

Noa Steimatsky
Abbreviated *Curriculum Vitæ*

EDUCATION

Ph.D. with distinction, Cinema Studies, New York University 1995
M.A. English Literature (Poetics Concentration), New York University 1986
B.A. *cum laude*, English Literature, Hebrew University of Jerusalem 1984

ACADEMIC EMPLOYMENT

Guest Faculty 2018-19
Sarah Lawrence College, Film History Discipline

Visiting Associate Professor Spring 2015 and Spring 2016
University of California, Berkeley, Dept. of Italian Studies

Associate Professor 2008-2015
University of Chicago, Dept. of Cinema and Media Studies, and the College
Associated Faculty in Romance Languages and Literatures
Resource Faculty in Fundamentals: Issues and Texts Major

Visiting Associate Professor Fall 2014
Stanford University, Department of Art and Art History

Associate Professor 2005-8
Yale University, Department of the History of Art
Courtesy Appointment in Film Studies Program

Assistant Professor 1998-2005
Yale University, Department of the History of Art
Courtesy Appointment in Film Studies Program

Visiting Assistant Professor 1997-8
Yale University, Department of the History of Art

Adjunct Professor 1991-7
New York University
Department of Cinema Studies, Tisch School of the Arts

Adjunct Professor 1994-7
School of Visual Arts, New York
Department of Film and Video/Art History

Guest Lecturer Fall 1994
Vassar College
Department of Drama and Film

Teaching Fellow 1986-9
New York University
Expository Writing Program, Department of English

PUBLICATIONS

Books:

The Face on Film

Oxford University Press, 2017.

Limina Award for Best International Cinema Studies Book of 2017.

Honorable Mention from the Society for Cinema and Media Studies, 2018.

Seminary Co-Op (Chicago) Notable Books list, 2017.

Reviewed in: *Film Comment* (February 2017), *Senses of Cinema* (June 2018),

Cinéma & Cie (vol. 19, no. 32, Spring 2019), *Cineaste* (Spring 2020), *AC Review of Books* (vol. 1, no. 2, Spring 2020).

Italian Locations: Reinhabiting the Past in Postwar Cinema

University of Minnesota Press, 2008.

Reviewed in: *Leonardo* (June 2008); *Screen* (vol. 50, no. 4, 2009)

Articles and Chapters:

