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Institut für Theater-, Film- und Medienwissenschaft
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EDUCATION

Habil., Media Studies, Goethe-Universität Frankfurt, Germany, 2015.
Ph.D., Languages and Literatures, Universiteit Antwerpen, Belgium, 2001.
M.A., Romance Languages and Literatures, Universitaire Instelling Antwerpen, Belgium, 1993.
B.A., Romance Philology, Universitaire Faculteiten van Sint-Ignatius te Antwerpen, Belgium, 1991.

ACADEMIC TEACHING POSITIONS

Privatdozentin für Medienwissenschaft, Institut für Theater-, Film- und Medienwissenschaft, Goethe-Universität Frankfurt, Germany (since 2015).
Visiting Professor, Institut für Theater-, Film- und Medienwissenschaft, Goethe-Universität Frankfurt, Germany (2013-2015).
Visiting Professor, Dipartimento di Scienze della comunicazione e dello spettacolo, Università Cattolica del Sacro Cuore, Milano, Italy (2013-2015).
Associate Professor of Film Studies, Department of Media Studies, Universiteit van Amsterdam, The Netherlands (2007-2014).
Assistant Professor of Film Studies, Department of Media Studies, Universiteit van Amsterdam, The Netherlands (2002-2007).
Visiting Lecturer, Department of Romance Languages and Literatures, Universiteit Antwerpen, Belgium (2000-2004).

ACADEMIC MANAGING POSITIONS

Academic director of the Amsterdam School for Cultural Analysis (ASCA), Universiteit van Amsterdam (2008-2010).
Project coordination of "Recycling Media: Sustainability and Obsolescence," research project, ACGS (Amsterdam Centre for Globalisation Studies) (with Alexandra Schneider) (2011-2014).
Project coordination of "Imagined Futures," research project, ASCA (Amsterdam School for Cultural Analysis) (with Thomas Elsaesser and Michael Wedel) (2005-2011).
Project coordination of "Mobile Learning Game Kit," innovative teaching project, Universiteit van Amsterdam (with Jan Simons) (2005-2008).
Program director of Film Studies (BA/MA), Universiteit van Amsterdam (2004-2008).
Program director of the International MA Film Studies, Universiteit van Amsterdam (2003-2005).

LECTURES, CONFERENCE PAPERS AND WORKSHOPS

Keynote lectures:

- "I Touch, Therefore I Am: Some Thoughts on the Shift from Synesthetic to Tactile Spectatorship," 12th NECS Graduate Workshop: From Sensation to Synesthesia: The Aesthetic Experience and Synesthesia in Film and New Media, Roma, Italy, 26-27 February 2015.
- "Pretend (&) Play: Children as Media Archaeologists," Symposium: Imagining Media Change, Leibniz Universität, Hannover, Germany, 13 June 2013.
- "Expanded Cinema Studies: A Manifesto," Postgraduate Study Day: Expanded Cinema, University of St. Andrews, UK, 3 April 2013.

Invited lectures:

- "Beyond the Image: About Some Implications of Today's (and Yesterday's) Practices of Screen Touching," *Touching the Screen*, University of Oslo, Norway, 28 April 2015.
- "The Praxis of Media Archaeology," *At the Borders of (Film) History*, XXI Udine International Film Studies Conference, Udine, Italy, 2-4 April 2014.
- "Hands Off! Or: How to Experience Modern Visual Culture," *Spectacle and Society: Melodrama and Spectacular Mass-culture as a Mode of Modernity, 1789-1914*, Netherlands Institute for Advanced Study in the Humanities and Social Sciences (NIAS), The Netherlands, 13-15 October 2011.
- "Une lecture média-archéologique de l'œuvre de Georges Méliès (ou: Méliès, un praticien SM?)," *Méliès, Carrefour des attractions*, Cerisy-la-Salle, France, 25 July-1 August 2011.
- "Did All the Futurists Have a Cinematograph in their Belly?," *Paragone and Beyond. Past and Present Thinking on the Relationships between the Arts*, Universiteit Utrecht, The Netherlands, 16-17 May 2002.

