

CURRICULUM VITAE

Ryan Pierson

Assistant Professor

Department of Communication, Media, and Film

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ACADEMIC POSITIONS

Assistant Professor, Department of Communication, Media, and Film, University of Calgary,
2015-present

Visiting Lecturer, Department of English, University of Pittsburgh, 2012-2015

EDUCATION

PhD. English, University of Pittsburgh, 2012

Dissertation committee: Daniel Morgan (chair), Mark Lynn Anderson, Marcia Landy,
Scott, Bukatman, Peter Machamer

M.A. Cinema Studies, New York University, 2005

B.A. Film Studies and Philosophy (double major), University of Georgia, 2004

FELLOWSHIPS, GRANTS, AWARDS

Insight Development Grant, *Prophet-Wizards in the Commons: Re-Examining Vachel Lindsay's
Film Theory for the Digital Age*, 2018-2020, \$46,000

Harper-Schmidt Fellowship, University of Chicago, 2015 (declined)

Andrew Mellon Predoctoral Fellowship, University of Pittsburgh, 2011

Cinema Studies Fellowship, New York University, 2005

MONOGRAPHS

Figure and Force in Animation Aesthetics (New York: Oxford University Press, 2019)

PEER-REVIEWED ARTICLES

“Postwar Animation and Modernist Criticism: The Case of Annette Michelson,” *Journal of Cinema and Media Studies* (forthcoming)

“Whole-Screen Metamorphosis and the Imagined Camera (Notes on Perspectival Movement in Animation),” *Animation: an interdisciplinary journal* 10.1 (March 2015), 6-21

“On Styles of Theorizing Animation Styles: Stanley Cavell at the Cartoon’s Demise,” in *The Velvet Light Trap* 69 (Spring 2012), 17-26

“Making Sense of Early Video Arcades: The Case of Pittsburgh, Pennsylvania, 1980-1983,” in *Canadian Journal of Film Studies* 20.2 (Fall 2011), 19-37

PEER-REVIEWED ARTICLES UNDER CONSIDERATION

“Circular/Vortical: Two Forms of Life in Cycled Frames,” revise and resubmit for *In/Transition* (video essay, 8 minutes)

INVITED ARTICLES

“Teaching (Like) Hannah Frank (1984-2017),” co-authored with Mihaela Mihailova, Jen Bircher, Robert Bird, Mariana Johnson, Ian Bryce Jones, and Alla Gadassik, in *The Moving Image* 19.1 (March 2019). 84-92

“A Language of Safe Words (on *Fifty Shades of Grey* and the Ordinariness of Consent),” in *World Picture* 13 (2018)

“Too Close, Not Blue: *Yellow Submarine*,” in *New Review of Film and Television Studies*, 15.1 (2017), 40-47

SPECIAL ISSUES AND DOSSIERS

“In/Focus: What is Animation?,” editor and introduction, in *Journal of Cinema and Media Studies*, 61.1 (Fall 2021, forthcoming)

CONFERENCES AND SYMPOSIA ORGANIZED

New Views of Modernism, delayed due to COVID-19, est. February 2021

CHAPTERS IN EDITED COLLECTIONS

“Printing the Horizon: Adam Beckett’s *Dear Janice*,” in Daniel Morgan and Jordan Schonig, eds., *Seeing Movement, Being Moved: Explorations of the Moving Camera*, Berkeley and Los Angeles: University of California Press (forthcoming)

“Boredom and Visions in Vachel Lindsay’s Film Theory,” in Scott Curtis, Tom Gunning, and Joshua Yumibe, eds., *The Image in Early Cinema: Form and Material*, Indianapolis: Indiana University Press (2018), 257-265

BOOK REVIEWS

“Dan Bashara, *Cartoon Vision: UPA Animation and Postwar Aesthetics*,” in *Journal of Cinema and Media Studies* 60.1 (Fall 2020), 173-178

“Torben Grodal, *Embodied Visions: Emotion, Evolution, Culture, and Film*,” in *Critical Quarterly* 52.2 (July 2010), 93-99

SELECTED ONLINE PUBLICATIONS

“Don Hertzfeldt, Digital Kitsch, the Apocalypse,” *The Brink*, April 22, 2015:
<http://www.the-brink.org/blog/2015/4/18/hertzfeldt>

“Handling the Optics of *Scandal* (or, Prisoners of the Moving-Camera Wipe),” *The Brink*, March 16, 2015: <http://www.the-brink.org/blog/2015/3/12/handling-the-optics-of-scandal>

“On the Nonessential Beauty of Legos,” *Special Affects*, March 14, 2014:
<http://www.fsgso.pitt.edu/2014/03/on-the-nonessential-beauty-of-legos-2/>

“A New Haptical Cinema,” *Stereoscopic Media*, October 9, 2013:
<http://www.stereoscopicmedia.org/?p=421>

