

UNIVERSITÀ DEGLI STUDI DI MILANO

Procedura di selezione per la chiamata a professore di I fascia da ricoprire ai sensi dell'art. 18, comma 1, della Legge n. 240/2010 per il settore concorsuale 10/C1 - Teatro, Musica, Cinema, Televisione e Media Audiovisivi, (settore scientifico-disciplinare L-ART/06 - Cinema, Fotografia e Televisione), presso il Dipartimento di BENI CULTURALI E AMBIENTALI, Codice concorso 4587.

Laura Rascaroli

CURRICULUM VITAE

INFORMAZIONI PERSONALI

COGNOME	RASCAROLI
NOME	LAURA MARCELLA
DATA DI NASCITA	19/05/1966

TITOLI

TITOLO DI STUDIO

Laurea in Lettere Moderne, specializzazione in Comunicazioni sociali, Università Cattolica del Sacro Cuore, Milano, 1992, con votazione 110/110.

TITOLO DI DOTTORE DI RICERCA O EQUIVALENTI, OVVERO, PER I SETTORI INTERESSATI, DEL DIPLOMA DI SPECIALIZZAZIONE MEDICA O EQUIVALENTE, CONSEGUITO IN ITALIA O ALL'ESTERO

DLitt (Higher Doctorate), National University of Ireland, 2014.

ALTRI TITOLI CONSEGUITI

2021-presente: Head of School of Film, Music & Theatre, University College Cork, Ireland

2014-presente: Professor in Film and Screen Media, School of Film, Music & Theatre, University College Cork, Ireland

2013-2018: Codirector, Discipline of Film & Screen Media, University College Cork, Ireland

2006-2014: Senior Lecturer in Film Studies, School of Languages, Literature and Cultures, University College Cork, Ireland

1996-2006: Lecturer in Film and Media Studies, School of Languages, Literatures and Cultures, University College Cork, Ireland

ATTIVITÀ DIDATTICA

INSEGNAMENTI E MODULI

Dal 1996 ad oggi, ho insegnato **fra le 120 e le 170 ore per anno accademico presso University College Cork (UCC)**, distribuite fra corsi di laurea (BA - Bachelor's of Arts, corso di laurea di 3 anni o 4 di cui uno passato all'estero) e corsi di Master (MA).

Periodi di riduzione del carico di insegnamento:

- **2020-21:** in quanto **Direttore della Scuola di Cinema, Musica e Teatro**, il mio insegnamento è stato ridotto di 1 modulo.
- **2000-1; 2014-15; e 2019-20:** ho goduto di **tre periodi di sabbatico di ricerca di sei mesi ciascuno**, con relativa riduzione del carico di insegnamento (ca. 1 modulo/anno).
- **1998-99:** ho goduto di un periodo di maternità di 5 mesi.

ATTIVITÀ DIDATTICA A UNIVERSITY COLLEGE CORK (1996-PRESENTE): MODULI DI BA

Memory and War

A.A.: 1996-7; 1997-8. **Corso di laurea:** BA Anno II. **Numero di ore frontali insegnate:** 12/anno. **Totale ore:** 24.

The Spectacle of Reality: Neorealism in Film

A.A.: ogni anno dal 1997-8 al 2012-13 incluso. **Corso di laurea:** BA Anno II. **CFU:** 5 (dal 1999). **Ore:** 24/anno. **Totale ore:** 144.

Nuove frontiere: Migration in Italian Literature and Film

A.A.: 1998-9. **Corso di laurea:** BA Anno III. **CFU:** 5. **Totale ore:** 12.

Italian Landscapes: Space in Italian Literature and Film

A.A.: 1998-9; 1999-2000. **Corso di laurea:** BA Anno II. **CFU:** 5 (dal 1999). **Ore:** 12/anno. **Totale ore:** 24.

Post-Unification Italian Culture and Society

A.A.: ogni anno dal 1998-9 al 2012-13 incluso. **Corso di laurea:** BA Anno I. **CFU:** 10. **Ore:** 7/anno. **Totale ore:** 105.

The Language of Italian Media

A.A.: ogni anno dal 1998-9 al 2012-13 incluso; **Corso di laurea:** BA Anno II. **CFU:** 5 (dal 1999). **Ore:** 12/anno. **Totale ore:** 180.

Fascism and Its Wars

A.A.: ogni anno dal 1998-9 al 2004-5 incluso. **Corso di laurea:** BA Anno II. **CFU:** 5 (dal 1999). **Ore:** 12/anno. **Totale ore:** 84.

Politics and Art in the Twentieth Century

A.A.: 1999-2000; 2000-1; 2001-2. **Corso di laurea:** BA Anno II. **CFU:** 5. **Ore:** 7/anno. **Totale ore:** 15.

Modern Italian Cinema

A.A.: ogni anno dal 2000-1 al 2012-13 incluso. **Corso di laurea:** BA Anno III / IV. **CFU:** 5. **Ore:** 24/anno. **Totale ore:** 288.

