in Berlin (Fall 2001)

Visiting Instructor, Department of Germanics, University of Washington, Seattle (2000-01)

EDUCATION

University of Chicago, Department of Cinema and Media Studies, Chicago, IL. Ph.D. (2011).

Dissertation: "Cinematic Life – Theories of Vitalism and the Moving Image." Dissertation

Committee: Miriam Hansen, Tom Gunning (co-chairs), James Lastra, Scott Curtis (Northwestern University).

Freie Universität Berlin, Department of Film Studies, Berlin, Germany. M.A. Film Studies (2004), with highest distinction. Master's Thesis: "Thinking Contagion: Affective Bodies and Virtual Spaces in American Science Fiction and Horror Films." M.A. Chair: Gertrud Koch.

Humboldt-Universität Berlin, Department of German, Berlin, Germany. M.A. German Literature (2004), with highest distinction. M.A. Chair: Inge Stephan.

University of Washington, Department of Germanics, Seattle, WA. Visiting Graduate Student (2000-01).

Christian-Albrechts-Universität Kiel, Department of German Literature and Department of Philosophy, Kiel, Germany. Intermediary Exam in German Literature (1998).

ACADEMIC HONORS AND FELLOWSHIPS

- Visiting Professor (Teach@Tübingen) at the Deutsches Seminar, Eberhard Karls Universität Tübingen (Summer Semester 2016)
- Visiting Professor at the Graduate Research Program “Mediale Historiographien – Media of History / History of Media” (Bauhaus Universität Weimar, Universität Erfurt, and Friedrich-Schiller-Universität Jena), Weimar (June-July, 2012)
- Andrew W. Mellon Foundation Dissertation-Year Fellowship, University of Chicago (2010-11)
- Franke Institute for the Humanities, Affiliated Doctoral Fellow, University of Chicago (2010-11)
- Provost’s Summer Fellowship, University of Chicago, Humanities Division (2008)
- Century Fellowship, University of Chicago, Humanities Division (2005-2010)

PUBLICATIONS

Monograph:

Cinematic Vitalism: Film Theory and the Question of Life (Amsterdam University Press, *Film Theory in Media History*, 2018)

<http://press.uchicago.edu/ucp/books/book/distributed/C/bo27402235.html>

<http://en.aup.nl/books/9789462983656-cinematic-vitalism.html>

Refereed Book Chapters:

- “Environmental Aesthetics: Tracing a Latent Image from Early Safari Films to Contemporary Art Cinema.” *Cinema of Exploration*, eds. James Cahill and Luca Caminati (New York: Routledge, 2020).
- “The Forces of the Milieu: Angela Schanelec’s *Marseille* and the Heritage of Michelangelo Antonioni.” *A Transnational Art-Cinema: The Berlin School and Its Global Contexts*, eds. Marco Abel and Jaimey Fisher (Detroit: Wayne State University Press, 2018).

Refereed Articles:

- “Invisible Worlds, Visible: Uexküll’s *Umwelt*, Film, and Film Theory.” *Critical Inquiry* 39:4 (Summer 2013). 777-816.

- “*Kalte Stimmung*, or the Mode of Mood: Ice and Snow in Melodrama.” *Colloquia Germanica* 43:1-2, 2013. Special Issue: Cold Fronts. Kältewahrnehmungen in Literatur und Kultur im 19. und 20. Jahrhundert. 79-96.

Unrefereed Articles:

- “Zum Fühlen gezwungen: Mechanismus und Vitalismus in Hans Richters Neuerfindung des Kinos.“ In: *Mies van der Rohe, Richter, Graeff & Co.: Alltag und Design in der Avantgardezeitschrift G*. Hg.v. Karin Fest, Sabrina Rahman, Marie-Noëlle Yazdanpanah. Vienna and Berlin: Turia+Kant, 2014. 169-176.
- “Film as Medium and the German Aesthetic Tradition.” *The German Quarterly* 85:1 (Winter 2012). Special Issue: German Film Studies. xvi-xviii.
- “Hook and Loop, Strip and Sprocket: Enchanted Cinema”/ “Haken und Schlaufe, Schnüre und Streifen: Das verzauberte Kino.” In: *Dziga Vertov: The Vertov Collection at the Austrian Film Museum/Die Vertov-Sammlung im Österreichischen Filmmuseum*. Vienna: Synema, 2006. 22-24.