- Article in circulation: "Scenographies of Surveillance: The British Intelligence at Cinecittà, 1944-1945."
- "*The Wrong Man: Towards Singularity.*" *One Shot Hitchcock*, eds. Luke Robinson and Melanie Robson. Final version approved. Forthcoming 2022.
- "Backlots of the World War: Cinecittà 1942-1950." *In the Studio: Visual Creation and Its Material Environments*, ed. Brian Jacobson. University of California Press, 2020.
- "Elemental Housing: Giuseppe Pagano's Neorealist Ethos." *Giuseppe Pagano: Design and Social Change in Fascist Italy*, ed. Flavia Marcello. Bristol and Chicago: Intellect, 2020.
- * Short early version "Elemental Housing in the Postwar Imaginary," *Arts and Artifacts in Movie Technology, Aesthetics, Communication* 6 (2009).
- "Documentary Poetics as a Field of Action: Cecilia Mangini's *Essere donne.*" *On Women's Films: Across Worlds and Generations*, eds. Ivone Margulies and Jeremi Szaniawski. London: Bloomsbury, 2019.
- "Cinema's Poetics of History." *Modern Italy* 22.2 (2017): Cinema and the Nation.
- "Pass/Fail: the Antonioni Screen Test." *Framework Journal of Cinema and Media* 55.2 (2014).
- * Italian version: "Promossa/bocciata: *Il provino.*" *Michelangelo Antonioni: Prospettive, culture, politiche, spazi*, eds. Alberto Boschi and Francesco Di Chiara. Milano: Il Castoro, 2015.
- * Portuguese version: "Aprovado/Reprovado: Os testes de tela de Antonioni." *Aventura Antonioni*, ed. Adriano Aprà. Rio de Janeiro: Voa!, 2017.
- "Of the Face: In Reticence." *Film, Art, New Media: Museum without Walls?* ed. Angela Dalle Vacche. London: Palgrave MacMillan, 2012.
- "Incoherent Spasms and the Dignity of Signs." *Opening Bazin*, ed. Dudley Andrew. NY: Oxford University Press, 2011.
- * French version: "Spasmes incohérents et dignité des signes: le Bresson de Bazin," *Ouvrir Bazin*, eds. Hervé Joubert-Laurencin and Dudley Andrew. Montreuil (France): Éditions de l'œil, 2014.
- "The Cinecittà Refugee Camp, 1944-1950." *October* 128, Spring 2009.
- * Expanded Italian version in two parts "Cinecittà campo profughi, 1944-1950." Part 1 in *Bianco e nero* 560 (Nov. 2008); part 2 in *Bianco e nero* 561/562 (May 2009).
- * Expanded in *Taking Place: Location and the Moving Image*, eds. by John David Rhodes and Elena Gorfinkel. University of Minnesota Press, 2011.
- * Shorter Hebrew version in *In Response to an Italian Captain: Aliya Bet from Italy, 1945-1948*, exhibition catalogue, Museum Eretz Israel, Tel Aviv, 2016.
- "Cinecittà irreal: appunti attorno a un campo profughi." *Neorealismo e presente dell'immagine*, ed. Luca Venzi. Rome: Ente dello Spettacolo, 2008.
- "Ages of the Face: Barthes, Godard, Warhol." *The Ages of Cinema*, eds. Enrico Biasin et. al. Udine, It.: Forum, 2008.
- "What the Clerk Saw: Face to Face with *The Wrong Man.*" *Framework Journal of Cinema and Media* 48.2, Fall 2007.
- * Italian version "Quel che vide l'impiegata: faccia a faccia con *The Wrong Man.*" *Dentro l'analisi: soggetto, senso, emozioni.* Turin, It.: Kaplan 2008.
- "Un film dimenticato, una storia rimossa: *Umanità.*" *Annali* 8/*Schermi di Pace* (2006).
- "Visuality and Viscera." *The Five Senses of Cinema*, eds. Alice Autelitano et. al. Udine, It.: Forum, 2005.
- "Photographic *Verismo*, Cinematic Adaptation, and the Staging of a Neorealist Landscape." *Film and Literature: A Reader*, ed. Robert Stam. London: Blackwell Publishers, 2004.
- "*Padre Padrone / Father and Master.*" *The Cinema of Italy*, ed. Giorgio Bertellini. London and New York: Wallflower Press, 2004.
- "From the Air: A Genealogy of Antonioni's Modernism." *Camera Obscura, Camera Lucida: Essays in Honor of Annette Michelson*, eds. Richard Allen and Malcolm Turvey. Amsterdam University Press, 2003.

- * Italian version "Dall'aere: una genealogia del modernismo di Antonioni." *Il Nuovo Spettatore* 7 (2003).
- * Abridged version "Regionalism to Modernism: Antonioni, 1939." *Deterritorialisations: Revisioning Landscapes and Politics*, eds. Mark Dorrian and Gillian Rose. London: Black Dog Publishing, 2003.
- "Pasolini on *Terra Sancta*: Towards a Theology of Film." *Yale Journal of Criticism*, 11.1 (1998).
* Reprinted in *Rites of Realism: Essays on Corporeal Cinema*, ed. Ivone Margulies. Duke University Press, 2003.
- "The Name of the Corpse: A Reading of *The Pardoner's Tale*." *Hebrew University Studies in Literature and the Arts*. Vol. 15, Fall 1987.

Short Pieces:

- "La passione di Giovanna d'Arco" [The Passion of Joan of Arc]. Essay commissioned for *Il cinema dello sguardo/The Cinema of the Look*, eds. Federico Pierotti and Federico Vitella (Venice: Marsilio, 2019).
- "Antonioni on the iPhone." Letter-essay commissioned for *La galassia Casetti. Lettere di amicizia, stima, provocazione/The Casetti galaxy. Letters of friendship, esteem, provocation*, eds. Ruggero Eugeni and Mariagrazia Fanchi. Milan: Vita&Pensiero, 2017.
- "The Cinecittà Research Project." *Index* [The American Academy in Rome], 2005.
- "Preface" to Jean-Marc Gauthier, *Virtual Sets*. NY: Focal Press-Elsevier, 2005.
- "In Memoriam David Perlov." Commemorative essay (in Hebrew) for *Ha'aretz Literary Supplement* [Israel], December 31, 2004.
* Longer English and Portuguese versions in David Perlov Retrospective Catalog, eds. Patrícia Mourão and Ilana Feldman, Brazilian Cinematheque of São Paulo, 2011.
- "Roberto Rossellini: Magician of the Real." *Eds. David Forgacs et. al. London: BFI, 2000. Book Review for Film Quarterly, vol. 56, no. 3 (2003).*