Modernism in European Cinema

A.A.: ogni anno dal 2000-1 al 2015-16 incluso. **Corso di laurea:** BA Anno II. **CFU:** 5. **Ore:** 24/anno. **Totale ore:** 384.

Postmodern European Cinema

A.A.: ogni anno dal 2001-2 al 2015-16 incluso. **Corso di laurea:** BA Anno III / IV. **CFU:** 5. **Ore:** 24/anno. **Totale ore:** 360.

Critical Readings

A.A.: 2001-2. **Corso di laurea:** BA Anno II. **CFU:** 5. **Ore:** 4.

Film Theory

A.A.: ogni anno dal 2014-15 ad oggi. **Corso di laurea:** BA Anno II. **CFU:** 5. **Ore:** 24/anno. **Totale ore:** 168.

Documentary Filmmaking: Theory and Practice

A.A.: ogni anno dal 2017-18 ad oggi. **Corso di laurea:** BA Anno II. **CFU:** 10. **Ore:** 12. **Totale ore:** 48.

Realism in World Cinema

A.A.: 2019-20. **Corso di laurea:** BA Anno II. **CFU:** 5. **Ore:** 24.

ATTIVITÀ DIDATTICA A UNIVERSITY COLLEGE CORK (1996-PRESENTE): MODULI DI MASTER

Cinema & Literature in Italy: Gianni Amelio (MA Italian)

A.A.: 1996-7. **Totale ore:** 8.

Cinema & Literature in Italy: Senso (MA Italian)

A.A.: 1997-8; 1998-9; 1999-00. **CFU:** 10 (dal 1999). **Ore:** 12/anno. **Totale ore:** 36.

The Cinema of Nanni Moretti (MA Italian)

A.A.: 2003-4; 2004-5; 2005-6. **CFU:** 10. **Ore:** 24/anno. **Totale ore:** 72.

Terminologie (MA Italian)

A.A.: 2003-4; 2004-5; 2005-6. **CFU:** 10. **Ore:** 8/anno. **Totale ore:** 24.

Advanced Film Analysis and Theory (MA Film Studies)

A.A.: Ogni anno dal 2008-9 al 2014-15 incluso. **CFU:** 20. **Ore:** 24/anno, di cui 12 frontali (+ 12 seminario). **Totale ore:** 168.

Research Methods (MA Film Studies)

A.A.: Ogni anno dal 2008-9 al 2014-15 incluso. **CFU:** 20. **Ore:** 6/anno. **Totale ore:** 42.

Feminist Theories (MA Women's Studies)

A.A.: 2009-10; 2010-11; 2015-16. **CFU:** 20. **Ore:** 4/anno. **Totale ore:** 12.

Film and Screen Cultures and Industries (MA Film & Screen Media)

A.A.: Ogni anno dal 2016-17 a oggi. **CFU:** 20. **Ore:** 20/anno, di cui 8 frontali (+ 12 seminario). **Totale ore:** 100.

Research Methodologies Seminar (MA Film & Screen Media)

A.A.: Ogni anno dal 2016-17 a oggi. **CFU:** 10. **Ore:** 6/anno. **Totale ore:** 30.

ATTIVITÀ DIDATTICA COME VISITING PROFESSOR PRESSO ATENEI E SCUOLE DI CINEMA ESTERI

Anno: 2020. **Corso di studi:** BA. **Ateneo:** Franklin & Marshall College, Lancaster, Pennsylvania, USA. **Ore:** 2 [online].

Anno: 2017. **Corso di studi:** Laurea Magistrale. **Ateneo:** UNIMI, Italy. **Ore:** 6.

Anno: 2016. **Corso di studi:** MA (Maestría Cine Ensayo / Master's Film Saggio). **Struttura:** EICTV - Escuela Internacional de Cine y TV, San Antonio de Los Baños, Cuba. **Ore:** 60 (30 frontali + 30 seminari).

Anno: 2011: Corso di studi: BA. Ateneo: Universidad de Navarra, Pamplona, Spain. Ore: 6.

Anno: 2008: Corso di studi: BA. Ateneo: Universidad de Navarra, Pamplona, Spain. Ore: 20.

Anno: 2005: Corso di studi: Laurea Magistrale. Ateneo: Università Cattolica, Milan, Italy. Ore: 30.

WORKSHOP

Anno: 2018. Corso: Re-framing home movies. Struttura: National Museum of Cinema of Turin, Italy. Ore: 4.