Guest lectures in lecture series and seminars:

- "L'archeologia dei media: un progetto storiografico e laboratoriale," PhD seminar, Università degli Studi di Udine, Italy, 17 December 2014.
- "The iTouch Generation 1.0," Johannes Gutenberg-Universität Mainz, Germany, 9 July 2014.
- "The iTouch Generation: Some Thoughts on the Neo-Spectators of Relocated Cinema," Kracauer Lectures in Film and Media Theory, Johann Wolfgang Goethe-Universität Frankfurt am Main, Germany, 1 July 2014.
- "Between Touching and Seeing: Hand Travels, Tactile Screen and Touch Cinema in the 21st Century," seminar *Ecrans exposés*, Institut National d'Histoire de l'Art (INHA), Paris, France, 5 March 2014 .
- "The Archaeology of the Touch Screen," Institut für Theater-, Film- und Medienwissenschaft der Universität Wien, Austria, 12 January 2012.
- "New Film History," ICG-seminar The Challenge of History, Universiteit van Amsterdam, 12 May 2010.
- "Het lot van Oedipus op het witte doek, beschikt door Alfred Hitchcock, Pier Paolo Pasolini en Woody Allen," Interdisciplinaire collegereeks over

- tragedie en het tragische, Instituut voor Interdisciplinaire Studies (IIS), Universiteit van Amsterdam, The Netherlands, 24 April 2007.
- “Blowup: tussen film en fotografie,” Seminar Architecture Theory, TU Eindhoven, The Netherlands, 24 October 2006.
- “Eisensteins Futurisme,” Filmseminarie COFIB-45: As tussen buik en brein. Een hommage aan André Vandenbunder, Dommelhof – Neerpelt, Belgium, 2-4 December 2005.
- “A Genealogy of the Fake Forward Tracking Shot,” Cambridge University Film Seminar, CRASSH, Cambridge, UK, 28 April 2005.
- “Jour de fête: een kleurrijke hommage aan de cinema van attracties,” Seminar Tati, Filmmuseum, Amsterdam, The Netherlands, 24 September 2003.
- “Het Futurisme in het teken van de filmkunst,” Seminar Italian Literature, Universiteit Utrecht, The Netherlands, 25 March 2003.
- “Il ‘movimento’ futurista,” Seminar Italian Advanced Composition and Conversation, University of Texas at Austin, USA, 25 January 2002.
- “Futurist Life,” Film Studies Workshop, Stanford University, USA, 9 May 2000.
- “FuturoPoMo: Back to the Roots of Postmodernism,” Seminar Postmodern Directors and New Wave Films, University of California, San Diego, USA, 8 March 2000.

Public lectures, round tables and book presentations:

- “Paolo Gioli as Media Archaeologist,” Round Table on Paolo Gioli, XI MAGIS International Film Studies Spring School, Gorizia, Italy, 17 March 2013.
- “Manifesto of Media Archaeology,” Round Table on the Future of Film and Media Studies, EYE Film Institute, Amsterdam, The Netherlands, 12 November 2010.
- “The Cinema of Attractions Reloaded,” Talking Shop, Break Even Store, International Film Festival Rotterdam, 29 January 2010.
- “Alfa, beta en gamma van de ‘cinema of attractions’,” Royal Netherlands Academy of Arts and Sciences (KNAW), Amsterdam, The Netherlands, 10 December 2007.
- “Marinetti e il cinema: tra attrazione e sperimentazione,” book presentation, Biblioteca Comunale Ariostea, Ferrara, Italy, 2 April 2007.
- “The Cinema of Attractions Reloaded,” book presentation with film compilation, University of Chicago, USA, 10 March 2007 (with Tom Gunning).
- “The Cinema of Attractions Reloaded,” book presentation with film compilation, Filmmuseum, Amsterdam, The Netherlands, 15 February 2007.
- “Pirandello en zijn geheime muze,” Pirandello Festival, Helmond, The Netherlands, 24 June 2005.
- “Futuristisch lawaai of: is futurisme meer dan lawaai?,” Dante Alighieri Amsterdam, The Netherlands, 6 October 2004.

Conference papers:

- “The Child’s Play as Media-Ecological Laboratory,” *Interface of Play and Game: Engaging Media Ecosystems*, 17th Annual Convention of the Media Ecology Association, Bologna, Italy, 23-26 June 2016 (paper accepted).