FELLOWSHIPS, AWARDS, and HONORS

Civitella Ranieri Foundation, Directors Guest	forthcoming summer 2022
Guggenheim Fellowship	2019-20
National Endowment for the Humanities Fellowship	2019-20
Limina Award for <i>The Face on Film</i> : Best Int'l Cinema Studies book of 2017	2018
Honorable mention for <i>The Face on Film</i> by Society for Cinema and Media Studies	2018
American Council of Learned Societies senior level Fellowship	2017-8
Poorvu Family Interdisciplinary Teaching Award, Yale University	2006-7
Whitney Humanities Center Fellow, Yale University	2006-7
Whitney Griswold Faculty Award, Yale University	2005-6
American Academy in Rome Prize, NEH Postdoctoral Fellowship	2004-5
European Studies Council Faculty Research Grant, Yale University	2004-5
Whitney Griswold Faculty Awards, Yale University, 1999-2000, 2000-1, 2002-3, 2004-5	
Getty Research Grant (for "On the Face of Film")	2000-1
Tomlinson Award for Exemplary Work and Achievement, Cinema Studies NYU	1995
Jay Leyda Memorial Fellowship, Cinema Studies, NYU	1994
George Amberg Memorial Award, Cinema Studies, NYU	1992-3
Graduate Forum Fellow, New York University	1988-91
Fulbright Award (for graduate study in the United States)	1985-6
Institute of Languages, Literature, and Arts Fellowship Hebrew University of Jerusalem	1984-5

INVITED TALKS

- "Scenographies of Surveillance: The British Intelligence at Cinecittà."
Talk at the Bibliotheca Hertziana – Max Planck Institute for Art History, Rome,
forthcoming April 2022.
- "*La nuit du carrefour: A Tortoise for Tom.*"
Short talk at the University of Chicago in honor of Tom Gunning on the occasion of
his retirement, October 2019.
- "The World's War on the World's Stage: Cinecittà 1942-1950."
* Invited lecture at Johns Hopkins University, Comparative Thought and Literature
Department, November 2018
* Invited lecture at the University of Vienna, May 2018.
- "After Total War: For an Imperfect Cinema."
Conference on André Bazin, University of Chicago, October 2018.
- "The Face on Film: Made and Unmade."
* Invited lecture at the University of Innsbruck, Austria, Department of American
Studies and the Center for Inter-American Studies, May 2018.
* Invited lecture at the University of Oregon (Eugene), May 2018.
- "The Historical Imagination and the Corporeal Image in Cinematic Time."
Invited lecture at the Department of Cinema and Media Studies, University of
Chicago, March 2017.
- "The Face on Film."
Invited lecture and book presentation at the Institut national d'histoire de l'art
(INHA), Paris, February 2017.
- "Roland Barthes Looks at the Stars."
Invited lecture for the distinguished speaker series at the Department of Film and
Media, University of California – Berkeley, April 2016.
- "Historical Gestures in the Cinematic Present."
* Keynote lecture for "Cinema and History" international conference at the University
of Rome/Roma III-DAMS, November 2015.
* Lecture to the Program in Critical Theory, University of California – Berkeley, April
2017.
- "Pass/Fail: Screen Test, Apparatus, Subject."
Lecture and colloquium at the Eikones Institute, University of Basel, Switzerland,
October 2014
- "Death at Work: Barthes and Warhol Look at the Human Face."
Lecture and colloquium at the Department of Art and Art History. Stanford
University, November 2012.
- "Antonioni Screen Test."
* Invited lecture for the Visual Culture Colloquia Series.
Northwestern University, Evanston, Illinois, February 2013.
* Invited lecture for centennial event on Michelangelo Antonioni.
University of Ferrara, Italy, December 2012
- "Nine Kilometers South of Rome."
Special panel accompanying the exhibition "*Thresholds: Place and Margin in Italian
Visual Culture.*" Hunter College/CUNY, New York, April 2012.
- "History at the Editing Table."
Conference of the Sawyer Seminar (Mellon Foundation and Franke Institute), "Year
Zero: The World Unmade, 1945." University of Chicago, October 2011.
- "From Face to Image."
Film Study Center, University of Chicago, May 2010.
- "Lowly Objects, Elemental Housing, Neorealism."
* Conference on post-war Italy, NYU/Casa Italiana, April 2010.
* Keynote, Graduate Student Conference, "The *quotidiano* in Italian Studies,"
University of Chicago, April 2010
- "On the Face of Film."
Franke Humanities Institute, University of Chicago, November 2009.
- "Of the Face, In Reticence."
Symposium on Film and Art History, Clark Art Institute, MA, March 2009.