PREMI ALLA DIDATTICA

2001-02: President's Award for Excellence in Teaching, University College Cork

ATTIVITÀ DI DIDATTICA INTEGRATIVA E DI SERVIZIO AGLI STUDENTI

ATTIVITÀ DI RELATORE DI ELABORATI DI LAUREA, DI TESI DI LAUREA MAGISTRALE, DI TESI DI DOTTORATO E DI TESI DI SPECIALIZZAZIONE

ATTIVITÀ DI MENTORE DI PROGETTI CON ASSEGNI DI POST-DOTTORATO E MARIE SKŁODOWSKA CURIE PRESSO UNIVERSITY COLLEGE CORK (UCC)

1. **2021-23: Government of Ireland Postdoctoral Fellowship, Irish Research Council.** Dr Paolo Saporito, *Positively Modern: Michelangelo Antonioni and Affirmative Cinematic Ecologies*.
2. **2021-23: Government of Ireland Postdoctoral Fellowship, Irish Research Council.** Dr Anna Viola Sborgi, *Media Homes: Screening Housing Precarity in Ireland, the UK and Portugal from the 2008 crisis to COVID-19*.
3. **2020-21: Marie Skłodowska Curie - MSCA IF.** Dr Rahat Imran, *Locating the Storyteller: Muslim Women's Auto/Biographical Cinema from the Islamic World*.
4. **2020-21: CAPES (Coordenação de Aperfeiçoamento de Pessoal de Nível Superior) Brazil.** Dr Laécio Ricardo, Professor Adjunto, Universidade Federal de Pernambuco, Centro de Artes e Comunicação, Brazil, *Documentary and Self-Writing - Shared Intimacy and Subjective Overflow*.
5. **2016-18: Government of Ireland Postdoctoral Fellowship, Irish Research Council.** Dr Aidan Power, *Crises in Utopia: Contemporary Science Fiction Cinema and the European Project*. Oggi Lecturer in Film Studies, University of Exeter, UK.
6. **2011-12: Government of Ireland Postdoctoral Fellowship, Irish Research Council.** Dr Pierluigi Ercole, *Projecting the Nation: Italian Cinema, Propaganda and Little Fascist Italies in Britain and Ireland*. Oggi Associate Professor in Film Studies, De Montfort University, UK.

ATTIVITÀ DI RELATORE DI DOTTORANDI DI RICERCA PRESSO UCC

Dottorati completati:

1. **2016. Candidata:** Chen Yuanyuan. **Premi:** China-Ireland PhD Scholarship. **Tesi:** *Rethinking the Chinese School: Western Modernist Influences on Chinese Animation, 1980s-2000s*. **Carriera accademica:** Oggi Lecturer, Belfast School of Art, Ulster University, Northern Ireland.
2. **2014. Candidata:** Abigail Keating. **Tesi:** *Locating the Transnational: Representations and Aesthetics of the Urban Periphery in Contemporary European Cinema*. **Carriera accademica:** Oggi Lecturer, University College Cork, Ireland.
3. **2013. Candidata:** Jill Murphy. **Tesi:** *Hoc est enim corpus meum: Christian Art and Passion Iconography in the Work of Pier Paolo Pasolini and Jean-Luc Godard*. **Carriera accademica:** Oggi ricercatore e autore indipendente.

4. **2012. Candidato:** Aidan Power. **Tesi:** *Continental Drifts: Travel and Transition in Post-National European Cinema*. **Carriera accademica:** Oggi Lecturer, University of Exeter, UK.
5. **2010. Candidato:** Stefano Odorico. **Premi:** UCC President Strategic Scholarship; Irish Research Council Postgraduate Scholarship. **Tesi:** *Semiotics and (non)fiction: A semio-pragmatic analysis of documentary cinema*. **Carriera accademica:** Oggi Reader, Leeds Trinity University, UK.
6. **2009. Candidato:** Marian Hurley. **Tesi:** *Reworking the Neorealist Myths: Resistance Identities in Italian Cinema*.
7. **2009. Candidato:** Stefano Baschiera. **Tesi:** *Pasolini, Bertolucci, Bellocchio: Reframing Space in Italian New Wave Cinema*. **Carriera accademica:** Oggi Senior Lecturer, Queen's University Belfast, Northern Ireland.

Dottorati in corso di completamento:

1. **2020-presente. Candidato:** John McLaughlin (PhD Architecture). **Cosupervisore:** Prof. Kevin McCartney. **Tesi:** *Between Words & Works: Dialectical Critical Practice in Architecture*.
2. **2018-presente. Candidato:** Michael Holly (PhD Film & Screen Media). **Premi:** Irish Research Council Postgraduate Scholarship. **Tesi:** *Performative Feedback Filmmaking: Participatory Documentary and Creative Self-Representation in the Community*.
3. **2017-presente. Candidato:** Davide Abbatescianni (PhD Film & Screen Media). **Premi:** UCC Excellence Scholarship. **Tesi:** *Distorted Spatio-temporalities in the Time of the Great Recession: A Focus on Italian Auteur Cinema*.
4. **2016-presente:** James Mulvey (PhD Film & Screen Media). **Tesi:** *The Portrait Film*.
5. **2016-presente:** Humberto Saldanha (PhD Film & Screen Media). **Premi:** UCC Boole International Doctoral Scholarship in the Humanities and Social Sciences; Irish Research Council Postgraduate Scholarship. **Tesi:** *The Cosmopolitanism of Contemporary Global Cinema: Strategies of Internationalisation in Brazilian Cinema Today*.