- "Do-It-Yourself Cinema of Today's Children," *Cinema and Childhood*, 21st International Bremen Film Conference, Bremen, Germany, 27 April-1 May 2016 (paper accepted).
- "Mediated Childhood Memories," *Archives of/for the Future*, NECS Conference, Łódź, Poland, 18-20 June 2015.
- "Dancing with Myself: Children's Auto-Portraits in the Digital Age," *#selfie – Imag(in)ing the Self in Digital Media*, International and Interdisciplinary Conference, Philipps-Universität Marburg, Germany, 23-24 April 2015 (with Alexandra Schneider).
- "(Film) History Made by Nameless Children," *A History of Cinema without Names: A Research Project*, XXII Udine International Film Studies Conference, Udine, Italy, 18-20 March 2015.
- "Media Toys, Media Bricolage," *Creative Energies, Creative Industries*, NECS Conference, Milan, Italy, 19-21 June 2014 (with Alexandra Schneider).
- "Resisting Obsolescence: Children as Media Archaeologists," *The Future of Obsolescence*, 9th Orphan Film Symposium, EYE Film Institute Netherlands, Amsterdam, The Netherlands, 30 March – 2 April 2014 (with Alexandra Schneider).
- "The 'Knowledge Effect' of Today's Relocated Cinema," *Media Politics/Political Media*, NECS Conference, Prague, Czech Republic, 20-22 June 2012.
- "Early Memories of the Touch(able) Screen," *Time Networks: Screen Media and Memory*, NECS Conference, Lisbon, Portugal, 21-23 June 2012.
- "The Performing Screens of Early Cinema," *Performing New Media, 1890-1915*, XII International Domitor Conference, Brighton, UK, 18-22 June 2012
- "Tracking, Zooming, Zapping," *Urban Mediations*, NECS Conference, Istanbul, Turkey, 24-27 June 2010.
- "Mapping Ubiquity: Early Cinema as an Early Case of Locative Media," *Locating Media*, NECS Conference, Lund, Sweden, 25-28 June 2009.
- "Siting Maps in Cups: Geo-Genealogies and Coffee Deposits," *Locative Media Summer Conference*, University of Siegen, Germany, 3-5 September 2007 (with Tina Bastajian).
- "Pre-Digital vs. Post-Analog," *The Ages of the Cinema. Criteria and Models for the Construction of Historical Periods*, XIV International Film Studies Conference, Udine, Italy, 20-22 March 2007.
- "The Force of Attraction: The Role of Distance in *Vanya on 42nd Street* and *Dogville*," SCMS Conference, Chicago, USA, 8-11 March 2007.
- "Multi(City)Graphy: Sarah Morris between Painting and Film," lecture at the MAGIS Gradisca Film Studies Spring School – IV Edition, Gradisca d'Isonzo, Italy, 5 April 2006.
- "'Film Is Dead. Long Live Film': Contemporary Film Manifestos and Stylistic Matters," *Film Style*, XIII International Film Studies Conference, Udine, Italy, 27-30 March 2006.
- "Dutch Delight: Cinema and Media Studies in the Netherlands," NECS Founding Session, Berlin, Germany, 10-11 February 2006 (with Jaap Kooijman).
- "*Vita futurista e Velocità*: due film fantasma di F. T. Marinetti," *Novelization: From the Catalogue to the Trailer*, XII International Film Studies Conference, Udine, Italy, 8-10 March 2005.
- "Futurological Modes of Distribution," *Distribution*, VIII International Domitor Conference, Utrecht, The Netherlands, 19-23 June 2004.