- "Neorealism's Transitional Spaces: From Cinema to History."
Keynote for XIVth Biennial Conference of the Film and History Association of Australia and New Zealand, University of Otago in Dunedin, NZ, November 2008
- "Cinecittà Refugee Camp."
Département de littérature comparée & Histoire de l'art et cinéma,
Université de Montréal, May 2008.
- "Unreal City: Cinecittà."
Committee on Cinema and Media, University of Chicago, February 2008.
- "Face/Medium."
Conference on the Human Figure in Art, Photography, and Film, Yale University,
November 2007.
- "Cinecittà irreale: appunti attorno a un campo profughi" [Unreal City: Notes Surrounding the Cinecittà Refugee Camp].
International conference: "Neorealismo e presente dell'immagine,"
Centro Sperimentale di Cinematografia, Rome, October 2007.
- "Rossellini: Traumatic Image to Reconstruction."
Conference on Roberto Rossellini, Yale University, April 2007.
- "Neorealism's Backlot: the Double Life of Cinecittà."
Conference on Neorealism, University of Pennsylvania, December 2006.
- "Sets into Life."
International Conference "Moving Pictures: Morphing the Real."
Tel Aviv University, Israel, June 2006.
- "Ruinous Terrains in Post-War Cinema."
Cranbrook Academy of Art, Michigan, January 2006.
- "What the Clerk Saw (in Hitchcock's *The Wrong Man*)."
Conference "The Work on Film III: Subject, Sense, Emotions."
University of Turin, Italy, December 2005.
- "Cinecittà Refugee Camp 1944-1950."
Department of Italian Studies and Film Studies Program,
University of California, Berkeley, November 2005.
- "A Genealogy of Antonioni's Modernism."
Conference in honor of Annette Michelson, New York University, February 2003.
- "An Archaic Cinema: Pasolini on *Terra Sancta*."
Department of the History of Art, Yale University, April 1998.
- "Adaptation, Documentation, Photography: Verga and Visconti."
Symposium on Luchino Visconti, Tisch School of the Arts, NYU, February 1992.

PROFESSIONAL CONFERENCE PAPERS

- "Nine Km. South-East of Rome, or, Cinecittà: The Prequel."
Society for Cinema and Media Studies Annual Conference, Toronto, March 2018
- "Cecilia Mangini's Tapestry of Italian Women."
Society for Cinema and Media Studies Annual Conference, Chicago, March 2017
- "Film's Memory, Photography's Smile: David Perlov."
Society for Cinema and Media Studies Annual Conference, Atlanta, March 2016
- "Barthes's Masks: A Cinematic Anthropology of the Face, circa 1953."
Society for Cinema and Media Studies Annual Conference, Montreal, March 2015
- "Pass/Fail: Screen Test, Apparatus, Subject."
Society for Cinema and Media Studies Annual Conference, Chicago, March 2013
- "Elemental Housing in the Postwar Imaginary."
Society for Cinema and Media Studies Annual Conference, LA, March 2010.
- "Allegory and Desublimation."
Conference on "Real Things: Matter, Materiality, Representation, 1880 to the Present," University of York, UK, July 2007.
- "Ages of the Face."
Plenary panel, XIV International Film Studies Conference, Udine, Italy, March 2007.
- "Ruin, Reconstruction, Habitation, and Other Elementals of Postwar Cinema."
Society for Cinema and Media Studies Annual Conference, London, April 2005.

"Visuality and Viscera."

The XI International Film Studies Conference, Udine, Italy, March 2004.

"Avant-Garde Legacies and the Reconstruction of Postwar Cinematic Modernism."

Society of Italian Studies Biennial Conference, Cork, Ireland, July 2003.

"Rossellini's Ruins."

Society for Cinema Studies Annual Conference, Washington DC, May 2001.

"Regionalism to Modernism: Antonioni, 1939."

Cross-disciplinary international conference Landscape and Politics,
Department of Architecture, University of Edinburgh, Scotland, March 2001.

"Cinema's Abattoirs."

Society for Cinema Studies Annual Conference, Chicago, March 2000.

"From the Air."

Society for Cinema Studies Annual Conference, West Palm Beach, FL, April 1999.

"Location as Set: The Example of Visconti's *La terra trema*."

Society for Cinema Studies Annual Conference, New Orleans, February 1993.

"*Voyage in Italy: A Traveler's Guide*."

Film/Literature Conference, Salisbury, MD, June 1990.

PRESENTATIONS, PANELS, GUEST SEMINARS, and PUBLIC EVENTS

"Star Surveillance: The British Intelligence Center at Cinecittà."