Translations:

- Heide Schlüpmann, *The Uncanny Gaze: The Drama of Early German Film [Die Unheimlichkeit des Blicks: Das Drama des frühen deutschen Kinos]*. Urbana, Ill.: University of Illinois Press, 2010. Translated by I. Pollmann.
 - Nominated for the Goethe Institute Helen and Kurt Wolff Translator’s Prize 2011.
 - Select Reviews: *The Times Literary Supplement* (April 16, 2010) by Noah Isenberg. *Screening the Past*, No. 28 (2010) by Jan-Christopher Horak.
- Christiane Voss, “Film Experience and the Formation of Illusion: The Spectator as ‘Surrogate Body’ for the Cinema” [*Filmerfahrung und Illusionsbildung: Der Zuschauer als Leihkörper des Kinos*]. Translated by I. Pollmann. *Cinema Journal* 50:4 (Summer 2011), 136-50.
- Ludwig Boltzmann, “On Aviation” [*Über Luftschiffahrt*], 1904. Translated by I. Pollmann and Marco Mertens. In: Susan Sterrett, *Wittgenstein Flies A Kite: A Story of Models of Wings and Models of the World*. New York: Pi Press, 2005.

ACADEMIC PRESENTATIONS

Invited Lectures and Colloquia:

- Keynote, title TBD, *Internationale Kracauer-Konferenz*, Institut für Sozialforschung, Frankfurt, Germany (May 2020, postponed to May 2022)
- “Environmental Aesthetics”, Works in Progress Forum, Carolina-Duke Program in German, UNC Chapel Hill – Duke University (February 2021)
- “Surrealist Science in the Films of Jean Painlevé”, Hanse-Wissenschaftskolleg Institute for Advanced Study, Delmenhorst, Germany (December 2020)

- Interview on *The Great Dictator* (Charlie Chaplin, 1940), Pollock Theater, University of California at Santa Barbara (April 2020, postponed)
- “Film Aesthetics and Ecology,” Johannes Gutenberg University Mainz, Institut für Filmwissenschaft, Germany (October 2019)
- “Neoliberal Ecologies: Aesthetic of Resistance, Resilience and Resonance in Contemporary Cinema,” Symposium *Thinking the Ecological in Media Studies*, Center for Comparative Media, Columbia University, New York (October 2019)
- “Stimmung, Milieu und Medium in Filmtheorie und -praxis”, Johannes Gutenberg University Mainz, Germany (November 2018)
- “Resistance and Resilience: Neoliberal Ecosystems in Contemporary German Cinema”, Lecture and Mellon Workshop, Brown University, Department of Modern Culture and Media (November 2018)
- “Resistance and Resilience: Neoliberal Ecosystems in Contemporary German Cinema,” Film Studies Symposium *Constellations of the Political: Media and Representation in the Neoliberal Age*, University of Maryland (April 2018).
- “Vitalität und Expression: Stimmungsästhetik in Filmtheorie und -praxis der 20er Jahre,” Institute for Film Studies, University of Zurich, Switzerland (March 2017)
- “The Forces of the Milieu: Angela Schanelec's *Marseille* and the Heritage of Michelangelo Antonioni,” Works in Progress Forum, Carolina-Duke Program in German, UNC Chapel Hill (November 2016)
- “Film, Welt, Umwelt - Media and Environment from Jakob von Uexküll to Walter Benjamin,” Deutsches Seminar, Eberhard Karls University Tübingen, Germany (July 2016)
- “Mise-en-scène, Mood, Milieu: *Stimmung* as Compositional Principle,” German Studies Colloquium, University of Michigan (January 2016)
- “Questions of Mise-en-Scène: *Stimmung* and *Milieu*,” Lecture and workshop as part of the lecture series *Glaube an die Welt / Faith in the World* at Heinrich Heine University Düsseldorf, Germany (July 2015)
- “Attunement and Mise-en-Scène, Self and Image: Toward an Environmental Aesthetics,” Film Theory and Visual Culture Seminar, Vanderbilt University, Nashville, TN (January 2015)
- “Aura, Attunement, Atmosphere: On the Aesthetics of the Long Shot,” Conference *Visions of Scale: Magnification, Duration, Perspective, Projection*, Department of Cinema and Media Studies, University of Chicago (April 2013)
- “The Lives of a Salamander: Temporality in/of the Cinema,” Triangle Film Lectures & Furst Forum, UNC Chapel Hill/Duke University/NC State, Comparative Literature, UNC Chapel Hill (March 2013)
- “Stimmung am Gefrierpunkt: Landscape, Form and Feeling in Melodrama,” Works in Progress Forum, Carolina—Duke Program in German, Duke University (February 2013)