- “Touch, Don’t Look,” *The Five Senses of Cinema*, XI International Film Studies Conference, Udine, Italy, 15-19 March 2004.
- “Re-Disciplining the Audience: Godard’s Rube-Carabiniere,” *Cinephilia. Take Two: Re-mastering, Re-purposing, Re-framing*, Universiteit van Amsterdam, The Netherlands, 16-17 June 2003.
- “Reconstructing *Futurist Life*,” *54th Kentucky Foreign Language Conference*, Lexington, USA, 19-21 April 2001.
- “Continuity/Discontinuity,” *Homo Orthopedicus: The Modernist Body*, MuHKA, Antwerpen, Belgium, 7-11 December 1999.
- “A Fourth Dimension in Marinetti’s Writing,” *Visual Cultures*, V International Conference of IAWIS (International Association of Word and Image Studies), Claremont, USA, 14-20 March 1999.
- “Notes sur le ‘grand talent futuriste’ d’Eisenstein,” *Eisenstein: l’ancien et le nouveau*, Cerisy-la-Salle, France, 11-18 July 1998.
- “Liberazione della parola: dal futurismo al cinema d’avanguardia,” *La lotta con Proteo. Metamorfosi del testo e testualità della critica*, XVI Congresso dell’AISLLI (Associazione Internazionale per lo Studio della Lingua e della Letteratura Italiana), UCLA, Los Angeles, USA, 5-9 October 1997.
- “The Meaning of the Music-Hall: From the Italian Futurism to the Soviet Avant-Garde,” *Russian and Western Avant-garde: Crossroads*, ISISSS (International Summer Institute for Semiotic and Structural Studies), Imatra, Finland, 7-12 June 1997.
- “L’apparizione cinematografica dei ‘sei personaggi’,” *Il teatro di Pirandello*, Université de Paris X, France, 14 December 1996.
- “La mythologie futuriste dans le cinéma d’avant-garde,” *Mitos*, VII Congreso Internacional de la AES (Asociación Española de Semiótica), Zaragoza, Spain, 4-9 November 1996.
- “Méliès, futuriste avant-la-lettre?,” *Georges Méliès et le deuxième siècle du cinéma*, Cerisy-la-Salle, France, 13-22 August 1996.
- “Al di là del romanzo: la cine-narrativa antonioniana,” *Le nuove tendenze della letteratura italiana*, Université de Paris X, France, 3-4 May 1996.
- “Analogia ed altri motivi futuristi nel cinema d’avanguardia,” *Il futurismo italiano*, Université de Paris X, France, 2 December 1995.
- “Le documentaire comme tranche de vie futuriste,” *Lumière et après: l’aventure du documentaire*, Cerisy-la-Salle, France, 12-19 August 1995.

Conference workshops:

- Co-organizer of workshop “Teaching Media Archaeology,” NECS Conference, London, UK, 23-26 June 2012.
- Participant of workshop “Teaching Medium Specificity, Teaching Medium Convergence,” NECS Conference, Istanbul, Turkey, 24-27 June 2010.
- Organizer of workshop “From Wireless Imagination to Locative Media,” MAGIS Gradisca Film Studies Spring School – V Edition, Gradisca d’Isonzo, Italy, 23-29 March 2007.
- Organizer of workshop “Multiple Versions/Variations in Contemporary Art,” MAGIS Gradisca Film Studies Spring School – IV Edition, Gradisca d’Isonzo, Italy, 31 March-9 April 2006.

Co-organizer of Workshop “Media Archaeology, MLVs (Multiple Language Versions) and the Avant-Garde,” MAGIS Gradisca Film Studies Spring School – II Edition, Gradisca d’Isonzo, Italy, 19-27 March 2004.

Conference organization:

Member of advisory board and co-organizer of the international conference *Viral Art: The New Imageries of GIF Culture*, Università di Bologna, 24-25 November 2016.

Member of scientific committee of *XXI Udine International Film Studies Conference - At the Borders of (Film) History*, Udine, Italy, 2-4 April 2014

Co-organizer of *Futurisms: Precursors, Protagonists, Legacies*, Universiteit Utrecht, The Netherlands, 1-3 December 2009.

Co-organizer of *Art and the City: A Conference on Postwar Interactions with the Urban Realm*, ICG-ASCA collaboration, Royal Netherlands Academy of Arts and Sciences (KNAW), Amsterdam, The Netherlands, 11-12 May 2006.

Co-organizer of *Homo Orthopedicus: The Modernist Body*, MuHKA (Museum of Contemporary Art), Antwerpen, Belgium, 7-11 December 1999.

PUBLICATIONS

Book:

Marinetti e il cinema: tra attrazione e sperimentazione (Udine: Campanotto, 2006).

Edited volumes:

Mind the Screen: Media Concepts According to Thomas Elsaesser (Amsterdam: Amsterdam University Press, 2008) (co-edited with Jaap Kooijman and Patricia Pisters).

The Cinema of Attractions Reloaded (Amsterdam: Amsterdam University Press, 2006).

Homo orthopedicus. Le corps et ses prothèses à l'époque (post)moderniste (Paris: L'Harmattan, 2001) (co-edited with Nathalie Roelens).

Edited journal issues:

Waste, special issue of *NECSUS: European Journal of Media Studies* 2.2 (Autumn 2013) (co-edited with Alexandra Schneider).

The Synaesthetic Turn, special issue of *New Review of Film and Television Studies* 7.3 (September 2009) (co-edited with Tarja Laine).