Presentation to the Sites of Cinema Columbia seminar, Brian Jacobson respondent, January 2021.

Respondent to Robert Burgoyne Presentation "Abstraction, Bare Life, and Counternarratives of Mobility in Refugee Films," Columbia Seminar on Cinema and Interdisciplinary Interpretation, November 2019.

"The World's War on the World's Stage: Cinecittà 1942-1950."

Presentation to the Columbia Seminar on Modern Italian Studies, David Forgacs respondent, April 2019.

"Prisoners of War in Cinecittà: The African Summer of '42." Presentation to the Columbia Seminar on Cinema and Interdisciplinary Interpretation, John Belton respondent, October 2018.

"Warhol's Faces: *Blow-Job*."

Guest seminar at the University of Innsbruck (Austria), May 2018.

"Carlo di Carlo's *My Antonioni*."

Presentation of di Carlo's book, Italian Cultural Institute, San Francisco, April 2018

"Cecilia Mangini's Poetics."

* Guest lecture/seminar at the Italian Studies Program, New York University, November 2017.

* Guest lecture/seminar at the Italian Studies Program, UC-Berkeley, January 2018.

"David Perlov's *Memories of the Eichmann Trial*."

Initiated, introduced, and contributed to roundtable discussion.

* Yale University, April 2017

* University of Chicago, October 2017

Pasolini Requiem.

Conversation with Barth David Schwartz on the new edition.

* Italian Studies Program, University of California-Berkeley, October 2017

* Italian Cultural Institute, San Francisco, October 2017

The Face on Film.

Book Presentation at the Seminary Bookstore, Chicago, March 2017.

"David Perlov: Media, Montage, Poetics."

Panel organizer and chair, Society for Cinema and Media Studies Annual Conference, Atlanta, March 2016.

"Cinema and the Construction of the Nation."

Workshop roundtable contribution in the international conference "Cinema and History," University of Rome/Roma III, November 2015.

"Thinking Neorealism and its Bodies, with Burri."

Panel presentation at the Italian Academy, Columbia University, on the occasion of the Alberto Burri retrospective at the Guggenheim Museum, November 2015.

"Refugees at Cinecittà."

Presentation and public discussion of the film based on my research:

* Italian Film Festival, University of Minnesota, Twin Cities, April 2015.

* With director Marco Bertozzi. Film Studies Center/Logan Center, University of Chicago. February 2013.

* "Meditopos" Mediterranean Topographies Interdisciplinary Workshop at the University of Michigan, Ann Arbor. February 2013.

* With director Marco Bertozzi. NYU Casa Italiana, under the auspices of the Primo Levi Center, New York. February 2012. Published online at <http://vimeo.com/36038322>.

"Roland Barthes, "Visages et figures," Guest seminar at the Dept. of French and Italian, University of Minnesota, Twin Cities, April 2015.

"Anthropologies of the Moving Image."

Panel organizer and chair, Society for Cinema and Media Studies Annual Conference, Montreal, March 2015

"Remarks on Color."

Opening remarks for Graduate Student Conference on Histories and Theories of Cinematic Color. Dept. of Cinema and Media Studies, University of Chicago. April 2014.

Initiation, organization, and presentation of Babette Mangolte for a guest event at the University of Chicago, February 2014.

Initiation, organization, and presentation of Antonio Somaini for a guest event at the University of Chicago, February 2014.

"L'eclisse."

Introduction to Michelangelo Antonioni's film at Yale conference "New Wave Europe: Circa 1962." January 2014.

Panel chair in conference in honor of Prof. Rebecca West, University of Chicago, December 2013.

Panel organizer and chair for "Cinemas of the Person: Action, Reenactment, Subjectivity." Society for Cinema and Media Studies Annual Conference, Chicago, March 2013

"Rome, Cinema, Memory."

Screening at the Cineteca Nazionale and day-long seminar to graduate students and faculty of CineRoma: International Seminar on Cinema and the City. Sponsored by the University of Notre Dame, the University of Rome La Sapienza, and Cambridge University. Rome, June 2012.

"An Anthropology of the Face: Barthes in the Cinema, 1953."

Lecture to the Chicago Film Seminar, February 2012.

"A Silence of the Archive: *Film Unfinished*."

Roundtable discussion of Yael Hersonski's film at the Film Study Center, University of Chicago, April 2011.

Introduction to Visconti's *Ossessione*.

Closing evening of "Films from the Darkest Hour: Europe 1942-1943" event at Yale University, December 2010.

"Israeli Cinema's Self Image and the Documentaries of David Perlov."

Roundtable discussion at the University of Chicago, October 2010.

