

## GIORGIO BERTELLINI

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### Academic Appointments

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- 2018- Professor, with tenure, Department of Film, Television, and Media, University of Michigan (UM)  
 Professor, Dept. of Romance Languages and Literatures, UM; courtesy appointment
- 2015- Associate Professor, with tenure, Dept. of Screen Arts and Cultures, UM  
 Associate Professor, Dept. of Romance Languages and Literatures, courtesy appointment
- 2010-15 Associate Professor, with tenure, Dept. of Screen Arts and Cultures and Dept. of  
 of Romance Languages and Literatures, UM
- 2004-10 Assistant Professor, Department of Screen Arts and Cultures and Department of Romance  
 Languages and Literatures, UM
- 2001-04 Visiting Assistant Professor, Dept. of Screen Arts and Cultures, UM
- 1998-01 *Adjunct Professor*, School of Visual Arts (New York); CUNY-Queens College; and Marymount  
 Manhattan College (New York)
- 1998 *Lecturer* in Film Studies at UC Davis, Depts. of French & Italian and Humanities
- 1996-8 *Adjunct Professor*, NYU, Dept. of Cinema Studies (Fall 1998 and Fall 1996)

### Visiting Appointments

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- 2019 Faculty Exchange Fellow, Bologna Consortial Studies Program, Univ. of Bologna, December 2019
- 2010 Tiro a Segno Visiting Professorship in Italian-American Studies, Department of Italian  
 Studies, New York University (Fall)

### Education

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- 2001-04 Postdoctoral Fellow at the Michigan Society of Fellows, University of Michigan
- 2001 Ph.D. with distinction in Cinema Studies at the Tisch School of the Arts, NYU  
 --Winner, *Jay Leyda Award for Outstanding Academic Achievement*, NYU (2002)  
 --Co-winner of the *Society of Cinema and Media Dissertation Award* (2002)
- 1994 M.A. in Cinema Studies, Tisch School of the Arts, NYU
- 1991 B.A. in Philosophy at Università Cattolica, Milan (Italy); *Summa Cum Laude*

### Monographs

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4. *The Poverty of Others: New Deal to Neo-Realism (and Back)*, manuscript in progress
3. *The Divo and the Duce: Promoting Film Stardom and Political Leadership in 1920s America*  
 (Oakland, CA: University of California Press, 2019; pp.302 46 ill.; open access and print editions)
  - Winner, 2019 *American Association for Italian Studies Book Award*
  - Winner, 2020 *Italian American Association Book Award*
  - Honourable Mention, 2019-20 Robert K. Martin Book Prize, Canadian Ass. for American Studies
  - Finalist, 2020 *LIMINA Award, Best International Film Studies Book* (Consulta Universitaria  
 Cinema/Cinéma& Cie: International Film Studies Journal)

Reviews: *Corriere della Sera/La Lettura; Il Manifesto/Alias; Sydney Morning Herald; The Age*  
 (Melbourne); *CHOICE; Cineergie; CineCriticaWeb; Studi Emigrazione; Italia Contemporanea;*  
*Archivio storico dell'emigrazione italiana; Journal of Italian Cinema and Media Studies; H-Net/*  
*H-Italy; Nineteenth Century Theater and Film; Imago. Studi di cinema e media; Ricerche di Storia*

- Politica; Journal of Italian Modern History; Annali d'Italianistica; Altreitalie; Il mestiere di storico; Historical Journal of Film, Radio and Television; Iperstoria; Cinéma & Cie.*
- Italian translation by Filippo Benfante, *Il Divo e il Duce: Fama, politica e pubblicità nell'America degli anni Venti* (Florence: Le Monnier [Mondadori Education], 2022), pp. xvi-400, 46 b&w ill.  
Winner, Premio Internazionale di Letteratura Città di Como (X Edition): Category: Work in Translation.  
Reviews: *Gazzetta di Parma; Il Secolo XIX* (Genoa); *Il Manifesto/Alias; L'Indice dei Libri*.  
Interviews: [Letture.org](#); [Hollywood Party](#), radio program (RAI Radio 3), January 4, 2023;
  - 2. *Emir Kusturica* (Milan: Editrice Il Castoro, 1996; 120 pp; 2nd, revised and expanded ed., 2011; 205 pp; 130 b&w illustrations), ebook version, 2013.  
Reviews: *La Repubblica* (Italy); *Cineforum* (Italy)  
-- English edition (Champaign, IL: University of Illinois Press/International Film Directors Series, 2014), 192 pp.; 21 b&w illustrations.  
Reviews: *The Slavic Review; h-net.org* (*Soyuz: Research Network of Postsocialist Cultural Studies*)  
-- Romanian translation by Cristina Radu (Bucharest: IBU Publishing, 2017; 282 pp.; illustrated)
  - I. *Italy in Early American Cinema: Race, Landscape, and the Picturesque* (Bloomington: Indiana University Press, 2010; 443 pp.; 64 b&w illustrations)  
- Winner, *American Association for Italian Studies Book Award* (2010)  
- Winner, *Robert K. Martin Best Book Prize* (2010; Canadian Association for American Studies)  
- Finalist Mention, *Lora Romero Prize/First Book Award* (2010; American Studies Association)  
- Short List Mention, *Modernist Studies Association 2010 Book Award*  
Reviews: *Time Literary Supplement; Film History; Quarterly Review of Film and Television; Screening the Past; Il Manifesto/Alias; Quaderni Storici* (2); *Film & History; Democratica; Altreitalie*

## Edited Collections

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- 5. Editor: *Italian Silent Cinema: A Reader* (New Barnet, UK: John Libbey/Indiana University Press, 2013); 408 pp.; 45 color & 112 b&w illustrations)  
- Winner, Southwest Popular and American Culture Association's 2015 *Peter C. Rollins Book Award*/Film and Television (February 2015)  
- Choice Outstanding Academic Title 2014  
- Finalist, 2013 *Richard Wall Memorial Award*, Theatre Library Association (New York)  
- Shortlisted and "Highly Commended," *Kraszna-Krausz Foundation's Best Moving Image Book Award*, London, 2014.  
- Le Giornate del Cinema Muto festival donor distribution, 2013  
Reviews: *Annali d'Italianistica; Screening the Past; Journal of Italian Cinema and Media Studies; Italian Culture; Italian Studies* (UK); *Journal of Modern Italian Studies; Film & History*.
- 4. Co-Editor (with Richard Abel and Rob King), *Early Cinema and the "National"* (New Barnet, UK: John Libbey/Indiana University Press, 2008), 353 pp.
- 3. Editor: *The Cinema of Italy* (London: Wallflower Press/Columbia University Press, 2004; 2nd ed. 2007); 272 pp.; 24 illustrations. Foreword by Gian Piero Brunetta.  
Reviews: *Film Quarterly; Italian Studies* (UK); *Annali d'Italianistica; Quarterly Review of Film and Video; Close-upfilm.com; kamerca.co.uk*
- 2. Editor: *Emir Kusturica* (Rome: Dino Audino Editore, 1995), 95 pp.
- I. Editor: *Premio I Girasoli. Sceneggiature per corti* (Suzzara: Associazione Culturale Cesare Zavattini/Bottazzi, 1992) 212 pp.

## Edited Journal Issues

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Special Issue on “Early Italian Cinema,” *Film History* 12: 3 (Fall 2000): 235-329.

## Journal Essays (peer reviewed)

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20. “L’italianità pittoresca nella Hollywood dei primi anni: il caso della star George Beban,” *Storia e problemi contemporanei*, 88 (September-December 2021 [released January 2023]), 51-70, Special Issue on “Stardom, consumption and popular culture,” co-edited by Stephen Gundle and Barbara Montesi.
19. “Italian Media Studies: una diagnosi un po’ azzardata e un paio di proposte,” *La Valle dell’Eden* 37/2021 (Turin, Italy): 165-169; Special Issue on “Journey to Italy. Studiare il cinema e i media italiani fuori dall’Italia / Italian Cinema and Media Studies Beyond Italy,” edited by Luca Barra, Giulia Carluccio, Giacomo Manzoli and Giulia Muggeo.
18. “Dramatizing the Italian-Turkish War (1911-1912): Reports of Atrocities, Newsreels, and Epic Films Between Italy and the USA” *Early Popular Visual Culture* 14: 2 (2016): 1-23.
17. (with Courtney Ritter) “Cesare Zavattini: Above and Beyond Neorealism,” *Cinema Journal* 54, no.3 (Spring 2015): 54-64, introductory essay and translation of three Zavattini writings on painting, television and “free newsreels.”
16. “Volto del Pittoresco: paesaggi e immigrati italiani nel cinema muto americano,” *Quaderni del CSCI. Rivista annuale di cinema italiano* (Rome & Barcelona) 8 (2012): 31-34.
15. “The Earth Still Trembles: On Landscape Views in Contemporary Italian Cinema,” *Italian Culture* 30: 1 (March 2012): 37-49.  
-- reprinted in Alan Wright, ed., *Film on the Faultline* (Bristol: Intellect, 2015), 197-214.
14. “Intimità d’oltreoceano: razza e trascendenza del divo Valentino,” *Agalma: Rivista di studi culturali e di estetica* (Rome) 22 (October 2011): 23-37 (Special Issue on Divismo/Antidivismo).
13. [With Jacqueline Reich], “DVD Supplements: A Commentary on Commentaries,” *Cinema Journal* 49: 3 (Spring 2010): 103-105 (Special Issue on “Professional Development”).
12. “DUCE/DIVO: Displaced Rhetorics of Masculinity, Racial Identity, and Politics Among Italian-Americans in 1920’s New York City,” *Journal of Urban History* 31: 5 (2005): 685-726.
11. “Black Hands and White Hearts. Italian Immigrants as Urban Racial Types in Early 20th Century American Cinema,” *Urban History* 31: 3 (2004): 374-398.
10. “Breaking the Mimetic Contract: Notes on Ideology, Intersubjectivity, and Film Theory” and “‘Ideology’ and ‘Public Sphere’: A Preliminary Bibliography” co-authored with C. Paul Sellors, *Reconstruction: An Interdisciplinary Cultural Studies Community* (eJournal), Winter 2002
- 8-9. “Italian Imageries, Historical Feature Films, and the Fabrication of Italy’s Spectators in Early 1900s New York,” *Comunicazioni Sociali* (Milan) 23: 2 (May/August 2001): 152-168.  
-- reprinted in *The Italian American Review* 7: 1 (Spring/Summer 1999): 27-62.
7. “Shipwrecked Spectators: Italy’s Immigrants at the Movies in New York, 1906-1916,” *The Velvet Light Trap* 44 (Fall 1999): 39-53.
6. Contributor for “Italy” to the volume entitled *Early and Silent Film* to ABES (*Annotated Bibliography of English Studies*), an indexed and annotated digital bibliography (CD-Rom) for academic libraries, published by Swets & Zeitlinger (1998): 13 entries.
5. “A Battle d’Arrière-Garde: Notes on Decadence in Luchino Visconti’s *Death in Venice*,” *Film Quarterly* 50: 4 (Summer 1997): 11-19.
4. “New York: Quando il video si fa spettatore,” *Sipario* (April 1996): 24-25.
3. “Restoration, Genealogy, and Palimpsests: On Some Historiographical Questions,” *Film History* 7: 3 (Fall 1995): 277-290 (Special Issue on “Film Preservation and Film Scholarship”).