Cinema in Context, special issue of *Tijdschrift voor Mediageschiedenis* 9.2 (December 2006) (co-edited with Ivo Blom).

Articles in journals:

“The Unseen Déjà-Vu: From Erkki Huhtamo’s *Topoi* to Ken Jacobs’ Remakes,” *Foundations of Science* (forthcoming).

- “Waste. An Introduction,” *NECSUS: European Journal of Media Studies* 2.2 (Fall 2013): 409-418 (co-written with Alexandra Schneider).
- “The Archaeology of the Touch Screen,” *Maske und Kothurn: Internationale Beiträge zur Theater-, Film- und Medienwissenschaft* 58.4 (2012): 69-79.
- “Early cinema's touch(able) screens: From Uncle Josh to Ali Barbouyou,” *NECSUS: European Journal of Media Studies* 1.2 (Fall 2012): 155-176.
- “Dilema pozorovatele: Dotýkat se, či nedotýkat?” *Illuminace: Casopis pro Teorii, Historii a Estetiku Filmu* 23.2 (2011): 69-82.
- “Introduction: The Synaesthetic Turn,” *The Synaesthetic Turn*, special issue of *New Review of Film and Television Studies* 7.3 (September 2009): 249-255 (co-written with Tarja Laine).
- “Futurist Images For Your Ear. Or, How to Listen to Visual Poetry, Painting and Silent Cinema,” *The Synaesthetic Turn*, special issue of *New Review of Film and Television Studies* 7.3 (September 2009): 275-292.
- “Cinema in context: het einde van filmstudies?,” *Cinema in Context*, special issue of *Tijdschrift voor Mediageschiedenis* 9.2 (December 2006): 4-14 (co-written with Ivo Blom).
- “Looking up, looking down: Huldiging van 100 jaar vliegkunst tijdens het 22e Pordenone Silent Film Festival, Sacile, 11-18 oktober 2003,” *Tijdschrift voor Mediageschiedenis* 7.1 (June 2004): 136-140.
- “The Meaning of the Music-Hall: From the Italian Futurism to the Soviet Avant-garde,” *Cinéma & Cie* 4 (Spring 2004): 117-134.
- “Futuristische geluiden: vloekende kleuren + chromatische akkoorden + lawaaikunst + zang tumb tumb + gefilmde analogieën,” *Geluid*, special issue of *Tijdschrift voor Mediageschiedenis* 6.2 (December 2003): 10-33.
- “Le mécanoïde et l'androïde: deux faces du mythe futuriste dans le cinéma d'avant-garde des années vingt,” *CiNéMAS* 12.3 (Spring 2002): 33-51.
- “I sei personaggi entrano in scena: un'analisi in chiave cinematografica delle loro varie apparizioni,” *Narrativa* 11 (February 1997): 179-191.
- “Al di là del romanzo: la cine-narrativa di Antonioni,” *Narrativa* 10 (September 1996): 245-265.
- “Analogia ed altri motivi futuristi nel cinema d'avanguardia,” *Narrativa* 9 (February 1996): 87-111.

Chapters in books:

- “Screenic (Re)orientations: Desktop, Tabletop, Tablet, Booklet, Touchscreen, Etc.,” *Space Screen Reconfigured*, ed. Susanne Østby Sæther and Synne Bull (Amsterdam: Amsterdam University Press, forthcoming) (co-written with Miriam De Rosa).
- “Children's Little Thumb Films or 'Films-Poucets',” *Compact Cinematics*, ed. Pepita Hesselberth and Maria Poulaki (London/New York: Bloomsbury, forthcoming) (co-written with Alexandra Schneider).
- “The Kid Selfie as Self-Inscription: Re-Inventing an Emerging Media Practice,” *#SELFIE: Imag(in)ing the Self in Digital Media*, ed. Jens Ruchatz, Sabine Wirth and Julia Eckel (Leuven: Leuven University Press, forthcoming) (co-written with Alexandra Schneider).