"*Italian Locations*."

Presentation of my book as part of the program of the Cinema Ritrovato Film Festival at the Cineteca di Bologna, Italy, June 2009.

"Launched at the AAR: my project on the Cinecittà Refugee Camp."

Lecture at the American Academy in Rome, March 2009.

"Face, Object, Image."

Guest lecture [in Italian] for PhD seminar at the Discipline dello spettacolo, Università di Roma III-DAMS, Rome, February 2009.

Presentation [in Italian] of my contribution to new series of the journal *Bianco e Nero* on the occasion of the Rome Film Festival. Libreria Notebook, Auditorium Parco della Musica, Rome, October 2008.

"*Italian Locations.*"

Presentation of my book at the Italian Cultural Institute, NY, with the participation of Ruth Ben Ghiat, Dave Kehr, P. Adams Sitney. April 2008.

"Face to Face with *The Wrong Man.*"

Mass Culture Workshop at the University of Chicago, February 2008.

"*Locations in Palestine.*"

Public lecture on Pier Paolo Pasolini's documentary at the Italian Cultural Institute, NY, December 2007.

"*La notte.*"

Public lecture on Antonioni's film at the Italian Academy for Advanced Studies, Columbia University, NY, March 2006.

"Urbanism and Cinema."

Invited lecture for graduate students at the School of Architecture, Yale University, February 2006.

"Film Locations."

Guest seminar at Cranbrook Academy of Art, Michigan, January 2006.

"*White Nights.*"

Introduction to Luchino Visconti's film at Yale conference "What is Theater in *What is Cinema?*" December 2005.

"The Cinecittà Refugee Camp."

Lecture in the Works In Progress Series, Department of the History of Art, Yale University, October 2005.

"Displaced in Cinecittà."

Public lecture at the American Academy in Rome, April 2005.

"Ricostruzione; neorealismo."

Invited 3-hour lecture [in Italian] at the Discipline dello spettacolo, Università di Roma III-DAMS, Rome, Italy, April 2005.

"*Germania anno zero.*"

Invited lecture [in Italian] at the Facoltà di lettere, Università di Firenze, Florence, Italy, April 2005.

"*La dolce vita.*"

Public lecture on Fellini's film at the Italian Cultural Institute, New York, April 2004.

"*La notte.*"

Public lecture on Antonioni's film at the Italian Cultural Institute, New York, February 2004.

"*Rocco and his Brothers.*"

Public lecture on Visconti's film at the Italian Cultural Institute, New York, January 2004.

"*The Gospel According to Matthew.*"

Public lecture on Pier Paolo Pasolini's film on the occasion of a Retrospective at Anthology Film Archives, New York, October 2000.

"The Human Face in the Cinema."

Lecture to the Fellowship of Ezra Stiles College, Yale University, November 1999.

"Neorealism."

Guest lecture in Romy Golan's course "Art and Politics in 20th Century Italy," Dept. of the History of Art, Yale University, Fall 1997.

"*Verismo, Photography, and Visconti's Neorealist Chorale.*"

Columbia Seminar for Cinema and Interdisciplinary Interpretation, March 1995.

"Grigory Kozintsev's *Hamlet.*"

Vassar College, December 1994.

"*White Nights.*"

Public lecture on Luchino Visconti's film on the occasion of a Retrospective at the Brooklyn Museum, February 1992.