- reprinted in Michael Minden and Holger Bachman eds., *Fritz Lang's Metropolis: Cinematic Visions of Technology and Fear* (Rochester, NY: Camden House, 2000), 140-157
2. "Projecting Contexts, Receptions, Technologies, and Films," *KINTOP: Yearbook of Early Cinema Studies* (Germany) 3 (1994): 205-207.
  1. "Ethnic Unconscious in the Film Experience of the New York Italian Community, 1907-1915," *NEMLA Italian Studies* 18 (1994): 131-148.

### Book Chapters in refereed anthologies

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14. "Going Silent on Modernity: Periodization, Geopolitics, and Public Opinion," in Rob King and Charlie Keil eds., *Oxford Handbook of Silent Cinema* (New York: Oxford University Press, 2023).
13. "Modern Throwbacks: Screening Italians in America: The First Fifty Years," in Guido Bonsaver, Alessandro Carlucci and Matthew Reza, eds., *Italy and the USA: Cultural Change Through Language and Narrative* (Oxford: Legenda, 2019), 59-70.
12. "Manipulation and Authenticity: The Unassimilable Valentino in 1920s Argentina," in Rielle Navitski and Nicholas Poppe eds., *Cosmopolitan Film Cultures in Latin America, 1896-1960* (Bloomington: Indiana University Press, 2017), 73-97.
11. "Quando la realtà cammina più rapida della fantasia: Italian Cinema and World War I," in Graziella Parati ed., *Italy and the Cultural Politics of World War I* (Lanham, MD: Rowman and Littlefield/Farleigh Dickinson University Press, 2016), 67-85.
10. "Sovereign Consumption: Italian Americans' Film Culture in 1920's New York City," in Simone Cinotto ed., *Making Italian America: Consumer Culture and the Production of Ethnic Identities* (New York: Fordham University Press, 2014), 83-99; 270-273.  
-- 2015 *John G. Cawelti Award* for the Best Textbook/Primer of the Popular Culture Association/ American Culture Association.
9. "Afterward: A 'Mirror with a Memory,'" originally from *Italy in Early American Cinema* (Indiana UP), reprint. Richard Abel ed., *Early Cinema* 4 vols. (New York: Routledge, 2013), vol. I ("Theory and Methodology"), 102-120.
8. "Film, National Cinema, and Migration," in Immanuel Ness and Marlou Schrover eds., *Encyclopedia of Global Human Migration* (Wiley-Blackwell, 2013), III: 1504-1509.
7. "George Beban: Character of the Picturesque," in Jennifer Bean ed., *Flickers of Desire: Movie Decades of the 1910s* (New Brunswick, NJ: Rutgers University Press, 2011), 155-173.
6. "The Atlantic Valentino: the 'Inimitable Lover' as Racialized and Gendered Italian," in Loretta Baldassar and Donna Gabaccia eds., *Intimacy and Italian Migration: Gender and Domestic Lives in a Mobile World* (New York: Fordham University Press, 2011), 37-48; 196-199.
- 4-5. "Making Spaces: at War. Notes on Video Art and Space in Marina Gržinić's and Aina Smid's *Luna 10* and *Bilocation*," in Marina Gržinić in Tanja Velagić eds., *Moments of Decision: The Performative, Political, and Technological. Artistic Video, Film and Interactive Multimedia Works by Marina Gržinić and Aina Smid 1982-2005* (Ljubljana: Drustvo ZAK, 2006), 110-116 [in Slovenian]  
--reprinted in English in Marina Gržinić and Tanja Velagić eds., *Video: New Media Technology, Science and Politics* (Vienna: Löcker Verlag, 2008), 193-214.  
--reprinted in English in Edit Andrés ed., *Transitland Europa: Video Art from Central and Eastern Europe, 1989-2009* (Budapest: Ludwig Museum-Museum of Contemporary Art, 2009), 45-56.
3. "Ethnic Self-Fashioning at the Café-Chantant: Italian Immigrants at the Movies in New York, 1906-1916, in William Boelhower and Anna Scacchi eds., *Public Space/Private Lives: Race, Gender,*

- Class and Citizenship in New York, 1890-1929* (Amsterdam: VU University Press, 2004), 39-66.
2. "Colonial Autism: Whitened Heroes, Auditory Rhetorics, and National Identity in Interwar Italian Cinema," in Patrizia Palumbo ed., *A Place in the Sun: Africa in Italian Colonial Culture* (Berkeley: University of California Press, 2003), 255-278.
  1. "Dubbing *L'Arte Muta*. 'Cinema Under Fascism' and the Expressive Layerings of Italian Early Sound Cinema," in Jacqueline Reich and Piero Garofalo, eds., *Re-viewing Fascism: Italian Cinema, 1922-1943* (Bloomington: Indiana University Press, 2002), 30-82.

### Book Chapters

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32. "Studi anglo-americani su cinema muto/fascista e prima immigrazione: differenze di metodo e non solo," in Christian Uva and Vito Zagario, *Visto da fuori* (Venice: Marsilio, 2023; forthcoming).
31. "I set della Storia: Rodrigo Pais e *Il Processo di Verona* (1963) di Carlo Lizzani," in Paolo Noto and Glenda Furini eds. *Rodrigo Pais* (Bologna: Cineteca di Bologna, 2023; forthcoming).
30. "Cultural Cross Glances: Zavattini and the United States" in Alberto Ferraboschi ed., *Zavattini Beyond Borders* (Reggio Emilia: Biblioteca Panizzi, 2020), 97-114.
29. "Strabismi culturali: Zavattini e gli Stati Uniti," in Alberto Ferraboschi ed., *Zavattini oltre i confini: reti, pratiche, ricezione* (Reggio Emilia: Biblioteca Panizzi, 2020), 97-114.
28. "Kusturica *malgré lui*: Romantic and Controversial Trickster," translated into Chinese by Li Mingtao in Li Mingtao ed., *Miracle: the Study of the Master Emir Kusturica* (Beijing: China Film Publishing House/ 中国电影出版社, 2021 [twice delayed by censors]).
27. "Lo sceicco," in Andrea Giardina ed., *Storia mondiale dell'Italia* (Rome-Bari: Laterza, 2017), 604-607.
26. "L'algebra di nuovi argomenti," in Ruggero Eugeni and Mariagrazia Fanchi eds., *La galassia Casetti: Lettere di amicizia, stima e provocazione* (Milan: Vita e Pensiero, 2017), 28-31.
25. "Silent Italian Cinema: A New Medium for Old Geographies," in Frank Burke ed., *A Companion to Italian Cinema* (Malden, MA: Wiley-Blackwell, 2017), 31-47.
24. "You Can Go Home Again (and Again): *Santa Lucia Luntana* (1931), the Film," in Goffredo Plastino and Joseph Sciorra eds., *Neapolitan Postcards: The Canzone Napoletana as Transnational Subject* (Lanham, MD: Rowman and Littlefield, 2016), 97-113.
23. "The Earth Still Trembles: On Landscape Views in Contemporary Italian Cinema," in Alan Wright ed., *Film on the Faultline* (Bristol: Intellect, 2015), 197-214; previously published in *Italian Culture* 30: 1 (March 2012): 37-49.
22. "Il cinema italiano visto dall'America" in Leonardo Quaresima ed., *Storia del cinema italiano (1924-1933)* (Venice: Marsilio; Rome: Edizioni di Bianco & Nero, 2015), 138-139.
21. (with Jacqueline Reich) "Smuggling Iconoclasm: European Cinema and Scorsese's Male Heroes," in Aaron Baker ed., *A Companion to Martin Scorsese* (Malden, MA: Blackwell, 2014), 38-52.
20. "Silent Italian Cinema: An International Story," in Peter Bondanella ed., *The Italian Cinema Book* (London: British Film Institute; New York: Palgrave/MacMillan, 2013), 9-16.
- 17-19. "Introduction," "Photography and Cinema, and Vice Versa" and "Southern (and Southernist) Italian Cinema," in G. Bertellini ed., *Italian Silent Cinema: A Reader* (New Barnet, UK: John Libbey/Indiana University Press, 2013), 3-13; 49-68; and 123-134.
16. "Divo/Duce: Virilità italiane nell'America degli anni venti," in Silvio Alovio and Giulia Carluccio eds., *Rodolfo Valentino: Cinema, cultura, società tra Italia e Stati Uniti* (Turin: Kaplan, 2012), 248-263.
15. "White Passion: Italian New Yorker Cinema and the Temptations of Pain," in Giuliana Muscio, Giovanni Spagnoletti, Joseph Sciorra, and Anthony Julian Tamburri eds., *Mediated Ethnicity:*