- “The Screenic Image: Between Verticality and Horizontality, Viewing and Touching, Displaying and Playing,” *Screens*, ed. Dominique Chateau and José Moure (Amsterdam: Amsterdam University Press, forthcoming).
- “Marinetti’s *Tattilismo* Revisited: Hand Travels, Tactile Screens and Touch Cinema in the 21st Century,” *Futurist Cinema*, ed. Rossella Catanese (Amsterdam: Amsterdam University Press, forthcoming).
- “Futurist Cinema,” *Handbook of International Futurism*, ed. Günter Berghaus (Berlin/Boston: Walter de Gruyter, forthcoming).
- “(Film) History Made by Nameless Children,” *A History of Cinema Without Names*, ed. Diego Cavalotti, Federico Giordano and Leonardo Quaresima (Milano: Mimesis, 2016), 239-245.
- “The (Noisy) Praxis of Media Archaeology,” *At the Borders of (Film) History*, ed. Alberto Beltrame, Giuseppe Fidotta and Andrea Mariani (Udine: Forum, 2015), 33-41.
- “Paolo Gioli as (New) Media Archaeologist,” *Paolo Gioli*, ed. Antonio Somaini and Alessandro Bordina (Milano: Mimesis, 2014), 17-24.
- “Pour une lecture média-archéologique de l’œuvre de Georges Méliès,” *Méliès, Carrefour des attractions*, ed. André Gaudreault, Laurent Le Forestier and Stéphane Tralongo (Rennes: Presses universitaires de Rennes, 2014), 291-299.
- “Media Archaeology: Where Film Studies, Media Art and New Media (Can) Meet,” *Preserving and Exhibiting Media Art: Challenges and Perspectives*, ed. Julia Noordegraaf, Cosetta G. Saba, Barbara Le Maître and Vinzenz Hediger (Amsterdam: Amsterdam University Press, 2013), 59-79.
- “The Observer’s Dilemma: To Touch or Not to Touch,” *Media Archaeology: Approaches, Applications, and Implications*, ed. Erkki Huhtamo and Jussi Parikka (Berkeley / Los Angeles: University of California Press, 2011), 148-163.
- “Futurist Poetics and Cinematic Imagination: Marinetti’s Cinema Without Films,” *Technology and the Futurist Imagination*, ed. Günter Berghaus (Amsterdam/New York: Rodopi, 2009), 201-228.
- “A Looking Glass for Old and New Screens,” *Mind the Screen: Media Concepts According to Thomas Elsaesser*, ed. Jaap Kooijman, Patricia Pisters and Wanda Strauven (Amsterdam: Amsterdam University Press, 2008), 9-15 (co-written with Jaap Kooijman and Patricia Pisters).
- “S/M,” *Mind the Screen: Media Concepts According to Thomas Elsaesser*, ed. Jaap Kooijman, Patricia Pisters and Wanda Strauven (Amsterdam: Amsterdam University Press, 2008), 276-287.
- “The Imagination of Wireless Distribution,” *Networks of Entertainment: Early Film Distribution 1895-1915*, ed. Frank Kessler and Nanna Verhoeff (London: John Libbey, 2007), 295-303.
- “‘Film Is Dead. Long Live Film’: Contemporary Film Manifestos and Stylistic Matters,” *Film Style*, ed. Enrico Biasin, Giulio Bursi and Leonardo Quaresima (Udine: Forum, 2007), 147-159.
- “Dall’ ‘immaginazione senza fili’ al ‘meraviglioso futurista’: La poetica marinettiana come teoria indiretta, intuitiva, del cinema,” *Cinema Video Internet. Tecnologie e avanguardia in Italia dal Futurismo alla Net.art*, ed. Cosetta G. Saba (Bologna: CLUEB, 2006), 89-111.