- “Animals and Cinema: Life Forms and Film Form” (Lecture and Workshop), Graduate Research Program *Mediale Historiographien*, Bauhaus University Weimar, Germany (July 2012)
- “Film, Culture, Technology,” Workshop “Was heißt Kulturtechnik?” Institut für Kulturwissenschaft, Humboldt-Universität Berlin, Berlin (June 2012)
- “Whose World? Uexküll’s Theory of *Umwelt* and the Cinema,” Symposium *Science/Film*, Northwestern University, Evanston, IL (April 2011)
- “Representations, Narrativizations and Perceptions of Berlin: Kracauer, Ruttmann, and *Run Lola Run*,” Berlin Lecture, Comparative History of Ideas Study Abroad Program Prague (University of Washington), Berlin (August 2002)

Conference Presentations:

- “Resonance”, Seminar at the German Studies Association, Indianapolis, IN (September 2021)
- “Was er sagen will, kommt nicht an’: Undermining Neoliberalism in the East German Countryside in Valeska Grisebach’s *Sehnsucht* and Kerstin Preiwuß’ *Nach Orkalo*,” German Studies Association Annual Conference, Pittsburgh, PA (October 2018)
- “The Film Medium as Milieu: Camera Movement and Environmental Aesthetics in Lupu Pick’s and F.W. Murnau’s *Kammerspielfilm*,” Network of European Cinema and Media Studies Conference, Amsterdam (June 2018)
- “Environmental Aesthetics: The History of a Counter-Image,” Society for Cinema and Media Studies Annual Convention, Toronto (March 2018)
- “The Interweaving: *Stimmung*, Milieu, and the Moving Image,” Society for Cinema and Media Studies Annual Convention, Chicago, IL (March 2017)
- Respondent, panel *Visual Post-Humanisms (2)*, German Studies Association Annual Conference, San Diego, CA (October 2016)
- “Cinematic Stimmung: Mise-en-scène and the Order of the Sensible,” The World Picture Conference, Toronto (November 2015)
- “The Berlin School films, Milieu and Mood,” paper for the seminar “The Berlin School and Its Global Contexts,” German Studies Association Annual Conference, Washington, DC (October 2015)
- “Kracauer’s Conceptions of Life and Vitalist Philosophy,” Society for Cinema and Media Studies Annual Convention, Montréal (March 2015)
- “Milieu and Mood—The Long Shot in Balázs’ Film Theory,” Society for Cinema and Media Studies Annual Convention, Seattle (March 2014)
- “Animals and Adolescence,” Panel Respondent, Society for Cinema and Media Studies Annual Convention, Seattle (March 2014)
- “Learning How to Swim!—Environment, *Stimmung*, and Medium in European Postwar Film Theory,” Society for Cinema and Media Studies Annual Convention, Chicago (March 2013)