- The New Italian-American Cinema* (New York: Calandra Italian American Institute, 2011), 93-102.
14. "National and Racial Landscapes and the Photographic Form," in Richard Abel, Giorgio Bertellini, and Rob King eds., *Early Cinema and the "National"* (New Barnet, UK: John Libbey/Indiana University Press, 2008), 27-41.
  13. "Passioni bianche: Il cinema italo-newyorchese e le tentazioni del dolore," in Giuliana Muscio ed., *Quei bravi ragazzi. Il cinema italoamericano contemporaneo* (Venice: Marsilio, 2007), 89-98.
  12. "Storia, cultura e linguaggio italiani fuori d'Italia: il caso di due film italo-americani da poco restaurati" in *Narrare la storia: dal documento al racconto* (Milan: Mondadori, 2006), 304-319; 469-473.
  11. "Cabiria e gli Stati Uniti," in Silvio Alovio and Alberto Barbera eds., *Cabiria & Cabiria* (Turin: Museo Nazionale del Cinema; Milan: Il Castoro, 2006), 174-180.
  10. "Black Hands and White Hearts. Southern Italian Immigrants, Crime, and Race in Early American Cinema," in Lee Grieveson, Esther Sonnet and Peter Stanfield eds., *Mob Culture: Hidden Histories of the American Gangster Film* (New Brunswick: Rutgers UP, 2005), 207-237.
  9. "Profondo Rosso" in G. Bertellini, ed., *24 Frames: The Cinema of Italy* (London: Wallflower Press, 2004; 2nd ed., 2007), 213-222.
  8. "E Pluribus Unum? Storie e discorsi sul pubblico cinematografico americano dagli anni Trenta agli anni Cinquanta," in Mariagrazia Fanchi and Elena Mosconi, eds., *Film Audience Studies: Consumo e pubblico del cinema in Italia* (Rome: Bianco & Nero, 2003), 228-250.
  7. "Restoration, Genealogy, and Palimpsests: On Some Historiographical Questions," in Michael Minden and Holger Bachman eds., *Fritz Lang's Metropolis: Cinematic Visions of Technology and Fear* (Rochester, NY: Camden House, 2000), 140-157; previously published in *Film History* 7: 3 (Fall 1995): 277-290.
  6. "Spectateurs naufragés: Les immigrants italiens dans les cinémas de New York," (trans. Germain Lacasse) in André Gaudreault, Germain Lacasse, and Isabelle Raynauld eds., *Le Cinéma en histoire. Institution cinématographique, réception filmique et reconstitution historique* (Paris/Québec City: Méridiens Klincksieck/Edizioni Nota Bene, 1999), 265-281.
  5. "Il 'popolare' fra immagine e parola. Note sparse su neorealismo, Gramsci e le belle bugie di Zavattini," in Pierluigi Ercole ed., *Diviso in Due: Cesare Zavattini: Cinema e Cultura Popolare* (Reggio Emilia: Diabasis, 1999), 107-119.
  4. "New York City and the Representation of Italian-Americans in US Cinema," in Philip V. Cannistraro, ed., *The Italians of New York: Five Centuries of Struggle and Achievement* (New York: New York Historical Society and The John D. Calandra Italian American Institute, 1999), 115-128.
  3. "Italian Imageries, Historical Feature Films, and the Fabrication of Italy's Spectators in Early 1900s New York," in Richard Maltby and Melvin Stokes, eds., *American Movie Audiences: From the Turn of the Century to the Early Sound Era* (London: BFI, 1999), 29-45.
  2. "Ambiguous Sovereignities: Notes on the Suburbs in Italian Cinema," (co-written with Saverio Giovacchini) in Peter Lang and Tam Miller, eds., *Suburban Discipline* (New York: Princeton Architectural Press, 1997), 86-111.
  1. "L'espansione video del clip. Ipotesi di un'indagine sulla fruizione" and "Video insegne. Il richiamo di quale scrittura?," in Guido Michelone ed., *Dal Cinema al Video. Tempi Postmoderni tra Film e Clip* (Rome: CGS, 1992), 63-70 and 91-100.

#### Entries in Dictionaries, Encyclopedias, and Catalogs

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55. "The Italian (1915)" included in the Library of Congress' *National Film Preservation – National Film Registry Listing* (2023) - Brief Descriptions and Expanded Essays of National

## Film Registry Titles.

- 51-54. #4 entries (“Film Theory and Criticism,” “Luchino Visconti,” “La Terra Trema,” and “Cesare Zavattini,” to Gaetana Marrone ed., *Encyclopedia of Italian Literature* (New York: Routledge, 2007), 722-728; 1994-1999; 1999-2000; 2042-2045.
- 39-50. #12 entries to Gian Piero Brunetta ed., *Storia del Cinema Mondiale: Dizionario dei Registri* (Turin: Einaudi, 2005-6; 3 vols.), total pp.30.
38. “Italian American Cinema” in Emmanuel S. Nelson, ed., *Encyclopedia of Ethnic American Literature* (New York: Greenwood Press, 2005; 5 voll.), III: 1084-1089.
- 2-37. #36 entries to Richard Abel ed., *Encyclopedia of Early Cinema* (New York: Routledge, 2005; 2nd. 2010), total pp.50.
1. “Epica spettacolare e splendore del vero. L’influenza del cinema storico italiano in America (1908-1915),” in Gian Piero Brunetta ed., *Storia del cinema mondiale Vol.2 Gli Stati Uniti*, part I (Turin: Einaudi, 1999), 227-265.  
 -- Spanish translation by Itziar Hernandez Rodilla as “Épica espectacular y esplendor de lo verdadero. La influencia del cine histórico italiano en Estados Unidos (1908-1915),” in Gian Piero Brunetta ed., *Historia Mundial del Cine. Vol.1 Estados Unidos I* (Madrid: Ediciones Akal, 2011), 201-232.

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Translations

40. Paola Bortolaso and Mauro Genovese, “Maria Adriana Prolo and Museo Nazionale del Cinema Collections,” in “Archival Notes” (column edited by GB), *The Journal of Italian Cinema and Media Studies* 10: 3 (2023): 1-8.
39. Rossella Catanese, “Home Movies/National Archive of Family Films, Bologna: A Conversation with Paolo Simoni, Head of the Home Movies Archive,” in “Archival Notes” (column edited by GB), *The Journal of Italian Cinema and Media Studies* 10: 3 (2022): 541-546.
38. Rossella Catanese, “Art & Experimental Film Collections: Home Movies/National Archive of Family Films, Bologna: A Conversation with Mirco Santi and Jennifer Malvezzi,” in “Archival Notes” (column ed. by GB), *The Journal of Italian Cinema and Media Studies* 10: 3 (2022): 547-551.
37. Michela Zegna (Cineteca di Bologna), “Cecilia Mangini and Lino Del Fra Collection – Cineteca di Bologna,” in “Archival Notes” (column edited by GB), *The Journal of Italian Cinema and Media Studies*, 10: 1 (2021): 149-155.
36. Mauro Genovese (Museo del Cinema), “Francesco Rosi Collection—National Film Museum, Turin,” in “Archival Notes” (column edited by GB), *The Journal of Italian Cinema and Media Studies*, 10: 1 (2021): 143-148.
35. (with Monica Jansen), “The Publifoto Agency Collection (CSAC): Interview with Claudia Cavatorta,” in “Archival Notes” (column edited by GB), *The Journal of Italian Cinema and Media Studies*, 9: 2 (2021): 277-284.
34. (with Carla Ceresa), “Gillo Pontecorvo Collection, 1937-2009,” in “Archival Notes” (column edited by GB), *The Journal of Italian Cinema and Media Studies*, 8: 3 (August 2020): 409-412.
33. Michela Zegna (Cineteca di Bologna), “Giovanni Calendoli Collection,” in “Archival Notes” (column edited by GB), *Journal of Italian Cinema and Media Studies*, 8: 3 (August 2020): 405-08.
- 30-32. (with Courtney Ritter) “Self-Presentation,” “Zavattini’s Proposals for a Television Open to Reality and Democracy,” and “Free Newsreels,” *Cinema Journal* 54, no.3 (Spring 2015): 54-64.
29. (with Rhiannon Noel Welch): Silvio Alovisio, “Introduction to *Voci del Silenzio*,” in Richard Abel ed., *Early Cinema* (New York: Routledge, 2013), vol. II (“Industry Developments”), 454-65.
28. (with Rhiannon Noel Welch): Gabriele D’Annunzio, “On the Cinematograph as an Instrument of Liberation and an Art of Transfiguration” [1914], [“Del cinematografo considerato come uno

- strumento di liberazione e come arte di trasfigurazione,” *Il Corriere della Sera* (18 February 1914)], in Richard Abel ed., *Early Cinema* (New York: Routledge, 2013), IV (“Primary Sources”), 267-272.
- 9-27. 19 essays in Bertellini ed., *Italian Silent Cinema: A Reader* (New Barnet, UK: John Libbey / Indiana University Press, 2013).
8. (with John P. Welle), Jarro (Giulio Piccini), “The Mystery of the Manuscript” from Id., *Le novelle del Cinematografo* (Florence: Bemporad, 1910), 143-153, in *Film History* 24: 4 (2012): 457-459.
7. “Matilde Serao: What A Spectatrix Says,” (From the Italian periodical *L'Arte Muta*, Naples, May 1916), in Antonia Lant ed. *The Red Velvet Seat: Women's Writings on the Cinema: The First Fifty Years* (London: Verso, 2006), 97-99.  
 -- reprinted in Francesco Casetti, with Silvio Alovio, Luca Mazzei, eds., *The Triumph of Cinema and the Death of the Word: Early Italian Film “Theories”* (Amsterdam: Amsterdam University Press, 2017), 102-104.  
 -- reprinted in Shari Kizirian ed., *San Francisco Film Festival*, catalog, 2019, 18-19.
6. “Il posto/The Job,” in G. Bertellini ed., *24 Frames: Italy. Wallflower Guide to Italian Cinema* (London: Wallflower Press, 2004), 123-131.
- 1-5. Five essays included in the Special Issue on “Early Italian Cinema,” *Film History: An International Journal* 12: 3 (Fall 2000), 235-329.

### Book Reviews

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13. Gilberto Zacché ed., *Il Cinema Teatro Politeama da oltre un secolo al servizio della comunità* (Suzzara, Associazione ‘Amici del Cinema-Dino Villani,’ 2022) in *Bollettino Storico Mantovano*, n.s. 20-21 (2023).
12. Simone Dotto and Andrea Mariani eds., *Ugo Casiraghi e Glauco Viazzi. Il cervello di Carné. Letterario 1941-1943* (Milan: La Nave di Teseo, 2021) in *The Journal of Italian Cinema and Media Studies* 11: 1 (2022): 199-203.
11. Elena Dagrada, *Cinema/Origin: A Book Series (Mimesis)* in *The Journal of Italian Cinema and Media Studies* 10: 1 (2021): 144-146.
10. Francesco Pitassio, *Neorealist Film Culture, 1945-1954. Rome: Open Cinema* (Amsterdam: Amsterdam University Press, 2019) in *The Journal of Italian Cinema and Media Studies*, 10: 1 (2021): 117-121.
9. Victoria de Grazia, *The Perfect Fascist: A Story of Love, Power, and Morality in Mussolini's Italy* (Cambridge, Mass.: Harvard UP/Belknap Press, 2020), in *La Lettura/Corriere della Sera*, November 15, 2020, 36-37.
8. Andrea Malaguti, *Straniere a se stesse. Identità femminili e stilistica visuale nel cinema di Michelangelo Antonioni degli anni Cinquanta* (Giulianova, Teramo: Galaad Edizioni, 2018), in *Italian Culture* 37: 2 (November 2019): 141-143.
7. Mattia Lento, *La scoperta dell'attore cinematografico in Europa: attorialità, esperienza filmica e ostentazione durante la seconde époque* (Pisa: ETS, 2017), in *Modern Language Review* 114: 2 (April 2019): 338-340.
6. Barbara Spackman, *Accidental Orientalists: Modern Italian Travelers in Ottoman Lands* (Liverpool: Univ. of Liverpool Press, 2017) in *Italian Culture* 36: 2 (September 2018): 146-48.
5. Francesco Casetti, with Silvio Alovio and Luca Mazzei eds., *Early Film Theories in Italy, 1896-1922* (Amsterdam: Amsterdam University Press, 2017), in *Journal of Italian Cinema and Media Studies* 6: 2 (2018): 266-268.
4. Thomas Elsaesser, *Film History as Media Archeology* (Amsterdam: Amsterdam University Press, 2016) in *Cinéma & Cie* 29 (Fall 2017), 119-121.
3. Fulvio Orsitto ed., *Cinema e Risorgimento. Visioni e re-visioni. Da La presa di Roma a Noi*



- credevamo (Manziana, Rome: Vecchiarelli Editore, 2012) in *Journal of Italian Cinema and Media Studies* 2: 1 (February 2014): 127-129.
2. Randolph Lewis, *Emile de Antonio. Radical Filmmaker in Cold War America* (Madison: University of Wisconsin Press, 2000) and Douglas Kellner and Dan Streible eds., *Emile De Antonio: A Reader* (Minneapolis: University of Minnesota Press, 2000) for *The Italian American Review* 9: 2 (Fall/Winter 2002): 129-132.
  1. Vincent F. Rocchio, *Cinema of Anxiety. A Psychoanalysis of Italian Neorealism* (Austin: University of Texas Press) for *Italian Culture* 20: 1-2 (December 2002): 189-193.

