

## Publication Data

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### **1 – Fantastic Views. Superheroes, Visual Perception, and Digital Perspective**

First published in *Superhero Synergies. Comic Book Characters Go Digital*, ed. James N. Gilmore and Matthias Stork (Lanham: Rowman & Littlefield, 2014), 41–56.

### **2 – Attraction, Simulation, Speculation: *The Day After Tomorrow***

First published as “Schnee von Übermorgen. *The Day After Tomorrow*,” in *Hollywood im Zeitalter des Post Cinema. Eine kritische Bestandsaufnahme*, ed. Lisa Gotto and Sebastian Lederle (Bielefeld: transcript, 2020), 215–237.

### **3 – Incorporations: On the Mediality of Arnold Schwarzenegger’s Cinematically Built Bodies**

First published in *Arnold Schwarzenegger – Interdisciplinary Perspectives on Body and Image*, ed. Michael Butter, Patrick Keller, and Simon Wendt (Heidelberg: Winter, 2011), 129–148.

### **4 – Dimension and Duration: On the Aesthetic Relationship of Space and Time in 3D Cinema**

First published as “Dimension und Dauer. Zum ästhetischen Verhältnis von Raum und Zeit im 3D-Kino,” in *Die ästhetisch-narrativen Dimensionen des 3D-Films. Neue Perspektiven der Stereoskopie*, ed. Markus Spöhrer (Wiesbaden: Springer, 2016), 35–54.

### **5 – The (Imaginary) Man of (Hollywood) Cinema: An Encounter with Edgar Morin**

First published as “Der Mensch des (Hollywood-) Kinos. Eine Sichtung mit Edgar Morin,” in *Classical Hollywood und kontinentale Philosophie*, ed. Ivo Ritzer (Wiesbaden: Springer, 2015), 73–88.

**6 – Back to the Beginning: Wim Wenders' *Pina* and the Spatial Aesthetics of 3D Cinema**

First published as "Alles auf Anfang. Wim Wenders' *Pina* und der Raumzauber des 3D-Kinos," in *Wim Wenders (Film-Konzepte 50)*, ed. Jörn Glasenapp (München: edition text + kritik, 2018), 111–120.

**7 – Scars and Screens: *Nip/Tuck***

First published as "Scars ,n' Screens. *Nip/Tuck*", in *Die neue Amerikanische Fernsehserie. Von Twin Peaks bis Mad Men*, ed. Claudia Lillge, Dustin Breitenwischer, Jörn Glasenapp, Elisabeth K. Paefgen (Paderborn: Fink, 2014), 281–301.

**8 – Prescripts and Postscripts: *Mr. Robot's* Digital Writing Operations**

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**9 – Tipp-Ex: Small Corrections**

First published as "Tipp-Ex: Kleine Korrekturen," in *Kulturen des Kleinen. Mikroformate in Literatur, Kunst und Medien*, ed. Sabiene Autsch, Claudia Öhlschläger, Leonie Süwolto (Paderborn: Fink 2014), 195–209.

**10 – Micro Movies: On the Smartphone Film as Media Miniature**

First published as "Micro Movies. Zur medialen Miniatur des Smartphone Films," in *Kurz & Knapp. Zur Mediengeschichte kleiner Formen vom 17. Jahrhundert bis zur Gegenwart*, ed. Michael Gamper and Ruth Mayer (Bielefeld: transcript, 2017), 349–366.

**11 – Strike a Pose: Robot Selfies**

First published in *Exploring the Selfie: Historical, Analytical, and Theoretical Approaches to Digital Self-Photography*, ed. Julia Eckel, Jens Ruchatz and Sabine Wirth (London: Palgrave Macmillan 2018), 285–301.

**12 – Instagramming: Instagram's Media Practices**

First published as "Instagrammen," in *Historisches Wörterbuch des Mediengebrauchs. Band 3*, ed. Heiko Christians, Matthias Bickenbach and Nikolaus Wegmann (Köln: Böhlau, 2022).

**13 – Right here, Right now: Evolution, Animation, and Music Video**

First published as “Right here, Right now. Evolution and Animation im Video-clip,” in *Medien – Diskurse – Deutungen*, ed. Andreas R. Becker, Doreen Hartmann, Don Cecil Lorey and Andrea Nolte (Marburg: Schüren 2007), 247–254.

**14 – Types and Bytes: Ludic Seriality and Digital Typography**

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**15 – Touch / Don’t Touch: Visuality, Tactility, and Music Video**

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**16 – Going in Circles: Rotation and Immersion in Björk’s *Wanderlust***

First published as “Wandern im Runden. Rotation und Immersion in Björks *Wanderlust*,” in *Runde Formationen. Mediale Aspekte des Zirkulären*, ed. Joseph Imorde and Andreas Zeising (Siegen: universi 2019), 147–158.

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