ATTIVITÀ DI RELATORE DI TESI DI MPHIL (MASTER DI RICERCA, 2 ANNI) PRESSO UCC

1. **2001: Candidato:** Maeveen Murray. **Tesi:** *Conflict, Nostalgia and Disillusion: Images of the Sixties and Seventies in Italian Cinema of the Subsequent Decades*.

ATTIVITÀ DI RELATORE DI TESI DI MASTER (EQUIVALENTE LAUREA MAGISTRALE) PRESSO UCC

1. 2021 (in corso): Damon Walsh (MA in Film and Screen Media): *The Beatles on Screen*
2. 2020: Brian Miller Oglanby (MA in Film and Screen Media): *Where's Moses Now? Echoes of Exodus*
3. 2018: Christy Taylor (MA in Film and Screen Media): *Metamodernism and New Sincerity*
4. 2017: Anastasia Saveljeva (MA Film and Screen Media): *My Body: Representation of Abortion and Women in Film*
5. 2017: Marley McCallum (MA Film and Screen Media): *The Politics of the Frame: A Question of Form in Feminist Film Practice*
6. 2017: Muireann Crowley (MA in Film and Screen Media): *Private and Public Spaces in Xavier Dolan's Queer Cinema*
7. 2015: James Mulvey (MA in Film Studies): *From Fellini to Sorrentino: A Becoming*
8. 2015: Angela Carew (MA in Film Studies): *Working Through, Bringing Back: Trauma and Haptic Cinema in Mariana Otero's Histoire d'un secret and Alina Marazzi's Un'ora sola ti vorrei*
9. 2014: Abigail Daisy Woods (MA in Film Studies): *Nicolas Winding Refn's cinema*
10. 2012: Brennan Walsh (MA in Film Studies): *Collaborative Filmic Forms in the Internet Era*
11. 2012: Jeremy O'Connell (MA in Film Studies): *"Help us sing the story of our land": Landscape in the films of Terrence Malick*
12. 2012: Niall Flynn (MA in Film Studies): *Subtitling the Time-Image*
13. 2012: Mikey Shinnick (MA in Film Studies): *Escaping to the Western World: Marc Isaacs's Representation of the Postcolonial World*
14. 2011: Nicole Lonergan (MA in Film Studies): *Identities in Crisis: Dreaming and Psychological Breakdowns in the Works of David Lynch*
15. 2011: Leon McCarthy (MA in Film Studies): *It's Kind of a Funny Story: Woody Allen and Comedy in Relationships*
16. 2011: Roy Daly (MA in Film Studies): *Meditative Form in the Cinema of Jim Jarmush*
17. 2010: Colm Ryan (MA in Film Studies): *Hypertextuality in the Cinema of Wong Kar-Wai*

18. 2010: Kieran Costello (MA in Film Studie): Authenticity and Spectacle in Recent Vietnam Films
19. 2009: Katarzyna Sieniawska (MA in Women Studies): One Upon A Time There Was a Feminist: Analysis of Gender Stereotypes in the Shrek Trilogy
20. 2009: Christopher Neil Schmidt-Martin (MA in Film Studies): On Michael Haneke
21. 2008: Lucy Kearns (MA in Women Studies): The Private Made Public: The Female Body in Desperate Housewives
22. 2008: Camille Evans (MA in Film Studies): Personal and Political Identity in the War films of Ken Loach
23. 2007: Brid Buckley (MA in Film Studies): Delusion as a form of resistance to social constraints and means of coping with trauma in the Cinema of Lars Von Trier
24. 2007: Fabrice Fortune (co-supervision, MA in Film Studies): The Neorealist paradigm and its inner contradictions: An insight from a musical analysis into Renzo Rossellini's film music
25. 2007: Abigail Keating (MA in Film Studies): A Place Like Home: Representations of Motherhood and Rural Origins in Three Films by Pedro Almodóvar
26. 2007: Darragh Mc Grath (MA in Film Studies): Children of Men: How Counter Cinema Techniques are being adopted into Mainstream Cinema
27. 2007: Rochelle O'Brien (MA in Film Studies): Dark on blonde: platinum Pandoras in the cinema of David Lynch
28. 2007: Catherine O'Driscoll (MA in Film Studies): Michael & Me: Performance and performativity in the documentaries of Michael Moore
29. 2007: John Riordan (MA in Film Studies): Obeying patriarchal (dis)order: Emir Kusturica's fragmenting Yugoslavia as represented through the male protagonist
30. 2006: Gemma McCarthy (MA Film Studies): Of Mice and Ogres: Shrek as Satirical Parody
31. 2006: Carrie McKeown (MA Film Studies): Idols and ideals: a critical study of stardom within the contemporary Hollywood musical
32. 2006: Shaun O'Connor (MA Film Studies): Holy Trips: Hippie Ethics and Spiritual Enlightenment in Kubrick's 2001: A Space Odyssey, Hopper's Easy Rider and Jodorowsky's The Holy Mountain
33. 2006: Arlene O'Sullivan (MA Film Studies): A Postmodern Spectacle: The Construction of Space in the Work of Baz Luhrmann
34. 2006: Kay O'Sullivan (MA Italian): Trilogies, Quartets and Magic Flutes. A Study of the use of Mozart's Music in the Films of Pier Paolo Pasolini
35. 2006: Stefano Odorico (MA Italian): Dis-orientamento urbano: Le immagini di una realtà reale
36. 2005: Emma Keane (MA Italian): Theory and practice of the documentary in Pier Paolo Pasolini
37. 2005: Siobhan O'Sullivan (MA Italian): Religious aspects of Fellini's *La dolce vita*, 81-2, and *Roma*
38. 2005: Ciara White (MA Women's Studies): Dangerous Places: An Analysis of the Representation of Women's Spaces in Recent Irish Cinema
39. 2005: Aoife Barry (co-supervision, MA Women's Studies): Women in the rock music world
40. 2004: Marian Hurley (MA Italian): Partisan Masculinities in Rossellini's *Roma città aperta*, *Paisà*, *Era notte a Roma* and *Il Generale Della Rovere*
41. 2004: Julie Moloney (MA Women's Studies): A Study of the Television Advertising's Representation of Femininity and its Gender Constructing and Reinforcing Capacities
42. 2000: Ruth Quinlan (MA Italian): The Portrayal of the Family, from 1958 to the Present, in the Cinema of Gianni Amelio
43. 1998: Sharon Veronica Lysaght (MA French): An Examination of Claude Chabrol's *La Cérémonie*