### Public Scholarship and Other Writings

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- “*Consuelita* (1925), directed by Roberto Roberti and starring Francesca Bertini,” in Shari Kizirian ed., *San Francisco Film Festival*, catalog, 2023, 18-19.
- “Giochi proibiti,” *Il Foglio Quotidiano*, July 24-25, 2021, 4.
- “Censure furiose,” *Il Foglio Quotidiano*, May 15-16, 2021, 10.
- “Il Divo e il Duce,” *Il Foglio Quotidiano*, February 27-28, 2021, 9.
- “E l’ebrea sposò lo squadrista,” *La Lettura/Corriere della Sera*, November 15, 2020, 36-37.
- “Tra il Duce e Valentino,” *CineCriticaWeb* (Sindacato Nazionale Critici Cinematografici Italiani (SNCCI), July 1, 2019: <http://www.cinecriticaweb.it/cinema-e-storia/tra-il-duce-e-valentino/>
- “Il Duce e Rodolfo Valentino: Latin Lovers d’America,” *Corriere della Sera/La Lettura*, March 10, 2019, 31.
- “Trump’s Ballyhoo, and Ours,” *University of California Press Blog* (March 7, 2019)
- “When Americans loved Benito Mussolini — and what it tells us about Donald Trump’s rise,” *Washington Post* – “Made by History – Perspective” (February 28, 2019)

### Fellowships and Grants

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#### External

- Guggenheim Foundation Fellowship*, 2022-2023
- Franklin Research Grant*, *American Philosophical Society*, February 2020.
- Franklin Research Grant*, *American Philosophical Society*, February 2014.
- Tiro a Segno Visiting Professorship in Italian-American Studies*, Department of Italian Studies, New York University, Fall 2010.
- Sargeant-Faull Fellow*, Radcliffe Institute for Advanced Studies (Harvard), 2007-08
- Fellowship*, Humanities Institute, University of Connecticut, Academic Year 2007-08 (declined)
- 2002 *Society for Cinema Studies Dissertation Award* (co-winner); May 2002
- Fondazione Maria and Goffredo Bellonci Fellowship*, award for emerging Italian scholars; March 2002
- Michigan Society of Fellows*, Postdoctoral Fellowship, University of Michigan (2001-2004)
- CNR Fellowship (*National Research Centre*, Italy) for research at the *Center for Migration Studies* (Staten Island, New York); Spring/Summer 2000
- CNR Fellowship (*National Research Centre*, Italy) for research at the *Center for Migration Studies* (Staten Island, New York); May 1999/April 2000.
- CNR Fellowship (*National Research Centre*, Italy) for research at the *Immigration History Research Center*, Saint Paul, MN: Summer 1998

**Internal**

*LSA Research Trip Subvention*, Spring 2023

Weiser Faculty Grant / Translation Support (February 2022)

IDF (Instructional Development Fund), CRLT; Center for Research on Learning and Teaching, February 2020.

*Open Access Monograph Publishing Initiative* (OAMPI), Digital Edition Subvention for *The Divo and the Duce: Promoting Film Stardom and Political Leadership in 1920s America* (University of California Press). January 2018

Weiser Faculty Grant, January 2018

Faculty Supplementary Research Funding Application (UROF research), October 2016

*ADVANCE Faculty Summer Writing Grant*, April 2016

*Office of Research Faculty Grants and Awards Program*, February 2016

*Rackham Spring/Summer Research Grant* (salary for a graduate student's collaboration), 2015

*LSA Research Trip Subvention*, Spring 2014

*LSA Michigan Humanities Award*, Winter 2014 (semester leave)

*LSA Conference Subvention*, Summer 2013

*Publication Subvention Award*, *Center for European Studies*, Fall 2012

*LSA Festival Attendance Subvention*, Summer 2012

*Rackham Spring/Summer Research Grant* (salary for a graduate student's collaboration), 2011

*OVPR Small Scale and Preliminary Projects*, Spring 2011

*LSA Scholarship/Research*, Spring 2011

*Associate Professor Fund Support*, Spring 2011-Spring 2013

*Faculty Development Fund* (CRLT; Center for Research on Learning and Teaching), Winter 2011

*Rackham Spring/Summer Research Grant* (salary for a graduate student's collaboration), 2010

*OVPR Small Scale and Preliminary Projects*, Spring 2010

*LSA Scholarship/Research*, Spring 2010

*Instructional Development Fund*, University of Michigan (CRLT), Winter 2009

*Publication Subvention Award*, University of Michigan, Summer 2008

*Faculty Fellowship Enhancement Award*, University of Michigan, 2007-08

*OVPR Small Scale and Preliminary Projects*, Spring 2007

*LSA Scholarship/Research*, Spring 2007

*Faculty Development Fund*, University of Michigan (CRLT), Winter 2007

*Center for European Studies and the European Union Center*; U of M; Publication support: Fall 2006

*Spring/Summer Research Grant Program* (Rackham School of Graduate Studies, UM): Summer 2006

*Teaching and Technology Fellowship*, University of Michigan (CRLT), May 2004

*Horace H. Rackham School of Graduate Studies Grant & Fellowship*, UM. Summer 2003

*Jay Leyda Award for Outstanding Academic Achievement*, NYU/Tisch, May 2002

*Dean's Fellowship* - NYU/Graduate School of Arts and Sciences Dissertation Award, 1998/1999

*Patricia Dunn Lehrman Fellowship*, NYU, Fall 1997

*George Amberg Memorial/Jerome Foundation Dissertation Award*, Spring 1997

NYU/Graduate School of Arts and Science Summer Fellowship. *Travel Awards*, 1996, 1997, 1998

### Invited Talks and Lectures

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57. “2024 Ravarino Lecture” (Center for Italian Studies - University of Notre Dame), sponsored by the Albert K. and Helen M. Ravarino Family Endowment for Excellence, March 21, 2024
56. “L’irresistibile fascino del fascismo fuori d’Italia. I casi degli Stati Uniti e dell’Inghilterra,” MONDADORI EDUCATION/LEZIONI DI STORIA, streamed on Dec. 14, 2022 (1,6k views): <https://www.youtube.com/watch?v=E-LByZScuvo>
55. “The Divo and the Duce in 1920s America,” Book presentation/discussion, Department of Modern and Classical Languages and Literatures, California State University, Fresno, March 16, 2022.
54. “‘Novel and Arguable:’ Fellini in America up to *La dolce vita*,” October 28, 2020, Italian Heritage and Culture Committee of New York (IHCC; 501(c)3), Public Talk (via Zoom).
53. “The Divo and the Duce in 1920s America,” Author’s Forum, Institute of the Humanities, conversation with Professor Jay Cook (Department of History, UM; Chair), March 18, 2020 (cancelled due to Covid19).
52. “Zavattini e gli Stati Uniti,” *Zavattini oltre i confini: reti, pratiche, ricezione*, Reggio Emilia: Biblioteca Panizzi, February 29, 2020 (cancelled due to Covid19).
51. “Il Divo e il Duce: Divismo, leadership e pubbliche relazioni nell’America degli anni Venti,” University of Bologna, 13 Dicembre, 2019.
50. “Immagini emblematiche: ricerca storica, cultura visiva e casualità,” University of Bologna, December 6, 2019
49. “The Duce and The Duce: Promoting Film Stardom and Political Leadership in 1920s America,” Book presentation, Philip V. Cannistraro Seminar Series in Italian American Studies, John D. Calandra Italian American Institute (Queens College, CUNY), November 19, 2019.
48. Speaker and Discussant, *Innovations in Contemporary Italian Cinema*, Wellesley University, 14-16 November 2019.
47. “JICMS Scholarship: Old Perspectives/New Directions,” (Plenary Address), *The Journal of Italian Cinema and Media Studies Conference*, Rome, June 19, 2019.
46. “Viewing At Cross-Purposes: Cesare Zavattini in America,” *Italian Cinema(s) Abroad*, Ohio State University (Columbus, OH), March 22-23, 2019.
45. “The Divo and the Duce: Promoting Film Stardom and Political Leadership in 1920s America,” UC Berkeley (“Berkeley Film and Media Seminar”), September 13, 2018.
44. “Cinema and the Cult of the Duce: A View from 1920s American Celebrity Culture,” Dartmouth College, Department of French and Italian, January 13, 2017.
43. “There is Nothing Like Going to an Authority!’ Valentino, Mussolini, and Celebrity Culture in 1920s America,” Columbia Seminar in Modern Italian Studies, Columbia University, December 9, 2016.
42. Keynote Address: “Modern Throwbacks: Screening Italians in America: The First Fifty Years,” *Culture on the Move: Italy and the USA*, Oxford University (Oxford, UK), September 23-24, 2016.
41. Keynote Speech, Southwest Popular & American Culture Association Conference, Albuquerque, New Mexico, February 12, 2016 (declined).
40. “Italian Appetites: Food in the History of Italian Cinema,” Smith College, November 20, 2015.
39. “The Divo and the Duce: Film Stardom and Political Leadership,” *New Trends in Italian Screen Studies Web Seminar*, Ohio State University, February 2, 2015.
38. “There is Nothing Like Going to an Authority!’ Valentino, Mussolini, and Celebrity Culture in 1920s America,” University of Notre Dame, September 25, 2014.