- “Landschaften mit Eis, Schnee und Wind: Aesthetics, Nature and Media after Adorno,” panel commentary, German Studies Association Annual Conference, Louisville, KY (September 2011)
- “Cinematic Vitalism: Biological Notions of Life and Early Film Theory,” Society for Cinema and Media Studies Annual Convention, New Orleans (March 2011)
- “The Soap Bubbles of the City Kid: Vitalist Theories of Environment and Film Theory,” Society for Cinema and Media Studies Annual Convention, Los Angeles (March 2010)
- “Vitalism and Evolution in Bazin’s Theory of Cinema,” Network for European Cinema and Media Studies Annual Conference, Lund, Sweden (June 2009)
- “The Axolotl and the Cinema: Bazin, Merleau-Ponty, and Evolutionary Development,” University of Chicago Graduate Student Conference “Cinema, Nature, Ecology” (April 2009)
- “Abstract Life,” 21st Conference of the Society for Literature, Science, and the Arts, Portland, Maine (November 2007)
- “Non-Organic Living Pictures: Richter’s and Eggeling’s Scrolls and *Rhythmus 21*,” University of Chicago Graduate Student Conference “Animation” (March 2007)
- “Capitalism and Contagion: The Body Unbound in Contemporary Science Fiction and Horror Film,” Society for Cinema and Media Studies Annual Convention, London, GB (March 2005)
- “Cinema and Theories of Contagion,” 16th Colloquium for Film and Media Studies at Phillips-Universität, Marburg (March 2003)

TEACHING RECORD

University of North Carolina at Chapel Hill

Fall 2021	<i>GSLI 69: Laughing & Crying at the Movies</i> (First Year Seminar, 24 students) <i>GERM 268: Auteur Cinema</i> (Undergraduate Seminar, 34 students)
Spring 2021	<i>CMPL 240: Introduction to Film Theory</i> (Undergraduate Seminar, 26 students) <i>GERM 365: Contemporary German, Austrian and Swiss Cinema</i> (Undergraduate Seminar, 6 students)
Fall 2020	<i>GERM 303: Introduction to German Literature and Film</i> (Undergraduate Seminar, 12 students) <i>CMPL/GERM 266: Weimar Cinema</i> (Undergraduate Lecture Course, 45 students)
Fall 2019	<i>GERM 880: Film Analysis, Film Theory, Film Philosophy</i> (Graduate Seminar, 7 students) <i>CMPL 143: History of Global Cinema</i> (Undergraduate Lecture Course, 72 students)
Fall 2018:	<i>GERM 303: Introduction to German Literature and Film</i> (Undergraduate Seminar, 10 students)
Spring 2018:	<i>GERM 250 / WGST 250: Women in German Cinema</i> (Undergraduate Seminar, 25 students)

- CMPL 240: Introduction to Film Theory Cinema* (Undergraduate Seminar, 30 students)
- Fall 2017: *GERM 880: Stimmung and Film Aesthetics* (Graduate Seminar, 9 students)
GERM 301: Entscheidungen treffen (Third-Year Language Course, 16 students)
- Spring 2017: *GERM 301: Entscheidungen treffen* (Third-Year Language Course, 11 students)
CMPL 143: History of Global Cinema (Undergraduate Lecture Course, 78 students)
- Fall 2016: *GERM 301: Entscheidungen treffen* (Third-Year Language Course, 13 students)
GERM 267: Contemporary German and Austrian Cinema: The Films of the Berlin School (Undergraduate Seminar, 10 students)
- Spring 2016: *GSL 69: Laughing & Crying at the Movies* (First Year Seminar, 24 students)
GERM 880: Form and Experience: Film and the Melodramatic (Graduate Seminar, 10 students)
- Fall 2015: *CMPL 240: Introduction to Film Theory: Melodrama* (Undergraduate Seminar, 28 students)
GERM 390: Topics in German Studies: Contemporary German and Austrian Cinema (Undergraduate Seminar, 5 students)
- Spring 2015: *GERM 303: Introduction to German Literature and Cinema* (Undergraduate Seminar, 5 students)
CMPL 143: History of Global Cinema (Undergraduate Lecture Course, 78 students)
- Spring 2014: *GERM 880: Man, Animal, Cinema* (Graduate Seminar, 15 students)
CMPL 143: Introduction to Global Cinema (Lecture Course co-taught with Prof. Rick Warner, 98 students)
- Spring 2013: *CMPL 143: Introduction to Global Cinema* (Lecture Course co-taught with Prof. Rick Warner, 84 students)
GERM 266: Weimar Cinema in Context (Undergraduate Seminar, 14 students)
- Fall 2012: *GERM 394: Contemporary German and Austrian Cinema* (Senior Seminar, 9 students)
CMPL 143: Introduction to Global Cinema (Lecture Course, 67 students)
- Spring 2012: *GERM 302: Language and Culture* (Third-Year Language Course, 6 students)
- Fall 2011: *GERM 880: Frankfurt School, Film, and Film Theory* (Graduate Seminar, 15 students)
GERM 301: Jugend- und Popkultur (Third-Year Language Course, 15 students)