OTHER EXPERIENCE, SERVICE, AND INITIATIVES

- Advisory Board member for Bloomsbury Visual Arts Series, Visual Cultures and Italian Contexts, 2022-
- Advisory Board member for *Framework: Journal of Cinema and Media*, 2021-
- Supporting Partner for Daniel Winkler's Austrian Science Fund project, "Luis Trenker and Transnational Media in the 20th Century," Innsbruck/Vienna, 2020
- Evaluation of Tenure and Promotion, Dept. of French and Italian, University of Minnesota, 2019-20.
- Reviewer of book manuscript for Wayne State University Press, 2019.
- Visiting Scholar, University of California-Berkeley, 2016-18.
- Editorial board member of the Michelangelo Antonioni project of the Galleria d'Arte Moderna e Contemporanea of Ferrara and the University of Ferrara, since 2016.
- Evaluation of Tenure and Promotion, Dept. of Italian Studies, New York University, 2013-14.
- Research Grant application evaluation for the Social Sciences and Humanities Research Council of Canada (SSHRC), Canada, 2013.
- Interviewed by BBC-4 Radio for special program on Cinecittà, aired October 18, 2012.
- Subject, treatment, and voice-over narration (both Italian and English versions) for documentary film *Profughi a Cinecittà / Refugees in Cinecittà*. Directed by Marco Bertozzi, produced by Istituto Luce and Vivo Film Production, Rome, 2012. Winner of a Nastro d'Argento, prize for archival-based films.
- Co-organizer of event on Yael Hersonski's *Film Unfinished* (screening, workshop, and panel). Co-sponsored by Film Studies Center, Center for Jewish Studies, Center for Human Rights, University of Chicago, April 2011.
- Co-organizer of filmmaker Immy Humes event at the Film Studies Center, University of Chicago, November 2010.
- Reviewer of book manuscript for Routledge, 2010.
- Initiation, organization, and presentation of a lecture event with British scholar David Forgacs, co-sponsored by Romance Languages and Literature, Film Studies Center, and the Franke Institute, May 2010.
- Co-organizer of filmmaker Lynne Sachs event at the Film Studies Center, University of Chicago, March 2010.
- Committee member and panel contributor on "Nineteen Eighty Nine": film festival/conference at Yale University, February 2008.
- Reviewer for Getty Postdoctoral Fellowships, 2007-2008.
- Reviewer for *Cinema Journal*, 2007.
- Reviewer for *Mosaic Journal for the Interdisciplinary Study of Literature*, 2007.
- Editorial board member on bi-lingual online academic journal *History and Theory*, published by Bezalel Academy for Art and Design, Jerusalem, Israel, 2007-2012.
- Committee Chair for "Sixty-Eight! Europe, Cinema, Revolution?": film festival / conference at Yale University, February 2007.
- Organization and presentation of special guest speaker events at Yale University: Edward Dimendberg, Spring 2007; Avi Mograbi, Fall 2005; Tom Gunning, Spring 2004.
- Presentation of film event on Marco Bertozzi's *Appunti Romani*, Italian Cultural Institute, NY, May 2006.
- Committee co-chair for "Europe at the Crossroads: Circa 1956" film festival / conference at Yale University, February 2006.
- Consultant for a week-long event on Cinema and Language and panel chair of colloquium at the Italian Cultural Institute, New York, October 2005.
- Organization and presentation of film event on Marco Bertozzi's *Appunti Romani*, at the American Academy in Rome, April 2005.
- Initiator of yearly event series, committee member, and panel chair in "Circa 1945: Somewhere in Europe," an inter-disciplinary film festival and conference at Yale University, February 2005.
- Curator and presenter of two film series, "Milan" and "Rome," at the Italian Cultural Institute, New York, Winter-Spring 2004.
- Consulted research for BBC series *The Human Face*, Spring 2001.

Advisory committee for Pasolini Retrospective, the Associazione Fondo Pier Paolo Pasolini, the Italian Ministry for Cultural Affairs, the Society of Calabrian Fellows, and Anthology Film Archives, New York, October 2000.
Panel chair, "Hitchcock and European Cinema" at the international conference: "Hitchcock: A Centennial Celebration," New York University, October 1999.
Reviewer for the City University of New York Research Award Program, 1997-98
Initiator and organizational activity for special presentation of *Diary* (1986), a six-part documentary by David Perlov, Museum of Modern Art, New York, October 1991.
Film and Video Awards Committee, School of Visual Arts, New York, May 1991.
Steering committee for International Conference on P.P. Pasolini, New York University in conjunction with the Italian Cultural Institute and the Museum of Modern Art, New York, May 1990.
Assistant at DIA Art Foundation, Chalsea Galleries. New York, 1987-88.
Assistant to filmmaker David Perlov, post-production of *My Diary*, produced by Channel 4 Television (London). Tel Aviv, 1984-85.
Associate at Hillel Art Gallery. Jerusalem, 1980-81.