37. "Life Everlasting: The Narrative Failures of Italian Cinema During World War I," *Specters of the Great War: France, Italy & World War I*. International Conference. Dartmouth College. May 15-17, 2014.
- 35-36. "Conveniently Authoritarian: Valentino, Mussolini, and Celebrity Culture in 1920s America," Michigan State University, November 14, 2013; University of Southern California, Provost's Postdoctoral Scholars in the Humanities Talk Series. April 22, 2014.
34. "Italian Appetites: Cinema and Food," Department of Romance Languages, University of Michigan, *La settimana della lingua italiana: How Italy Speaks to Itself*, October 2, 2012; University of Gastronomic Sciences (Pollenzo, Turin), July 17-20, 2013.
33. "'Educare e Istruire' con il cinema muto italiano: Una storia Americana," *International Conference on Francesco De Sanctis, la letteratura e la nazione*, Zürich (Switzerland), October 27-29, 2011.
32. "Hearts of the World: Manufacturing Transnational Stardom in 1920s America," *Cinema and History Symposium*, University of Maryland, College Park, April 29, 2011.
31. "Italy in Early American Cinema: Race, Landscape, and the Picturesque," *The Philip V. Cannistraro Seminar Series in Italian American Studies*, John D. Calandra Italian American Institute, New York, December 2, 2010.
30. "The Long Life of the Picturesque: Italians Filming Italians in Interwar America," Department of Italian Studies/Casa Italiana Zerilli-Marimò, NYU, November 29, 2010.
29. "Attracted to Pain: Italian American Cinema's Passionate Characters," *Tiro a Segno of New York/* New York University, New York, October 14, 2010
28. "Valentino and Mussolini: Italian Film and Political Stardom in 1920s America," *Tiro a Segno of New York/*New York University, New York, November 12, 2009.
27. "Italian Cinema as Tourism," University of Gastronomic Sciences (Colorno, Italy), 4 lectures, May 31-June 2, 2010 and June 15-19, 2009.
26. "Valentino and Mussolini: Masculinity of the Divo and the Duce in 1920s America," University of Pittsburgh, Film Studies Program, Speakers' Series. April 14, 2009.
25. "Race in American Cinema, from 1895 to Oscar Micheaux," New York University, Tisch School of the Arts, Department of Cinema Studies; March 23, 2009.
24. "You Can Go Home Again: *Santa Lucia Luntana* (1931), the Film," *Neapolitan Postcards: The Canzone Napoletana as Transnational Subject*, Calandra Italian American Institute, March 21, 2009.
23. "Italians, Color, and Race in Early American Cinema," University of Turin (Italy), 4-hour Graduate Seminar; February 27, 2009.
22. "Divo/Duce: Cinema, Race, and Atlantic Celebrities in 1920s America," International Conference: *Intorno a Rodolfo Valentino: Cinema, Culture, Società, tra Italia e USA negli Anni Venti*, University of Turin (Italy), February 24-26, 2009.
21. "Divo/Duce: Italian Masculinities in 1920s America," *Radcliffe Institute for Advanced Studies* (Harvard University), April 23, 2008; and *Columbia Film Seminar*, Columbia Univ., February 14 2008.
20. "Early Italian Cinema: an Overview," NYU/Casa Italiana, New York, September 24, 2007.
19. "Note su razza e whiteness nel cinema italoamericano," Pesaro Film Conference, June 28, 2007.
18. "Italian Cinema Under Fascism: Historiographical Blindspots," *From Resistance to Consensus to Negotiation: Changing Interpretations of Italian Fascism*, University of Michigan, April 27-28, 2007.
17. "Mussolini's Modern Masculinity," *The Cult of the Duce: Mussolini and the Italians, 1918-2005*, Royal Holloway, University of London (UK), March 23-24, 2007.
15. "The Atlantic Divo: Valentino in Italy," *Italian American Cinema Conference*, Calandra Institute, New York. April 6, 2006.

14. "The Atlantic Divo: Valentino in Italy," *Love of Country: Making Nations at Home and Abroad in Italy's Many Diaspora*, Pittsburgh, April 8-9, 2005.
13. "Black Hands and White Hearts. Italian Immigrants' Racial Dissonance in Early 20th Century American Cinema," Department of Romance Languages and Literatures, University of Michigan, October 30, 2003 and Knight-Wallace Journalism Fellows, University of Michigan, November 4, 2003.
12. "Storia, cultura e linguaggio italiani fuori d'Italia: il caso di due film italo-americani da poco restaurati" in "*Narrare la storia: dal documento al racconto*" Fondazione Bellonci Conference, Mantua (Italy), November 22-24, 2002.
11. Introduction to *Umberto D* and *La Strada*, Pierpont Commons Arts and Programs, University of Michigan, November 5 and 12, 2002.
10. "Italian Film Culture," Summer Italian Studies class, Department of Romance Languages, University of Michigan, May 30, 2002, July 31, 2003, May 10, 2005, May 15 2006.
9. "Screening Italians," *Italian American Culture Meeting/Dante Alighieri Society*, Troy (MI), February 20, 2002.
8. "Women of Horror: Dario Argento's Murder Mysteries," lecture held at Bowdoin College, Brunswick, ME, April 16, 2001.
7. Introduction to Emir Kusturica's *When Father Was Away on Business* (1985), Special Series at the Film Society of Lincoln Center, New York, April 12, 2001.
6. "Images of Italian Americans in Film," Center for Italian Studies, SUNY- Stony Brook, February 13, 2001.
5. "Italians in Early American Cinema," invited talk delivered on the occasion of the exhibition *The Italians of New York. Five Centuries of Struggle and Achievement*, New York Historical Society/John D. Calandra Italian American Institute Queens College/CUNY, New York – November 15, 1999.
4. "Il 'popolare' fra immagine e parola. Note sparse su neorealismo, Gramsci e le belle bugie di Zavattini," ZAVATTINIA 1998: *Diviso in Due: Cesare Zavattini: Cinema e Cultura Popolare*, Luzzara (Reggio Emilia, Italy), December 12, 1998.
3. "Italy's Immigrants at the Movies in New York, 1906-1916," Casa Italiana, NYU, October 20, 1998.
2. "Shipwrecked Spectators: The Cultural Influence of Moviegoing on Italian Immigrants at the Turn of the 20th Century," *Immigration History Research Center*, University of Minnesota, St. Paul (MN), August 19, 1998.
1. "Mute Visuality: Notes Around D'Annunzio and the Eloquent Bodies of Italian 'Hysterical' Cinema," Humanities Institute, University of California at Davis, June 2, 1998.

### Conference Presentations

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35. Panels Chair and Co-Organizer (with Charles Leavitt), "Intermedial Neorealism I and II" *American Association of Italian Studies Conference*, Tucson, AZ, April 5-7, 2020 (cancelled due to Covid19); postponed and part of the AAIS May 2021.
34. Panel Chair and Organizer, "Flops as Historiographical Resources," *Society for Cinema and Media Studies Conference*, Denver, CO, April 1-5, 2020 (cancelled due to Covid19); postponed and part of the SCMS Conference, April 2021.
33. Panel Chair and Organizer, "Intermedia Zavattini: Projects in Visual and Print Culture," *American Association of Italian Studies Conference*, Sorrento (Italy), June 14-17, 2018.
32. "Researching Neorealism's Photographic Genealogy," *Society for Cinema and Media Studies Conference*, Toronto (Canada), March 14-18, 2018.
31. Chair and Convener, Roundtable "'New' Film History and Archival Approaches," AAIS (*American Association of Italian Studies*) Conference, The Ohio State University, April 20-22, 2017.

30. Chair and Convener, Panel: "Cinema as Public Relation Culture: Publicity Practices from Early Hollywood to HBO," *Society for Cinema and Media Studies* Conference, Chicago, March 22-26, 2017.
29. "On the Western Front: Raising Questions of Geopolitics and Periodization through Latin American Film Modernity," SCMS (Society for Cinema and Media Studies) Annual Conference, Montreal, March 25-29, 2015. Panel: *Early Cinema and Modernity in Latin America: Fifteen Years Later*.
28. "The Romance of Undemocratic Leadership: Valentino and Mussolini as Outsourced Authoritarian Models," SCMS (Society for Cinema and Media Studies) Annual Conference, Seattle, March 21, 2014, contribution to the panel that I chaired and organized on "Film Stardom and Political Leadership: Interwar Convergences."
27. "The Demiurgic Film Auteur: Emir Kusturica and Utopian Nation Rebuilding," SCMS (Society for Cinema and Media Studies) Annual Conference, Chicago, March 9-12, 2013; Center for European Studies, University of Michigan, April 18, 2013.
26. "Valentino in Argentina, Among Porteños and Immigrants," LASA (Latin American Studies Association) Conference, May 23-26, 2012, San Francisco, California.
25. "Primitive Nobilities: *Nobleza Gaucha* (Gaicho Nobility, 1915) and Argentina's Modern National Landscapes," Presenter and Panel Chair ("Modernity's Other Landscapes: Early Cinema and Race in Latin America"), *Society for Cinema & Media Studies Conference*, Josai International University, Tokyo (Japan), May 21-24, 2009. [Due to H1N1 virus, the conference was cancelled on May 14<sup>th</sup>, 2009; the panel has been accepted for SCMS 2010, Los Angeles, March 17-21, 2010]
24. "National (and Racial) Landscapes and the Photographic Form," *Society for Cinema and Media Studies Conference* (SCMS) Chicago, March 9, 2007 (panelist and panel co-Chair); and *IX International Domitor Conference*, University of Michigan, May 29<sup>th</sup> – June 2<sup>nd</sup>, 2006 (panelist and conference organizer).
23. "Vernacular Realism and Southernist Film Poetics in *Sperduti nel buio* (1914)," Second Annual Robert Dombroski Italian Conference, Storrs, CT, September 17, 2005.
22. "Primitive Geography and Picturesque Typecasting: Sicilian Performer Mimì Aguglia in New York City at the Turn of the 20<sup>th</sup> Century," *Mediterranean Studies Conference*, University of Messina (Sicily), May 28, 2005.
21. "Which Viewer? What Effects....? Imperialism, Migration, and Race," in *Modernity and Early Cinema: A Symposium* (Organizer, Panelist, and Discussant), University of Michigan, April 16, 2005.
20. "The Atlantic Divo: Valentino in Italy," *SCMS Conference*, London (UK), April 2, 2005. "Martin Scorsese: A Case Study in the Possibilities of Studying Italian American Cinema", Chair and Respondent, *SCMS Conference*, London (UK), April 3, 2005.
19. "Race, Migrations, and the Modernity of Early American Cinema" *Society for Cinema Studies Conference*, panel: "Early American Cinema, Racial Diversity, and Migrations," (Chair) Minneapolis, March 6-9, 2003.
18. "Duce/Divo: New York Italians in the 1920s," at "Sex in the City: Immigrants and Urban Cultural Politics in New York, 1886-1930," *Urban History Association Conference*, Pittsburgh, Sept. 26-28, 2002.
17. "Geopolitical Censorship in Early Italian Cinema: State Ideology, National Culture, and Southernist Realism Around *Sperduti nel Buio* (1914)," at *Culture, Censorship, and the State in 20<sup>th</sup> Century Italy Conference*, Italian Cultural Institute/Institute of Romance Studies -- University of London, October 25-26, 2002, London (UK).
16. "Divo/Duce: Masculinity and Heroism Among Italians in 1920s America," at *Fascism, Gender, and Sexuality*, UC Berkeley, October 25-27, 2001.
15. "Poetics and Geography: Vernacular Realism and Southern Aesthetics in *Sperduti nel buio* (1914)

and Assunta Spina (1915),” *American Association of Italian Studies Conference*, University of Pennsylvania, Philadelphia, 19-22 April 2001.