Eberhard Karls University Tübingen

- Spring 2016: *Film and the Aesthetics of Stimmung* (Proseminar 2 / Undergraduate and M.A. seminar, 23 students)

University of Chicago

- Spring 2010: *Introduction to Film* (Undergraduate Lecture Course)

Fall 2009: *Animals and Cinema – From Horror to Wildlife Film* (Undergraduate Seminar)

Duke University

Summer 2005: *Intensive First-Year German*

Spring 2005: *First-Year German I, 2 sections*

Fall 2004: *First-Year German II, 2 sections*

Spring 2004: *First-Year German II, 1 section*

University of Washington in Berlin

Fall 2001: Study Abroad Program “*Construction Site Berlin*” (Student Supervisor and Teaching Assistant)

University of Washington

Winter 2001: *First-Year German II*

Fall 2000: *First-Year German I*

ADVISING

Graduate Students:

Director:

Maxim Tsarev, English and Comparative Literature (in progress)

BethAnne Dorn, Writing Proficiency Review (M.A. equivalent), German Department (2017):

“Intermediality and Alienation in Fassbinder’s *Die bitteren Tränen der Petra von Kant*”

Dissertation Committee Member:

John Winn, Literature, Duke University (in progress)

Doug Stark, Department of English and Comparative Literature (in progress)

Leonie Wilms, Carolina Duke Program in German (in progress)

Nick Jones, Carolina Duke Program in German (in progress)

Peter DelGobbo, Department of English and Comparative Literature (in progress)

Jordan Schroeder, Department of English and Comparative Literature (in progress)

Matt Hambro, Ph.D. 2019, Carolina Duke Program in German

Patrick Lang, Ph.D. 2019, Carolina Duke Program in German

Richard Tres Lambert, Ph.D. 2017, Carolina Duke Program in German: “In Search of Lost Experience: Hermann Broch, Robert Musil, and the Novels of Interwar Vienna”

Claire Scott, Ph.D. 2017, Carolina Duke Program in German: “Murderous Mothers: Feminist Violence in German Literature and Film (1970-2000)”

Matt Feminella, Ph.D. 2016, German Department, UNC: “Staging Spontaneity: Corporeal Expression and the Paradox of Acting in the German Theater Discourse around 1800”

Abraham Geil, Ph.D. 2013, Literature Department, Duke University: “Plastic Recognition: The Politics and Aesthetics of Facial Representation from Silent Cinema to Cognitive Neuroscience”

Elena Gear Oxman, Ph.D. 2011, Comparative Literature, UNC: "Images Without Metaphor: Re-Visioning French Film Theory"

Preliminary Exam Committee Member:

Zachary Metzger, Department of English and Comparative Literature (2021)

David Hall, Department of English and Comparative Literature (2021)

John Winn, Literature Department, Duke (2021)

Douglas Stark, Department of English and Comparative Literature (2021)

BethAnne Dorn, Carolina-Duke Program in German (2018)

Else C. Harris, Department of English and Comparative Literature (2012)

Writing Proficiency Review Committee Member (M.A. equivalent):

Holly Eades, Carolina Duke Program in German (2013)

Undergraduate Students' Honors Theses:

Advisor

Barbara Reichmann, B.A. with honors (2021) Comparative Literature: "Sacrifice and Imitation: Modes of Performance in King Vidor's *Stella Dallas*, Max Ophüls' *The Reckless Moment*, and Douglas Sirk's *Imitation of Life*"