ATTIVITÀ DI RELATORE DI ELABORATI DI LAUREA

I corsi di BA (equivalente laurea triennale) a University College Cork non prevedono elaborati.

ATTIVITÀ DI TUTORATO DEGLI STUDENTI DI CORSI DI LAUREA E DI LAUREA MAGISTRALE E DI TUTORATO DI DOTTORANDI DI RICERCA

ATTIVITÀ DI MENTORE DI STUDENTI DI DOTTORATO E MASTER DI RICERCA PRESSO UCC

1. **2020-presente:** Sandra Costello, PhD Film & Screen Media.
2. **2019-presente:** Carter McCormick, PhD Film & Screen Media.
3. **2019-20:** Patrick Butler, MRes Film & Screen Media.
4. **2018-presente:** John Thompson, PhD French.

ATTIVITÀ DI MENTORE DI DOTTORANDI DI RICERCA IN VISITA PRESSO UCC

1. **2017 (6 mesi). Candidato:** Dott. Bruno Surace, Dottorando di ricerca presso l'Università di Torino, Italia. **Tesi:** *The Unfilmable*.
2. **2013 (4 mesi). Candidata:** Angela Maria Meili, Dottorando di ricerca presso Pontificia Universidade Católica do Rio Grande do Sul, Brazil. **Tesi:** *Brazilian Cinema on Private BitTorrent Communities*.
3. **2012 (1 mese). Candidata:** Dott.ssa Laura Busetta, Dottorando di ricerca presso Roma Tre, Italia. **Tesi:** *The Self-Portrait and the Essay Film*.

ATTIVITÀ DI MENTORE DI DOTTORANDI DI RICERCA PRESSO UCC

- **2011-presente:** In qualità di direttore della rivista *open-access e peer-reviewed, Alphaville: Journal of Film and Screen Media*, intensa e continuativa attività di tutoraggio di dottorandi di ricerca afferenti al Dipartimento e Scuola in processi di *peer-review, copyediting*, gestione di rapporti con autori, recensori, membri del comitato scientifico, e case editrici, e di organizzazione di eventi scientifici legati alla rivista.

ATTIVITÀ DI TUTORE DI STUDENTI DI CORSO DI LAUREA PRESSO UCC

- **2011-presente:** Partecipazione al programma di tutorato di studenti di BA Livello I (primo anno) nella Facoltà di arti e scienze umane e sociali, University College Cork (4-8 studenti/anno).

SEMINARI

'Film and Screen Media Theories', University College Cork, 2018-presente. In qualità di direttore del seminario permanente FOCUS: Forum on Film and Screen Media Theories, continuativa attività di seminari per dottorandi di ricerca afferenti al Dipartimento attraverso la lettura e dibattito di testi teorici in sessioni mensili. **Ore: ca. 20 ore/anno, totale 80 ore.**

'European Cinemas Today', University College Cork, 2016-presente. Seminari per gli studenti del Master di Film & Screen Media su approcci critici e teorici del concetto di 'cinema Europeo'. **Ore: 12 ore/anno, totale 60 ore.**