14. “Ethnic Self-Fashioning at the Cafè-Chantant: Italian Immigrants at the Movies in New York, 1906-1916,” *Public Space, Private Lives: Race, Class, Gender, and Citizenship in New York, 1890-1929*, Padua (Italy), April 26-28, 2000.
13. “Italian Immigrants at the Photoplay in New York City before WWI” *Conference on New York State History*, Fordham University, Bronx, New York; June 15-17, 2000.
12. “The Tain of the Mirror: Gramsci, Italian Talkies, and *La questione della lingua*,” *Symposium at Dartmouth on Italian Cultural Studies*, Dartmouth College, October 29-31, 1999.
11. Co-Chair (with Kim Tomadjoglou) of the panel “Silent Italian Cinema, 1905-1930,” *Society for Cinema Studies Conference*, West Palm Beach, Florida, April 17, 1999.
10. “Colonial Autism: Antiquity, Maciste and Family Melodrama in 1930s Italian Cinema,” panel on “Italian Colonial Culture,” *MLA Conference* (San Francisco), December 27, 1998.
9. “Italian Imageries, Historical Feature Films, and the Fabrication of Italy's Early Spectators in Early 1900 New York,” 1998 Commonwealth Fund Conference in American History, “Hollywood and Its Spectators: The Reception of American Films, 1895-1995,” University College, London (UK), February 12, 1998.
8. “Gabriele D'Annunzio and the Eloquent Bodies of Italian ‘Hysterical’ Cinema,” *Society for Cinema Studies Conference*, Ottawa (Canada), May 16, 1997.
7. “Italian Decadent Cinema of the 1910s,” *Writing Italia Conference*, Columbia University, New York, April 5, 1997.
6. “Decadent Cinema: D'Annunzio in Silent Italian Cinema,” *17th Annual American Association of Italian Studies Conference*, Winston-Salem, N.C., February 20-23, 1997.
5. “Mute Visuality: Expressivity in Italian Cinema of the 1910s: The Case of the Divas,” *Rutgers University Italian Film Conference*, October 18, 1996.
4. “Documenting Italian Immigrants in Manhattan (1906-1915),” *AQEC Conference: A Hundred Years Later*, Association Québécoise des études cinématographiques, Montreal, Québec, November 19, 1995.
3. “Historiography at the Silent Photoplay: The Case of Italian Immigrants before WWI,” *Ohio University Film Conference*, Athens, Ohio, November 2, 1995.
2. “(Early) Film History and Its Visible Documents: Italian Immigrants in Manhattan (1906-1915),” *Society for Cinema Studies Conference*, New York, March 1995.
1. “Ethnic Unconscious in the Film Experience of the New York Italian Community, 1907-1915,” 25th Convention of the Northeast Modern Language Association, Pittsburgh, April 8, 1994.

## Teaching

*University of Michigan* (Society of Fellows: 2001-2004; Screen Arts and Cultures/Film, Television, and Media - Romance Languages and Literatures: 2004-):

### *Undergraduate courses:*

- World Cinema
- Italian Cinema
- Screening Italian-Americans
- Film History (1895-1927) a.k.a. Silent Screen
- “Made in Italy:” History, Style, and Marketing
- When in Rome: Italian Cinema and Its Capital Movie Set

- Mafia and Film
- Food and Cinema: Screening Appetite
- Flops: Why and How Films Fail in America

*Undergraduate/graduate seminars (ITA 400-level seminars)*

- New Italian Media
- Screening Italian Fascism

*Graduate seminars:*

*University of Michigan*

- Silent Cinema and Race
- Introduction to Screen Studies
- Stardom
- Cinema as PR: Stars, Presidents, and Dictators
- Film/Media Historiography

*University of California, Davis (Winter and Spring quarters, 1998):*

- Italian Cinema
- Italian-American Cinema

*New York University (Fall 1996; Fall 1998; Fall 2010):*

- Cinema and Fascism
- Silent Cinema
- Italian-American Cinema
- Italian Masculinity in 1920s America

*School of Visual Arts (New York) (1998-2001):*

- History of Cinema I
- History of Cinema II
- Eastern European Cinemas

**Mentoring and Dissertation Committee Service as Chair\*\*, Co-Chair\*, and Reader.**

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*Italics = dissertation defended.*

1. *Silvia Marchetti (UM/Italian)*  
“Promoting the Minor: An Aesthetic Practice in Italian Literature and Film”
2. *Rachel Vega (UM/Spanish)*  
“The Migrant's Journey: Border-Crossing, Otherness, and the Politics of Place in Contemporary Spanish Culture, 1986-2008”
3. *Javier Entrambasaguas (UM/Spanish):*  
“The Social Movements in Contemporary Spanish Culture”
4. *Stefano Ciammaroni (NYU/Cinema Studies)*  
“The Way of All Flesh: A History and Historiography of Violence and Death in Italian Cinema (1943-1980)”
5. *Alberto Zambenedetti (NYU/Italian)*  
“Italians on the Move: Toward a History Migration Cinema”
6. *Juliet Guzzetta\* (UM/Italian)*



## ”Stages of History: Performing 1970s Italy with Narrative Theater”

7. *Dominic Hubert Gavin* (NYU/Cinema Studies):  
“The Representation of Fascism in Italian Cinema, 1968-1978”
8. *Diogenes C. Curras* (UM/Spanish)  
“Redeeming Realism: Alternative Historicities in Spanish Literature and Film”
9. *Courtney Ritter\*\** (UM/Screen Arts):  
“Everyman’s Broadcasting: Programming the Democratic Transition in 1950s Italy”
10. *Antje K. Gamble* (UM/Art History)  
“National and International Modernism in Italian Sculpture from 1935-1959”
11. *Mattia Beghelli\*\** (UM/Italian)  
“As Seen on TV: Programming Cinema and Entertainment in Italy in the Long 1980s”
12. *Francesca Minonne\*\** (UM/Italian)  
“Between Italy and Argentina: Circular Accents in Contemporary Literature”
13. *Pierluigi Erbaggio\*\** (UM/Italian)  
“Writing Mussolini: Il Duce’s American Biographies on Paper and Screen, 1922-1936”
14. *Roberto Vezzani\*\** (UM/Italian)  
“Reframing Italianness: Circulation of Italian Fiction Films in the United States During the 1930s”
15. *Karen Graves* (NYU/Italian)  
“The Female Victim of Violence in Post-War Italian Cinema and Society.”
16. *Jim Carter\*\** (UM/Italian)  
“Adriano Olivetti’s America: Myth, Materiality, and Italian Modernity”
17. *Sabrina Righi\*\** (UM/Italian)  
“Literary and Filmic Representations of Italian Resistenza from 1943 to the Present”
18. *Vincent Longo* (UM/FTVM)  
“A Hard Act to Follow: Hollywood Cinema in the Age of Live Performance”
19. *Marissa Spada* (UM/FTVM)  
“Stardom and Fashion in 1930s American Cinema”
20. *Joshua Schultze* (UM/FTVM)  
“Working Below Below-the-Line: Race, Labor, and Resources in Film History”
21. *Tanite Chahwan\*\** (UM/FTVM)  
“National Egyptian Melodrama: Nasser and Other Stars”
22. *Bailey Compton* (UM/FTVM)
23. *Briand Gentry\*\** (UM/FTVM)
24. *Tanya Silverman* (UM/Slavic)

## MA Thesis Reader:

- Emily Marzullo\** (NYU/Italian)  
“The Power of a Pugilist: The Impact of Mussolini as a Masculine Figure on Italian-American Racial Status in the 1930s”

2023-2024	<p>Member, LSA - Humanities Divisional Evaluation Committee (DEC)</p> <p>Chair, Third-Year Review, FTVM (Yvette Granata) (Winter)</p> <p>Member, Graduate Studies Committee</p> <p>Chair, Dissertation Committee (Tanite Chahwan, FTVM)</p> <p>Chair, Dissertation Committee (Briand Gentry, FTVM)</p> <p>Member, Dissertation Committee (Joshua Schultze, FTVM)</p> <p>Member, Dissertation Committee (Bailey Compton, FTVM)</p> <p>Member, Prospectus Committee (Tanya Silverman, Slavic)</p>
2022-2023	<p>On Fellowship Leave (Guggenheim Fellowship)</p> <p>Chair, Prospectus Committee (Tanite Chahwan, FTVM)</p> <p>Member, Prospectus Committee (Joshua Schultze, FTVM)</p> <p>Chair, Comprehensive Exam Committee (Briand Gentry, FTVM)</p> <p>Member, Comprehensive Exam Committee (Bailey Compton, FTVM)</p> <p>Member, Dissertation Committee (Marissa Spada, FTVM): defense July 12, 2022</p> <p>Member, Dissertation Committee (Vincent Longo, FTVM): defense July 21, 2022</p> <p>Reviewer, Global Individual Grant (GIG) &amp; Rackham International Research Award</p>
2021-2022	<p>Director of Graduate Studies (Fall)</p> <p>Executive Committee Member (Fall, <i>ex officio</i>)</p> <p>Chair, Third-Year Review, FTVM (Swapnil Rai); (Winter)</p> <p>Member, Full Professor Promotion Committee (Fall)</p> <p>Member, Undergraduate Studies Committee (Winter)</p> <p>Co-Chair, Dissertation Committee (Sabrina Righi; RLL)</p> <p>Member, Dissertation Committee (Vincent Longo, FTVM)</p> <p>Member, Dissertation Committee (Marissa Spada, FTVM)</p> <p>Chair, Comprehensive Exams Committee (Tanite Chahwan, FTVM)</p> <p>Member, Comprehensive Exams Committee (Joshua Schultze, FTVM)</p> <p>Chair, Prospectus Committee (Tanite Chahwan, FTVM)</p> <p>Chair, Comprehensive Exams Committee (Briand Gentry, FTVM)</p> <p>Reviewer, UM - Global Individual Grants/International Institute (Winter 2022)</p> <p>Member, Merit Committee (FTVM, Winter 2022)</p>
2020-2021	<p>Director of Graduate Studies (Winter)</p> <p>Executive Committee Member (Winter, <i>ex officio</i>)</p> <p>Member, Rackham – Advancing New Directions in Graduate Education Initiative (Winter)</p> <p>Member, Graduate Studies Committee (Fall)</p> <p>Member, Undergraduate Studies Committee (Fall)</p> <p>Member, University of Michigan’s Faculty Grievance Hearing Panel</p> <p>Member, U-M's Fulbright Campus Interview Committee (Fall)</p> <p>Co-Chair, Dissertation Committee (Sabrina Righi; RLL)</p> <p>Member, Dissertation Committee (Vincent Longo, FTVM)</p> <p>Member, Dissertation Committee (Marissa Spada, FTVM)</p>