“*Orange Is the New Black* Is the New *Brute Force*: Prison Melodrama and Network Aesthetics,” *Special Affects*, August 27, 2013: <http://www.fsgso.pitt.edu/2013/08/orange-is-the-new-black-brute-force/>

“Defining Experimental Animation,” *Special Affects*, March 15, 2013:
<http://www.fsgso.pitt.edu/2013/03/scms-dispatches-defining-experimental-animation/>

“Méliès in Stereopsis (on 3D Effects and Camera Movement in *Hugo*),” *The Funambulist*, April 24, 2012: <http://thefunambulist.net/2012/04/24/guest-writers-essays-26-melies-in-stereopsis-by-ryan-pierson/>

MISCELLANEOUS PUBLICATIONS

“Stan Brakhage: *Black Ice*” and “Sally Cruikshank: *Make Me Psychic*,” program notes, *Defining Experimental Animation*, Cinema Borealis, Chicago, March 2012

INVITED PRESENTATIONS

“Cycle-Space,” *Seeing Movement, Being Moved: An Exploration of the Moving Camera*, University of Chicago, October 27-29, 2016

“Soft Edges and Statistical Uncertainty”:
—University of Calgary, April 2015
—Colorado University at Boulder, February 2015

“Whole-Screen Metamorphosis and the Imagined Camera: Toward a Poetics of Animated Tracking Shots,” City University of New York at Purchase, February 2014

CONFERENCE PRESENTATIONS

“Design as Democracy: Little Magazines and Vachel Lindsay’s Film Theory,” *World Picture*, Toronto, November 8-9, 2019

“Figures and Forces for Animation Theory,” *Society for Cinema and Media Studies*, Toronto, March 14-18, 2018

“The New Animation and the New Sincerity,” *World Picture*, University of Toronto, November 10-11, 2017

“*Fifty Shades of Grey* and the Safe Word,” *Film Studies Association of Canada*, Ryerson University, May 27-29, 2017

“Walk Cycles and the Experience of Proof,” *Society for Cinema and Media Studies*, Chicago, IL, March 22-26, 2017

- “Walk Cycles and the Experience of Proof,” *Film Studies Association of Canada*, Calgary, AB, May 30-June 2, 2016
- “Rotoscoping as an Act of Love,” *Society for Cinema and Media Studies*, Atlanta, GA, March 31-April 3, 2016
- “Rotoscoping as an Act of Love,” *World Picture*, University of Toronto, November 13-14, 2016
- “The Child as Animator and the Creative Collective,” *Children’s Literature Association*, Richmond, VA, June 18-20, 2015
- “‘By the Pathway of Visions’: Vachel Lindsay on the Prophetic Function of Cinematic Illusion,” *Domitor*, University of Chicago and Northwestern University, June 21-25, 2014
- “Engineered Accidents and Child Animators at the Yellow Ball Workshop,” *Rendering (the) Visible: Figure*, Georgia State University, February 6-8, 2014
- “Whole-Screen Metamorphosis and the Imagined Camera: Toward a Poetics of Animated Tracking Shots,” *The Magic of Special Effects*, University of Montreal, November 5-10, 2013
- “Artforum Modernism, Phenomenology, and the Problem of Animation,” *Society for Cinema and Media Studies*, Chicago, March 6-10, 2013
- “Express Elevators and Prophet-Wizards: Vachel Lindsay on the Promise of Animation,” *Society for Cinema and Media Studies*, Boston, March 21-25, 2012
- “Plasmas and Rhizomes: The Biology of Violence in Contemporary Animation,” *Battlegrounds: Sites and Sights of Conflict*, University of Pittsburgh, October 14-16, 2011
- “Bergson, McLaren, and Perceptual Psychology on the Paper Cutout Effect,” *Powers of Display: Cinemas of Investigation, Illusion, and Display*, University of Chicago, April 1-2, 2011
- “David Foster Wallace, Solipsism, and the Private Language Argument,” *Echoes: Across Disciplines, Texts, and Times*, Duquesne University, March 18-19, 2011
- “‘Cartoons are not movies’: Stanley Cavell on Cartoons and the Ethics of Perception,” *Society for Cinema and Media Studies*, New Orleans, March 10-13, 2011
- “Illusions, Hallucinations, and Deceptions: *Scientific American* before Moving Pictures,” *Society for Cinema and Media Studies*, Los Angeles, March 17-21, 2010
- “Rhythm and Reproducibility: John Dewey on iPod Mood Management,” *Thinking inside the*

Box: Art and Industry, University of Pittsburgh, February 27-28, 2010

“Moving Pictures and Phonographic Time,” *Sounding Out*, University of Sunderland, UK, September 4-6, 2008

COLLOQUIA, WORKSHOPS, AND ROUNDTABLE EVENTS

Co-Organizer (with Alla Gadassik), “Animation as a Mode of Inquiry,” seminar, *Society for Cinema and Media Studies*, Seattle, March 17, 2019