PhD STUDENT ADVISING and COMMITTEES

Dissertation Co-Adviser: Matthew Hubbell, "The Political Aesthetics of Performance after the New Wave, 1968-1981." University of Chicago, Cinema and Media Studies. Defended July 2021.
Dissertation Committee Member: Artemis Willis, "Magic Lantern." University of Chicago, Cinema and Media Studies. Defended October 2019.
Dissertation Committee Member: Margherita Ghetti, "America Through the Italian Screen: Movie Stars, Consumer Goods, and Industrial Design." University of California, Berkeley, Italian Studies. Completed April 2019.
Dissertation Committee Member: Christopher Carloy, "Gaming Spaces." University of Chicago, Cinema and Media Studies. Defended June 2018.
Dissertation Committee Member: Mikki Kressbach, "Perfect Contagion Machine." University of Chicago, Cinema and Media Studies. Defended October 2017.
Dissertation Committee Member: Jordan Schonig, "Cinema's Motion Forms: Film Theory and the Problem of Cinematic Motion." University of Chicago, Cinema and Media Studies. Defended August 2017.
Dissertation Co-Adviser: Sabrina Negri, "Film and the Evidential Paradigm." University of Chicago, Cinema and Media Studies. Defended June 2017.
Dissertation committee Member: Cynthia Hillman, "The Part and the Whole: a Study of Ennio Flaiano's Fragments and their Relationship to his Novel and Cinematic Writing." University of Chicago, Romance Languages and Literatures. Defended May 2015.
Dissertation External Reader: Alexander Greenhough, "Representations of Solitude: Rossellini, Bresson, Godard, Antonioni. Art History/Film Studies, Stanford University. Defended April 2015
Dissertation Committee Member: Ron Kubati, "'Transitory Man' in Contemporary Italian Culture." University of Chicago, Romance Languages and Literatures. Defended May 2013.
Dissertation External Examiner: André Habib, "Le Temps décomposé: cinéma et imaginaire de la ruine." Département de littérature comparée, Université de Montréal. May 2008.
Dissertation Adviser: Mariano Prunes, "Contemporary Italian Cinema." History of Art, Yale University. Degree awarded Fall 2004.
Dissertation Core Committee: John David Rhodes, "Pasolini, Rome, Cinema." Cinema Studies, New York University, Spring 2003 – awarded distinction.
Dissertation External Reader: Teresa Podlesney Hathaway, "This Godforsaken Place! Disfigurations of Desert Space and Place in Post-World War II Hollywood Westerns." Cinema Studies, New York University, Spring 1998.

COURSES TAUGHT

"Realisms." Undergraduate/Graduate Lecture.
"Year Zero: Cinema in the Wake of War." Undergraduate Seminar
"Italian Cinema and Visual Culture, 1960-1975." Graduate Seminar.
"Introduction to Italian Cinema." Undergraduate Lecture.
"Year Zero Neorealism." Graduate Seminar.
"Poetics and Rhetoric of Cinema." Graduate Seminar.
"The Face on Film." Graduate Seminar.
"Senior Seminar." Undergraduate Seminar.
"Methods and Issues in Cinema Studies." Graduate Lecture.
"Transitional Spaces in Postwar Cinema." Graduate Seminar.
"Barthes: Text and Image." Graduate Seminar co-taught with Susanne Lüdemann.
"The Cinema of Jean Renoir." Undergraduate/Graduate Lecture.
"Bresson against Cinema." Undergraduate/Graduate Lecture.
"Human Being and Citizen." Humanities College Core Course.
"Neorealism: Space, Culture, History." Undergraduate/Graduate Lecture.
"From *La Dolce Vita* to the Murder of Pasolini." Undergraduate/Graduate Lecture.
"Questions of Realism in Cinema." Graduate/Undergraduate Seminar.
"Surrealism & Cinema." Undergraduate Seminar.
"Classical French Cinema." Undergraduate Seminar.
"Cinematic Landscapes after 1945." Graduate Seminar.
"Film Theory and Aesthetics." Undergraduate Lecture.
"The Musical Film." Undergraduate Seminar.
"Close Analysis of Film." Undergraduate Seminar.
"Contemporary International Cinema." Undergraduate Lecture/seminar.
"Tropes of Film Theory." Graduate Proseminar.
"Screening Shakespeare." Advanced Undergraduate Lecture/Seminar.
"Pasolini." Undergraduate Seminar.
"Comparative Directors: Renoir and Visconti." Undergraduate/graduate Lecture.
"Honors Writing Workshop: Word and Image." Undergraduate Core Course.
"Writing Workshop" parts 1 & 2. Undergraduate Core Course.

* University Service and Curriculum Development, Graduate Examinations, MA Thesis and Senior Essay Advising not itemized in this CV.

PROFESSIONAL MEMBERSHIPS

European Network for Cinema and Media Studies (2022-)
Society for Cinema and Media Studies (1993-)
College Art Association (not every year)
Modern Language Association (not every year)
Chicago Film Seminar (2008-2014)
Columbia University Seminar on Cinema and Interdisciplinary Interpretation (1992-2008, 2018-)
Columbia University Seminar in Modern Italian Studies (2019-)

* I regularly attend the Cinema Ritrovato archival film festival at the Cineteca di Bologna and, occasionally, the Giornate del Cinema Muto archival film festival in Pordenone (Italy).

LANGUAGES

Hebrew (native); Italian (speaking and reading); French (speaking and reading)