- Advisor, Incoming Graduate Student (FTVM)
- 2019-2020 Member, Graduate Studies Committee (FTVM; Winter)  
Chair, Dissertation Committee (Jim Carter; RLL)  
Co-Chair, Dissertation Committee (Sabrina Righi; RLL)  
Member, Dissertation Committee (Vincent Longo, FTVM)  
Selected Participant, LSA/ADVANCE Coaching Program, Winter 2020
- 2018/2019 Chair, Promotion Review Committee (Full Professorship)  
Convener, ADVANCE Launch Committee (Rebecca Wollenberg, Judaic Studies)  
Member, Third-Year Review Committee  
Chair, Dissertation Committee (Jim Carter; RLL)  
Co-Chair, Dissertation Committee (Sabrina Righi; RLL)  
Member, Dissertation Committee (Vincent Longo, FTVM)
- 2017/2018 Chair, Search Committee (Position: Director of Screenwriting Program)  
Member, SAC Faculty Merit Committee, Winter 2018  
Chair, Lecture Review Committee (David Marek)  
Chair, Lecture Review Committee (Oliver Thornton)  
Chair, Dissertation Committee (Jim Carter; RLL)  
Member, Dissertation Committee (Sabrina Righi; RLL)  
Speaker, Fellowship Application Workshop, SAC Graduate Program, 11/9/2017
- 2016/2017: Convener, ADVANCE Launch Committee (Michael Nebeling, SI)  
Chair, SAC Committee on Tenure for Artists (Screen Arts)  
Chair, Dissertation Defense Committee (Francesca Minonne; RLL; 09-12-16)  
Chair, Dissertation Defense Committee (Pierluigi Erbaggio; RLL; 09-14-16)  
Chair, Preliminary Exam Committee (Jim Carter; RLL; 12-4-16)  
Chair, Dissertation Defense Committee (Roberto Vezzani; RLL; 12-5-16)
- 2015/2016 Chair, Tenure Committee Review (Screen Arts and Cultures/American Culture)  
Chair, 4th-term Review Committee (RLL, Graduate Student [Jim Carter])  
Member, 3rd-Year Review Committee (RLL, Faculty member [Nilo Couret])  
Chair, Dissertation Defense (Mattia Beghelli, RLL; 3-18-16)  
Member, Dissertation Defense (Antje Gamble, Art History; 6-18-16)
- 2014/2015 Chair, External Review Committee (SAC)  
Section Head (RLL/Italian)  
Chair, Italian Curriculum Committee (RLL/Italian)  
Junior Faculty Mentor (RLL)  
Awards Committee Member (RLL)  
    Vincenti Award  
    Agnes Nicolini Vincenti Award for Outstanding Honors Thesis  
    French Fellowship  
    Canzano Study Abroad Fellowship  
    Ernst Pulgram Italian Scholarship  
    Chiara Maria Levin Memorial Study Abroad Scholarship  
*Italianissimo* (A lunch-time meeting devoted to foster exchanges between

- undergraduate students, doctoral students, and faculty members)  
*La settimana della lingua Italiana* (October)  
*Lunch and Romance* (Major/Minor information session)  
*Rackham International Student Fellowship* Committee, Member
- 2013/2014 Off-duty: sabbatical (Fall) and LSA Humanities Grant (Winter)  
*Rackham Predoctoral Fellowship* Committee, Member  
*Italianissimo* (event participant)  
*Lunch and Romance* (Major/Minor information session; advisor)
- 2012/2013 Undergraduate Studies Committee (SAC)  
Chair, Lecturer Review Committee (SAC)  
Italian Curriculum Committee, Member (RLL)  
Italian Honors Advisor (RLL; Winter)  
Italian Concentration Advisor (RLL)  
Vincenti/Hirsch Awards Committee, Member (RLL)  
*Italianissimo* (event participant)  
*La settimana della lingua Italiana* (October; event participant)  
*Lunch and Romance* (Major/Minor information session; advisor)  
*Rackham Predoctoral Fellowship* Committee, Member  
Honors Student Committee, Member 2012/2013 (History)
- 2011-2012 Search Committees (SAC; 2)  
Undergraduate Studies Committee (SAC)  
Third-Year Review Committee, Chair (SAC)  
Italian Curriculum Committee, Member (RLL)  
Italian Concentration Advisor (RLL)  
Vincenti/Hirsch Awards Committee, Member (RLL)  
*Italianissimo* (event participant)  
*La settimana della lingua Italiana* (event participant)  
*Lunch and Romance* (Major/Minor information session; advisor)
- 2010-2011 Undergraduate Studies Committee (SAC)  
Executive Committee, Member (SAC)  
Lecturer Review Committee (SAC)  
Executive Committee, Member (SAC)  
Third-Year Review Committee, Member (SAC)  
Italian concentration advisor (RLL)  
*Italianissimo* (event participant)  
*La settimana della lingua Italiana* (event participant)  
*Rackham Interdisciplinary Workshop on Visual Studies*, Participant (April 2011)
- 2009-2010 Graduate Studies Committee, Director (2009/10)  
Executive Committee, Member (SAC)  
Search Committee, Member (SAC)  
Conference Co-Organizer: *American Association of Italian Studies*  
*Conference*, Ann Arbor, April 22-25, 2010.

- Italian Concentration Advisor (RLL)  
 Italian Curriculum Committee, Member (RLL)  
 Vincenti/Hirsch Awards Committee, Member (RLL)  
 Keniston Lecture Committee, Member (RLL)  
 Newsletter Committee, Member (RLL)  
*Italianissimo* (event participant)  
*La settimana della lingua Italiana* (event participant)  
 Peer reviewer, *International Institute Individual Fellowship applications*,  
 Winter 2010
- 2008-2009 Graduate Studies Committee, Member (SAC)  
 Search Committee, Member (SAC)  
 Technology Committee, Member (SAC)  
 Conference Co-Organizer: *Space Matters: Reframing Early Cinema and  
 Modernity*, U of M/SAC, April 10-11, 2009  
 Italian Curriculum Committee, Member (RLL)
- 2007-2008 Year-long Fellowship, Radcliffe Institute (Harvard)
- 2006-2007 Graduate Studies Committee, Member (SAC)  
 Lecturer Review Committee, Chair (SAC)  
 Technology Committee, Member (SAC)  
 Conference Co-Organizer: *IX International Domitor Conference*, UM/SAC,  
 May 29-June 2, 2006  
 Romance Studies Concentration Committee, Member (RLL)
- 2005-2006 Graduate Studies Committee, Member (SAC)  
 Lecturer Review Committee, Member (SAC)  
 Conference Co-Organizer: *Modernity and Early Cinema: A Symposium*, UM/SAC,  
 April 16, 2005  
 Romance Studies Concentration Committee, Member (RLL)  
 Italian Faculty Hiring Committee, Member (RLL)  
 Participation to *Italianissimo* and *La settimana della lingua Italiana* (October)  
 Committee Member, Department of State/Institute of International Education (IIE)
- 2004-2005 Graduate Studies Committee, Member (SAC)  
 Search Committee, Member (SAC)  
 Fullbright Program; Campus Interviews; Participant  
 Peer reviewer for Faculty Grants and Awards/Office of the Vice President
- 2001-2004 Distinguished Dissertation Award Selection Committee, UM

**University of Michigan UROP (Undergraduate Research Opportunity) Program:  
 collaborations with undergraduate students:**

Director, UROP Project III (2020-21): “Neorealism in America,” (1 student)

Director, UROP Project IV (2018-19): “FLOPS: Why and How Film Fail in America,” (2 students)

Director, UROP Project III (2018-19): “Neorealism in America,” (1 student)

Director, UROP Project IV (Summer 2018): “FLOPS: Why and How Film Fail in America,” (1 student)

Director, UROP Project IV 2017/18: “FLOPS: Why and How Film Fail in America,” (6 students)

Director, UROP Project III 2017/18: “Neorealism in America,” (1 student)

Director, UROP Project III Summer 2017: “Neorealism in America,” (1 student)

Director, UROP Project III 2016/17: “Neorealism in America,” (2 students)

Director, SROP Project II Summer 2013: “Divo/Duce: Italian Masculinity in 1920s America,” (1 student)

Director, UROP Project II: “Divo/Duce: Italian Masculinity in 1920s America,” 2008/09; 2009/2010; 2011/2012; 2012/2013; 2013/2014; 2014/2015 (total: 22 students)

Director, UROP Project I: “Silent American Cinema and Racial Diversity: The Case of US Trade Periodicals” 2003/04; 2004/05; 2005/06; 2006/07 (total: 10 students)

#### Graduate Students Exams, Reviews, Independent Studies

4th Term Review Committee, Chair: 6 + Member: 3

Graduate Student Preliminary Exams, Chair: 6 + Member: 7

Directed Studies/Independent Studies: 13 (10 RLL; 2 SAC; 1 Rackham; 1 LSA)

#### Academic and Professional Service outside the University of Michigan

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**Associate Editor**, *The Journal of Italian Cinema and Media Studies* (US; February 2018-2022)

**Editor** (and creator) of two *Journal of Italian Cinema and Media Studies* columns, “Translations” and “Archival Notes,” introduced in *JICMS*, vol.8, no.1 (2020), 3-4 (2020-)

**Book Series Co-editor** (with Richard Abel and Matthew Solomon): *Cinema Cultures in Contact: Remapping Film Histories Across Borders* (University of California Press; March 2018-)

**Book Series’ International Scholarly Committee Member**,

*Spartenze. Studi e testi sulla letteratura di migrazione* (book series)

Franco Cesati Publisher (Florence), July 2015-

*Studies in Modern and Contemporary Italianistica in the Anglophone World* (book series)

Firenze University Press (Florence), April 2020-

*La favilla, la vampa, la cenere. Studi sul cinema muto italiano* (book series)

Kaplan Editore (Turin), 2022-

#### Editorial Board Member

*The Italianist* (UK) [Film Issue Editor, 2008-14; Film Issue Advisory Board, 2014-]

*The Italian American Review* (US; 2009-)

*The Journal of Italian Cinema and Media Studies* (US; 2011-)

*Immagine. Note di Storia del Cinema*, official organ of the *Associazione Italiana per le Ricerche di Storia del Cinema* (Italy; 2012-)

*The Moving Image: Association of Moving Image Archivists* (US; 2013-2018)

*L’Avventura. Italian Film and Media Studies Journal* (Italy; 2015-)

*Italian Culture* (AAIS official organ, US; 2016-)

*Cinéma & Cie* (Italy, 2017-; Advisory Board)

*Diasporic Italy: The Journal of the Italian American Studies Association* (US, 2020-)