Panelist, “Moving Figure, Moving Camera: The Muybridge Case,” *Connections: Motion, Depth and the Camera*, University of Calgary, November 25, 2016

Organizer and speaker, *Films of the Yellow Ball Workshop*, University of Pittsburgh, November 14, 2013

Panelist, “Whole-Screen Metamorphosis and the Imagined Camera: Toward a Poetics of Animated Tracking Shots,” *Pittsburgh Film Colloquium*, University of Pittsburgh, September 19, 2013

Panelist, “The Digital and Radical Aspiration,” *The Potentials and Perils of the Digital* (pedagogy roundtable), University of Pittsburgh, March 22, 2013

Speaker, “The Yellow Ball Workshop and the Problem of the Child-Animator,” *Works-in-Progress Colloquium*, University of Pittsburgh, March 17, 2013

Organizer, “Oblique Strategies Dissertation Writing Workshop” (weekly workshop), University of Pittsburgh, August-December, 2011

Panelist, “On the Prehistory of Seeing Cinematic Effects,” *Pittsburgh Film Colloquium*, University of Pittsburgh, September 17, 2009

Organizer and Moderator, “Research Roundtable,” *Pittsburgh Film Colloquium*, University of Pittsburgh, January 15, 2009

Panelist, “Can Media Technology Perform?,” *Pittsburgh Film Colloquium*, University of Pittsburgh, March 20, 2008

Panelist, “Thinking Space: IBM’s Deep Blue in the History of Human-Computer Relations,” *Pittsburgh Film Colloquium*, University of Pittsburgh, March 15, 2007

GUEST LECTURES

“Citing Theory.” Guest lecture for “Thesis 112” (graduate seminar – Maria Bakardjieva and Jessalynn Keller). University of Calgary, Winter 2017.

“Affect Theory.” Guest lecture for “Media Studies” (graduate seminar – Charles Tepperman). University of Calgary, Winter 2016.

“Animated Camera Movements.” Guest lecture for “Film and Aesthetics” (graduate seminar – Daniel Morgan). University of Pittsburgh, Fall 2011.

GRADUATE STUDENT COMMITTEES

Supervisor: Anastasia Gushchina, candidacy exams. Department of Communication, Media, and Film. Estimated defense date March 2021.

Supervisor: TA Pattinson, dissertation. *Anti-Hermes: Examining Deleuze, Power, and Communication in the Twenty-First Century*. Department of Communication, Media, and Film, University of Calgary. Defended August 2017.

External reader: Tom Sewell, candidacy exams. Department of English, University of Calgary. Defended Fall 2016

HONOURS THESIS COMMITTEES

Supervisor: Matthew Dillabough, “The Alignment of the Spectator: Defining Spectatorship in Virtual Reality.” Department of Communication, Media, and Film, University of Calgary. Defended April 2020.

Reader: Lucas Anderson. “An Offscreen Approach to Violence in Contemporary Art Cinema.” Department of Communication, Media, and Film, University of Calgary. Defended April 2017.

Reader: Joel Sutherland. “Deep Focus Sound and the Modern Filmic Landscape.” Department of Communication, Media, and Film, University of Calgary. Defended Winter 2016.

COURSES TAUGHT

At University of Calgary (2015-current):

Microhistory as Media History: The Case of Vachel Lindsay
The Audiovisual Essay

Animation and Documentary
Contemporary Women Directors: Kelly Reichardt, Lynne Ramsay, Greta Gerwig
Charles Chaplin
Problems of Melodrama
Film in the Digital Age
Film Theory to 1950
Animation
Introduction to Film

At University of Pittsburgh (2006-2015):

Animation
World Film History
Film Analysis
Introduction to Film
Seminar in Composition: Film
Seminar in Composition

UNIVERSITY SERVICE

At University of Calgary:

Graduate Committee: 2016-2018, 2020-current
Connections Committee: 2018-2019
Student Essay Award Committee: 2017-2019

At University of Pittsburgh:

Non-Tenure Track Committee: 2012-2015
Film Studies Undergraduate Curriculum Committee: 2012-2014
Film Studies Assessment Committee: 2012-2014
Film Studies Graduate Student Organization: Co-founder and Vice President, 2008-2009

PROFESSIONAL ORGANIZATIONS

Member of Society for Cinema and Media Studies (SCMS), 2008-present
Member of Film Studies Association of Canada (FSAC), 2015-present

LANGUAGES

Spanish (reading)

French (reading)

REFERENCES

Daniel Morgan, Associate Professor of Film and Media Studies, University of Chicago
drmorgan@uchicago.edu

Brian Price, Associate Professor of Film Studies, University of Toronto
brian.price@utoronto.ca

Scott Bukatman, Professor of Art and Art History, Stanford University
xbody@stanford.edu

Thomas Lamarre, Professor of Cinema and Media Studies, University of Chicago
tlamarre@uchicago.edu