'The Essay Film', EICTV - Escuela Internacional de Cine y TV, San Antonio de Los Baños, Cuba, 2016. Serie di seminari sul film saggio per gli studenti della Maestría Cine Ensayo (Master Film Saggio), insegnato fra gli altri da Abbas Kiarostami, James Benning, e Naomi Kawase. **Ore: 30.**

'Critical Approaches', University College Cork, 1997-2001. Seminario su approcci critici per gli studenti del Master in Francese, come parte del quale ho tenuto due ore annuali di seminario sulla semiotica del cinema. **Totale ore: 8.**

ATTIVITÀ DI RICERCA SCIENTIFICA

PUBBLICAZIONI SCIENTIFICHE

INDICATORI BIBLIOMETRICI - Google Scholar, dati aggiornati al 31/05/2021:

	Tutte	Dal 2016
Citazioni	1373	734
h-index	13	10
i10-index	13	10

MONOGRAFIE

1. Rascaroli, Laura. *How the Essay Film Thinks*. New York: Oxford University Press, 2017. ISBN: 9780190238254.
2. Rascaroli, Laura. *The Personal Camera: Subjective Cinema and The Essay Film*. London: Wallflower Press, 2009. ISBN: 9781906660123.
3. Mazierska, Ewa, and Laura Rascaroli. *Crossing New Europe: Postmodern Travel and the European Road Movie*. London: Wallflower Press, 2006. ISBN: 9781904764687.
4. Mazierska, Ewa, and Laura Rascaroli. *The Cinema of Nanni Moretti: Dreams and Diaries*. London: Wallflower Press, 2004. ISBN: 9781903364772.
5. Mazierska, Ewa, and Laura Rascaroli. *From Moscow to Madrid: Postmodern Cities, European Cinema*. London: I.B. Tauris, 2003. ISBN: 9781860648519.

TRADUZIONI DI MONOGRAFIE ORIGINARIAMENTE PUBBLICATE IN INGLESE

1. Rascaroli, Laura. سینمای ذهنی و فیلم جستار : دوربین شخصی [The Personal Camera: Subjective Cinema and the Essay Film]. Trans. into Farsi by Mohammadreza Farzad. Tehran: DEFC, 2020. ISBN: 9786229987612.
2. Rascaroli, Laura. 私人摄像机:主观电影和散文影片 [The Personal Camera: Subjective Cinema and The Essay Film]. Trans. into Chinese by Ma Ran, Hong Jiachun, Wu Dan. Beijing: Jincheng Publishing House, 2014. ISBN: 9787515510095.
3. Mazierska, Ewa, and Laura Rascaroli. 난니 모레티의 영화 [The Cinema of Nanni Moretti: Dreams and Diaries]. Trans. into Korean by Jeong Rangi, Bonbooks, 2012 edition (ISBN: 9791187401346); 2014 edition (ISBN: 9788997307227); 2021 edition (ISBN: 9791187401346).
4. Mazierska, Ewa, and Laura Rascaroli. 副标题: 南尼 莫瑞蒂的电影 [The Cinema of Nanni Moretti: Dreams and Diaries]. Trans. into Chinese by Mu Qing and Nie Yangyang. Shanghai: Shanghai People's Publishing House, 2009. ISBN: 9787208084605.
5. Mazierska, Ewa, and Laura Rascaroli. *Girando la nuova Europa. Viaggi postmoderni del cinema europeo* [Crossing New Europe: Postmodern Travel and the European Road Movie]. Trans. into Italian by Laura Rascaroli and Stefano Baschiera. Rome: Gremese, 2007. ISBN: 9788884404848.
6. Mazierska, Ewa, and Laura Rascaroli. *Il cinema di Nanni Moretti. Sogni e diari*. Trans. into Italian by Laura Rascaroli. Rome: Gremese, 2006. ISBN: 8884404185.
7. Mazierska, Ewa, and Laura Rascaroli. *Nanni Moretti*. Trans. into Polish by Szczubiatka Michał. Film na Swiecie, 2005. ISSN: 358266.

RACCOLTE DI SAGGI

1. Murphy, Jill, and Laura Rascaroli, editors. *Theorizing Film Through Contemporary Art: Expanding Cinema*. Amsterdam: Amsterdam University Press, 2020. ISBN: 9789462989467.
2. Rascaroli, Laura, Gwenda Young, and Barry Monahan, editors. *Amateur Filmmaking: The Home Movie, the Archive, the Web*. London: Bloomsbury, 2014. ISBN: 9781441191496.
3. Rascaroli, Laura, and John David Rhodes, editors. *Antonioni: Centenary Essays*. London: British Film Institute, 2011. ISBN: 9781844573844.
4. O'Donovan, Patrick, and Laura Rascaroli, editors. *The Cause of Cosmopolitanism: Dispositions, Models, Transformations*. Bern: Peter Lang, 2010. ISBN: 9783034301398.