**Reviewer (ad hoc):**

## Journal essays

*National Identities* (Germany; 2008)  
*Moving Image: The Journal of the Association of Moving Image Archivists* (US; 2008-)  
*Nineteenth Century Theatre and Film* (UK; 2009-)  
*Cinéma & Cie* (Italy; 2010-2017; 2017- as Member of the Advisory Board)  
*Studies in Documentary Film* (UK; 2010)  
*Film History* (US; 2012, 2017)  
*Cinema Journal* (US; 2013-)  
*California Italian Studies Journal* (US; 2013, 2020)  
*Modern Italy* (UK; 2013-)  
*Screening the Past* (AUS; 2015-)  
*Italian Culture* (US; 2015-)  
*Latin American Research Review* (US; 2016-)  
*Politics. Rivista di Studi Politici* (Italy; 2016-)  
*Bianco & Nero* (Italy; 2017-)  
*Cinema & Storia* (Italy; 2017, 2023)  
*NECSUS European Journal of Media Studies* (2018-)  
*Gender & History* (UK/US, 2019-)  
*War in History* (UK, 2020-)  
*Italian Studies* (UK, 2020)  
*Iperstoria. Journal of American and English Studies* (Italy, 2021-)  
*Early Popular Culture* (UK, 2021-)  
*Storia e problemi contemporanei* (Italy, 2022-)  
*Schermi. Storie e culture del cinema e dei media in Italia* (Italy, 2022-)

## Book Manuscripts:

*Wallflower Press* (2001-)  
*University of Toronto Press* (2003-)  
*Blackwell* (2007-)  
*Palgrave* (2008-)  
*Indiana University Press* (2010-)  
*University of Mississippi Press* (2011-)  
*MIT Press* (2012-)  
*Fordham University Press* (2012-)  
*Berghahn Books* (2012-)  
*Columbia University Press* (2013-)  
*Bloomsbury Academic* (2014-)  
*Oxford University Press* (2015-)  
*FilmForum* (Udine, Italy; 2015-)  
*University of Kentucky Press* (2016-)  
*Italian American Studies Annual* (SUNY Press; 2018-)  
*University of California Press* (2018-)

*Liverpool University Press (2020-)*

*Routledge (2020-)*

*SUNY Press (2023-)*

**Book Award Jury Member:**

American Association of Italian Studies, 2021-22; 2022-23

Society for Cinema and Media Studies Book Award, 2011

**Tenure/Promotional Case Reviewer:**

University of Chicago

Wake Forest University

University of Southern California

Rutgers University

UCLA

Ohio State University

Michigan State University

Concordia University (Montréal, Canada)

University of Notre Dame

University of British Columbia (Vancouver, Canada)

University of Toronto

Chapman University

William & Mary

Miami University (OH)

**Other Professional Collaborations**

Application reviewer, Global Excellence Initiatives (Universities Canada|Universités Canada), 2022

Project Reviewer, Ca' Foscari University of Venice call for proposals SPIN – Supporting Principal Investigators (July 2022)

Reviewer, Premio Turconi (AIRSC; Associazione Italiana Ricerche Storia del Cinema), Annual competition for Best Doctoral Dissertations in Film History (2022-23).

Member, Scientific Board, *Shadowed Screens: Dante's Inferno in Cinema and Audio-Visual Media*, International Conference, Turin 16-18 December 2021, University of Turin.

Instructor, *Mediating Italy in Global Culture*, Doctoral Summer School, University of Bologna, 2019, 2020, 2021.

Project Reviewer, *Netherlands Institute for Advanced Study (NIAS-KNAW)*, 2020, 2022

Member, Collegio Dottorale in Beni Culturali, Formazione e Territorio, University of Rome, "Tor Vergata," (October 2018-)

Author, "Underground: The Obscene Vision of a Romantic Trickster," unpagged booklet essay included in the DVD and Blue Ray editions of Emir Kusturica's *Underground* (Kino Fox Lorber, 2018) (6pp). *Slant Magazine* judged it as one of "The 25 Best Blu-rays of 2018."

Project/Grant reviewer, *National Agency for the Evaluation of Universities and Research Institutes (ANVUR; Rome, Italy)* (2012-)

Member, International Scholarly Committee, Research Project: *Reinventing the Italian Film Industry. Entrepreneurship and Cultural Innovation at Cines during the Interwar Period* (Università di Roma, Tor Vergata, Dipartimento di Scienze storiche, filosofico-sociali, dei Beni culturali



e del territorio, 2016-2018)

Juror, American Jury/Non-Fiction, *The Bridge Book Award* (1<sup>st</sup>-5<sup>th</sup> editions; 2015-2019; 7<sup>th</sup>-8<sup>th</sup> editions 2021-2022). Organized by Casa delle Letterature of the Rome Municipality, the National Italian American Foundation (NIAF), the Embassy of the United States in Rome, and the American Initiative for Italian Culture (AIFIC). The Award is endorsed by the Embassy of Italy in Washington, DC, and the American Academy in Rome.

Reviewer, *Radcliffe Institute Fellowship Applications* (Harvard); 2008-2012; 2019- [yearly]

Project reviewer, *Austrian Science Fund* (FWF), 2014-2015

Member of the *SCMS Anne Friedberg Innovative Scholarship Award Committee*

July 1, 2013-June 30, 2014

Referee, *Women in Silent Cinema* Conference Proceedings (2013-2014)

Referee Board Member, *Researching Women in Silent Cinema: New Findings & Perspectives* (Department of Arts, University of Bologna; Victorian College of the Arts, University of Melbourne; and Women and Film History International; 2012-2014)

Tenure and Promotion Evaluator, *National Agency for the Evaluation of Universities and Research Institutes* (ANVUR; Rome, Italy), Spring 2012-

Project reviewer, *Social Sciences and Humanities Research Council of Canada*, Fall 2012

International Scholarly Committee, *Conferenza Internazionale su Marilyn*, University of Turin (20-21 November 2012)

Member, International Scholarly Committee, *The Italian Identity Abroad: Canons, Translations, and Challenges — Marketing, Law, Culture*, a three-year research project established by the University of Turin, 2011-2014.

Member, International Editorial Board, *Wallflower Press* (UK); 2001-2011.

Member, International Scholarly Committee for the Conference, *Intorno a Rodolfo Valentino: Cinema, Cultura, Società, tra Italia e USA negli Anni Venti*, Turin (Italy), February 24-26, 2008

Author, Audio Commentary to George Beban's *The Italian* (1915; 73 m), released on DVD by Film Preservation Associates Inc. and Flicker Alley (2008).

Freelance journalist for *America Oggi* (largest Italian-American newspaper), 1998–2002.

Media Columnist and contributor to *OGGI 7/America Oggi* (the largest Italian language weekly in the U.S.) January/December 1997.

Freelance journalist for *La Gazzetta di Parma* (Italian daily newspaper): 1993-1996.

Freelance journalist for *La Voce di Mantova* (Italian daily newspaper): April 1993-June 1995.

Internship at the *Film Society of Lincoln Center*, New York City (January-October, 1993).

Creator of, and Film Area Supervisor for, the Biannual *Premio I Girasoli*, National Screenwriting Prize for short films, Cultural Association "Cesare Zavattini," 1992.

Attendee, Screenwriting Course, Birbeck College (London); Spring 1992.

Founding Member of the Cultural Association "Cesare Zavattini" in Suzzara (Mantua), engaged in promoting initiatives in literature and the visual arts (January 1992).

### Media Interviews/Appearances/Public Interventions

*Hollywood Party*, radio program (RAI Radio 3), January 4, 2023; [interview](#).

*Letture.org*, [Interview](#) on *Il Divo e il Duce: Fama, politica e pubblicità nell'America degli Anni Venti* (Le Monnier, 2022), December 2022.

- “Una vita oltreoceano grazie a vecchie Olivetti e benemerite biblioteche,” in Vanni Buttasi ed., *Suzzaresi nel mondo: 24 profili* (Suzzara: Edizioni Bottazzi/L’Eco di Suzzara, 2022)
- Interviewed by Duda Teixeira in “O tesão da política,” *Crusoe* (Brazilian on-line political magazine), August 28, 2022
- “Giochi proibiti,” *Il Foglio Quotidiano*, July 24-25, 2021, 4.
- “Censure furiose,” *Il Foglio Quotidiano*, May 15-16, 2021, 10.
- “Suzzaresi che fanno onore al mondo,” *Cronache Sanitarie*, April 2021, 27.
- “Il Divo e il Duce,” *Il Foglio Quotidiano*, February 27-28, 2021, 9.
- “Trump, Biden and le due facce degli italiani d’America,” *L’Eco di Suzzara* 19: 2 (Feb. 2021): 6.
- Twitterguest, *Corriere della Sera/La Lettura*, January 25-31, 2021.
- Podcast interview with Ellen Neremberg on “The Divo and the Duce” for New Books Network (NBN), August 12, 2020: <https://newbooksnetwork.com/about-the-nbn/>
- “Il Coronavirus raccontato da cinque suzzaresi nel mondo,” *L’Eco di Suzzara* 18: 5 (May 2020): 5.
- “Tra il Duce e Valentino,” *CineCriticaWeb* (Sindacato Nazionale Critici Cinematografici Italiani (SNCCI), July 1, 2019: <http://www.cinecriticaweb.it/cinema-e-storia/tra-il-duce-e-valentino/>
- “Il Duce e Rodolfo Valentino: Latin Lovers d’America,” *Corriere della Sera*, March 10, 2019, 31.
- “Trump’s Ballyhoo, and Ours,” *University of California Press Blog* (March 7, 2019)
- “When Americans loved Benito Mussolini — and what it tells us about Donald Trump’s rise - The Washing,” *Washington Post*, Made by History/Perspectives, blog (February 28, 2019)
- “Giorgio Bertellini, il cinema e gli States,” *L’Eco di Suzzara* 16: 7-8 (July-August 2018): 3.
- “Cinema, una lezione che parte dal Po e arriva al Michigan,” *La Gazzetta di Mantova* (21 April 2013): 15.
- Cover Interview “Giorgio Bertellini on his book *Italy in Early American Cinema: Race, Landscape, and the Picturesque*,” *ROROTOKO*, March 24, 2010.
- Credited Interview in, and member of the Academic Advisory Board for, the documentary *The World Beyond Wiseguys: Italian Americans & the Movies* (2008), directed by Stephen Fishler, broadcast by PBS and by the Canada Public Television.

## Languages

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Italian and English; reading knowledge of French and Spanish.

## Affiliations

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- AAIS (American Association of Italian Studies)
- AHA (American Historical Association)
- AIRSC (Associazione Italiana per le Ricerche di Storia del Cinema)
- ASA (American Studies Association)
- CAAS (Canadian Association for American Studies)
- COLUMBIA FILM SEMINAR (Columbia University, New York)
- DOMITOR (International Organization for the Study of Early Cinema)
- LASA (Latin American Studies Association)
- MLA (Modern Language Association)
- MSA (Modernist Studies Association)
- SCMS (Society for Cinema and Media Studies)