- “Introduction to an Attractive Concept,” *The Cinema of Attractions Reloaded*, ed. Wanda Strauven (Amsterdam: Amsterdam University Press, 2006), 11-27.
- “From ‘Primitive Cinema’ to ‘Marvelous’,” *The Cinema of Attractions Reloaded*, ed. Wanda Strauven (Amsterdam: Amsterdam University Press, 2006), 105-120.
- “*Vita futurista e Velocità*: due film fantasma di F.T. Marinetti,” *Il racconto del film/ Narrating the film*, ed. Alice Autelitano and Valentina Re (Udine: Forum, 2006), 371-379.
- “A Fourth Dimension in Marinetti’s Writing,” *On Verbal/Visual Representation*, ed. Martin Heusser, Michèle Hannoosh, Eric Haskell, Leo Hoek, David Scott and Peter de Voogd (Amsterdam/New York: Rodopi, 2005), 207-217.
- “Re-disciplining the Audience: Godard’s Rube-Carabinier,” *Cinephilia. Movies, Love and Memory*, ed. Malte Hagener and Marijke de Valck (Amsterdam: Amsterdam University Press, 2005), 125-133.
- “Touch, Don’t Look,” *I cinque sensi del cinema/The Five Senses of Cinema*, ed. Alice Autelitano, Veronica Innocenti and Valentina Re (Udine: Forum, 2005), 283-291.
- “La poétique du montage selon Marinetti,” *L’imaginaire de l’écran/Screen Imaginary, 1900-2000*, ed. Nathalie Roelens and Yves Jeanneret (Amsterdam/Atlanta: Rodopi, 2004), 47-62.
- “Introduction. Du prothétique à l’orthopédique,” *Homo orthopedicus. Le corps et ses prothèses à l’époque (post)moderniste*, ed. Nathalie Roelens and Wanda Strauven (Paris: L’Harmattan, 2001), 7-20 (co-written with Nathalie Roelens).
- “Continuity/Discontinuity: Futurist Art Between Chronophotography and Cinematography,” *Homo orthopedicus. Le corps et ses prothèses à l’époque (post)moderniste*, ed. Nathalie Roelens and Wanda Strauven (Paris: L’Harmattan, 2001), 263-276.
- “Notes sur le ‘grand talent futuriste’ d’Eisenstein,” *Eisenstein: l’ancien et le nouveau*, ed. Dominique Chateau, François Jost and Martin Lefebvre (Paris: Publications de la Sorbonne, 2001), 45-65.
- “Liberazione delle parole: dal futurismo al cinema d’avanguardia,” *La lotta con Proteo. Metamorfosi del testo e testualità della critica*, ed. Luigi Ballerini, Gay Bardin and Massimo Ciavolella (Firenze: Cadmo, 2000), 1529-1537.
- “L’art de Georges Méliès et le futurisme italien,” *Georges Méliès: l’illusionniste fin de siècle?*, ed. Jacques Malthête and Michel Marie (Paris: Sorbonne Nouvelle, 1997), 331-355.

Translations:

- F. T. Marinetti, et al., “Manifest van de futuristische cinematografie,” *Sleutelteksten film- en mediatheorie, Deel 1: De beginjaren van de film en de tijd van de avant-garde*, ed. Annie van den Oever, Frank Kessler, Patricia Pisters and Steven Willemsen (Nijmegen: In de walvis, 2015), 49-54 (co-translated with Francis Strauven).
- André Gaudreault and Tom Gunning, “Early Cinema as a Challenge to Film History,” *The Cinema of Attractions Reloaded*, ed. Wanda Strauven (Amsterdam: Amsterdam University Press, 2006), 365-380 (co-translated with with Joyce Goggin).

Other publications:

“Filippo Tommaso Marinetti,” *Sleutelteksten film- en mediatheorie, Deel 1: De beginjaren van de film en de tijd van de avant-garde*, ed. Annie van den Oever, Frank Kessler, Patricia Pisters and Steven Willemsen (Nijmegen: In de walvis, 2015), 41.

“Neo-Spectators and the Relocation of Cinema,” interview by Edgar Pêra, *The Amazed Spectator* (28 October 2015): <http://edgarpera.org/2015/10/28/neo-spectators-and-the-relocation-of-cinema-wanda-strauven-interview-part-1/>.

“Timeline of Imaginary Media,” *Book of Imaginary Media*, ed. Eric Kluitenberg (Rotterdam: NAI, 2006) (co-curated with René Glas and Sven Gerrets).

“Navigation californienne: Cinquième colloque international de l’IAWIS/AIERTI,” *Interactions* 22 (April 1999): 10-11.

Film reviews:

“Broadway in de kijker,” *Kunst & Cultuur* (June 1995): 56.

“De renaissance van de actiefilm. Bessons *Léon* en Stones *Natural Born Killers*,” *Kunst & Cultuur* (December 1994): 15.

“Zeven oscars voor het veramerikaniseerd neorealisme. Spielberg filmt na de dino’s de nazi’s,” *Kunst & Cultuur* (June 1994): 10-11.

“Tussen Rome en Seattle: een wereld. Het conformisme van Bernardo Bertolucci,” *Kunst & Cultuur* (April 1994): 10.

Film production:

DV short *The Voluptuous Razor*, inspired by short story by F. T. Marinetti, Austin, Texas, Fall-Winter 2001 (directed and co-produced with Joseph Stern).