CURATELA DI NUMERI SPECIALI DI RIVISTA SCIENTIFICA

1. Formenti, Cristina, and Laura Rascaroli, editors. 'Il documentario italiano: modelli, poetiche, esiti.' *Schermi. Storie e culture del cinema e dei media in Italia*, vol. II, no. 4, July-Dec 2018. DOI: <https://doi.org/10.13130/2532-2486/11134>.
2. Mulvey, James, Laura Rascaroli, and Humberto Saldanha, editors. 'For a Cosmopolitan Cinema'. *Alphaville: Journal of Film and Screen Media*, no 14, Winter 2017. Web: <http://www.alphavillejournal.com/Issue14.html>.
3. Chen, Yuanyuan, and Laura Rascaroli, editors. 'Animation at the Cutting Edge.' *Alphaville: Journal of Film and Screen Media*, no. 8, Winter 2014. Web: <http://www.alphavillejournal.com/Issue8.html>.

ARTICOLI IN RIVISTE SCIENTIFICHE CON PEER-REVIEW

1. Rascaroli, Laura. 'Sonic Modernities: Capitalism, Noise, and the City Essay Film.' *New Review of Film and Television Studies*, forthcoming, 2024.
2. Rascaroli, Laura. 'On Film & Territory: Treading Ground with *Sacro GRA*.' *The Journal of Italian Cinema and Media Studies*, forthcoming, 2021.
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4. Rascaroli, Laura. 'Still Drifting? Expanded Situationism and Filmic Dérive.' *Aniki: Portuguese Journal of the Moving Image*, vol. 2, no. 1, Winter 2014. DOI: <https://doi.org/10.14591/aniki.v2n1.139>.
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ORGANIZZAZIONE, DIREZIONE E COORDINAMENTO DI CENTRI O GRUPPI DI RICERCA NAZIONALI E INTERNAZIONALI O PARTECIPAZIONE AGLI STESSI

ORGANIZZAZIONE, DIREZIONE E COORDINAMENTO GRUPPI DI RICERCA

Come direttrice:

2008-11: *Principal Investigator* e Direttrice di gruppo di ricerca, progetto 'Capturing the Nation: Irish Home Movies, 1930-1970'. Direttrice di un gruppo di ricerca formato da tre ricercatori a University College Cork, due archivisti dell'Irish Film Institute (Dublino) e un Assistente di ricerca. Il progetto ha digitalizzato e studiato una collezione di film amatoriali dell'Irish Film Archive, creando un'importante risorsa nazionale. I risultati del progetto includono il convegno internazionale 'Saving Private Reels', a tutt'oggi considerato uno dei momenti più importanti nella ricerca internazionale sul cinema amatoriale; un DVD; e un volume di saggi scritti dai massimi esperti internazionali e pubblicato da Bloomsbury Academic.

2011-12: *Principal Investigator*, progetto 'New Cinemas, Changing Audiences'. Progetto sulle mutazioni del medium cinematografico e della spettatorialità dovute alle tecnologie digitali e alle conseguenti trasformazioni dell'industria cinematografica. Co-Investigator Dr Pierluigi Ercole, UCC/De Montfort University. Il progetto ha prodotto una giornata di studi a University College Cork e una serie di pubblicazioni in rivista e libro. Inoltre, il progetto ha generato la mia partecipazione a una applicazione con **network di ricerca per fondi COST** e, in qualità di *advisor*, al **progetto HERA** 'McETES-Mediating Cultural Encounters Through European Screens', Project Leader Prof. Andrew Higson, York, 2013-16. Come parte del progetto HERA, ho partecipato a una serie di convegni internazionali e workshop organizzati dal gruppo di ricerca nelle Università di Bruxelles e di York.

2011-Presente: *Principal Investigator*, progetto 'Michelangelo Antonioni: Centenary'. Emergente da lavoro svolto insieme al mio collaboratore John David Rhodes (University of Cambridge), che ha prodotto l'importante raccolta di saggi *Antonioni: Centenary Essays* pubblicata dal British Film Institute, questo progetto è motivato dall'obiettivo di rinnovare l'approccio critico al cinema di Antonioni applicando metodologie contemporanee ed innovative. Il progetto è sfociato in un simposio a University College Cork con ricercatori provenienti fra gli altri atenei da University College London, University of Warwick, University of Sussex, e National University of Ireland, Galway; una serie di lezioni tenute in atenei internazionali; e un progetto su approcci postumanisti al cinema di Antonioni in corso di sviluppo, con assegno nazionale di ricerca post-dottorato vinto per il periodo 2021-23.

2016-18: Codirettrice, CASiLaC Visualizing Theory Cluster. Codirettrice di gruppo di ricerca affiliato al Centre for Advanced Studies in Languages and Cultures, University College Cork, che si è proposto di indagare le teorie del visivo in modi che includano e promuovano la pratica creativa come modalità di teorizzazione e di riflessione analitica.