Miguel Penabella, B.A. with highest honors (2015), Comparative Literature: "Reflections on Time and Cinema: The Suspended Memories of Kiarostami, Alea, and Oshima" (co-advisor with Prof. Rick Warner)

Committee Member:

Benjamin Caleb Davis, B.A. with highest honors (2021), German

Taiyo Kakefuda, B.A. with honors (2021), Romance Studies

Kat Jade Freydl, B.A. with highest honors (2021), Comparative Literature

George Habeeb, B.A. with highest honors (2018), Comparative Literature

Tatjana Zimbelius-Klemm, B.A. with highest honors (2016), Comparative Literature

Gregory Smith, B.A. with highest honors (2012), German

Matthew Bailey, B.A. (2011), German

GRANTS

- Spencer Research Fund, Germanic and Slavic Languages & Literatures, UNC Chapel Hill (\$850)
- Junior Faculty Development Award, University of North Carolina at Chapel Hill, 2014 (PI, \$2,000)
- Arts & Sciences Interdisciplinary Initiatives Grant, University of North Carolina at Chapel Hill, 2012-13, (co-PI, \$9,500)

- CMS Travel Grants, University of Chicago, Department of Cinema and Media Studies 2007, 2009, and 2010 (PI, \$1,000 each)
- Society for Cinema and Media Studies Translation Grant, 2010 (PI, \$800)
- Society for Cinema and Media Studies Translation Grant, 2009 (PI, \$1,000)
- François Furet Travel Grant, University of Chicago, France Chicago Center, 2009-10 (PI, \$1,500)
- Humanities Travel Grant, University of Chicago, Humanities Division 2009-10 (PI, \$1,000)

SERVICE AND PROFESSIONAL ACTIVITIES

Service to the Department and University

Co-Director of Graduate Studies, Carolina-Duke Graduate Program in German (2018/19)
 Director of Graduate Admissions, Carolina-Duke Graduate Program in German (2016/17, 2017/18)
 Member of the Global Cinema Advisory Board, UNC-Chapel Hill (2011-current)
 Founder and Co-Organizer, Triangle Film Salon UNC-Chapel Hill, Duke, NC State (2011-current)
 Member of the Search Committee for a Tenure-Track Assistant Professor in Central European Studies (2017/18, 2018/19)
 Member of the Search Committee for 2 Lecturers in German (2017)
 Member of the Undergraduate Committee, Dept. of Germanic & Slavic Lang. and Lit., UNC (2016/17)
 Director of the Minor in Global Cinema, Dept. of English and Comparative Literature (Spring 2015, Fall 2015)
 Chair of the Search Committee for a Lecturer in Film Studies, Comparative Literature (2015)
 Faculty Advisor, Student Organization "REACT to Film" (2015-2019)
 Faculty Advisor, Student Organization "Carolina Film Society" (2015-2019)
 Chair of the Honors Committee, Comparative Literature (2013/14)
 Member of the Search Committee for a Language Program Coordinator, German Dept. (2012)
 Member of the Graduate Admissions Committee, Carolina-Duke Graduate Program in German (2012/13)

Service to the Academic Community:

Member, German Studies Association Seminar Committee, 2018-19
 Reviewer, Deutsche Forschungsgemeinschaft (DFG)
 Reviewer, New Review of Film and Television Studies
 Reviewer, communication +1
 Reviewer, Journal for Cinema and Media Studies
 Reviewer, Duke University Press

PROFESSIONAL MEMBERSHIPS

Society for Cinema and Media Studies (SCMS), German Studies Association (GSA), Modern Language Association (MLA), Society for Literature, Science and the Arts (SLSA), Gesellschaft für Medienwissenschaft (GfM), Network for European Cinema and Media Studies (NECS)

LANGUAGE SKILLS

German (native speaker), English (near-native fluency), French (competence in reading, writing, and speaking), Dutch (reading competence), Latin (seven years of studies), Classical Greek (basic competence)