2019-Presente: Direttrice, UNFOLDFILM / Unfolding Borders. Direttrice di gruppo di ricerca composto da ricercatori presso University College London, University of Leeds, e University College Cork. Il progetto ha ricevuto fondi da Enterprise Ireland nel 2019. Mira a sviluppare uno studio del concetto di confine nel cinema fra rappresentazione e teoria critica, e fra teoria e pratica cinematografica, con la presentazione di lavoro collettivo e individuale.

Come membro:

2017-Presente: Membro del gruppo di ricerca 'Film & Screen Media Forms and Practices'. Gruppo di ricercatori afferenti al Dipartimento di Film and Screen Media a University College Cork che studia l'immagine in movimento nella sua specificità e ponendola all'incrocio di discorsi interdisciplinari su storie, teorie e pratiche sociali, artistiche, culturali e industriali. Il gruppo ha prodotto pubblicazioni collettive e individuali. In particolare, la mia collaborazione con Dr Jill Murphy sull'immagine post-cinematica è sfociata nella produzione del volume di saggi *Theorizing Film Through Contemporary Art: Expanding Cinema* (Amsterdam University Press, 2020), che raccoglie il lavoro di alcuni autori fra i più importanti del settore (D.N. Rodowick, Volker Pantenburg, Agnes Petho, Andrew Uroskie, Sarah Cooper, et al.).

2020-Presente: Membro di gruppo di ricerca, progetto 'Un/certainty'. Gruppo di ricercatori di cinema afferenti al Dipartimento di Film and Screen Media a University College Cork, con un progetto sul concetto di in/certezza nel cinema, con riferimento a questioni di forma, narratologia, e filosofia del cinema. Il progetto mira alla pubblicazione di ricerca di gruppo e individuale, all'organizzazione di giornate di studio e convegni, e ad applicazioni per premi di ricerca.

2021-presente: Affiliated PI, CAIDREADH - Cork Alliance for Interdisciplinary Research in the Arts and Humanities, University College Cork. PI affiliato a Istituto di Ricerca in corso di costituzione, che ha per obiettivo strategico lo sviluppo, promozione e diffusione della ricerca nelle discipline umanistiche e il coordinamento dei centri di ricerca attivi all'interno della Facoltà di studi umanistici a University College Cork.

Come membro di gruppi di ricerca con applicazione per fondi (con esito negativo):

HERA Joint Research Programme 2010 - Proposal Title: 'Travelling Images: European Cinema and Television and the Tourist Gaze', Project Leader: Prof. Tim Bergfelder, University of Southampton.

COST 2012 - Proposal Title: 'European filmed entertainment in the digital era: business and policy approaches towards the expansion and diversification of audiences', Project Leader: Dr Sophie De Vinck, Vrije Universiteit Brussels.

Come advisor:

- 2017: 'Cacity Presents: Ways of Seeing Irish Cities Through Cinema and Architecture.' AHRC proposal, with partners in Architecture, Film Studies and Geography. PI: Dr Gul Kacmaz Erk, Queen's University Belfast, Northern Ireland.
- 2013-: 'Self Media Lab: Scritture, Performance, Tecnologie del Sé.' Research Project, Dipartimento di Studi Umanistici, Università degli Studi di Pavia, Italy.
- 2013-16: 'MeCETES-Mediating Cultural Encounters Through European Screens', HERA-funded research project. PL: Prof. Andrew Higson, York University, UK.
- 2009: 'IMAGEing Reality: Representing the Real in Film, Television and New Media', research project, Universidad de Navarra, Spain. PI: Prof. Efrén Cuevas, Universidad de Navarra, Spain.

VISITING PROFESSORS OSPITATI A UCC

Dr Josefina Sánchez Martínez, Lecturer, Audiovisual Communication, Universidad Católica San Antonio de Murcia, June-July 2016 and June-July 2017. Progetto: 'Transmedia storytelling'.

Dr Patricia Diego González, Lecturer, Communication School, University of Navarra, July-Aug 2014. Progetto: 'Online distribution strategies'.

Dr Ruth Gutierrez Delgado, Senior Lecturer, Department of Film, Televisions and Digital Media, University of Navarra, June-July 2013. Progetto: 'Celtic and folks origin of John Ford's narratives'.

ATTIVITÀ QUALI LA DIREZIONE O LA PARTECIPAZIONE A COMITATI EDITORIALI DI RIVISTE SCIENTIFICHE

DIREZIONE DI RIVISTE SCIENTIFICHE

- 2011-presente: Direttore/Editor in Chief, *Alphaville: Journal of Film and Screen Media*. ISSN: 20094078. DOI: <https://doi.org/10.33178/alpha>.
- 2016-2019: Vicedirettore/Deputy Editor, *Studies in Documentary Film*. ISSN: 17503280.

MEMBRO DI COMITATI EDITORIALI DI RIVISTE SCIENTIFICHE

- 2020-presente: *Mediapolis: A Journal of Cities and Culture*. <https://www.mediapolisjournal.com/>
- 2018-presente: *Research in Film and History*. ISSN: 2627-5848.
- 2015-presente: *L'Avventura: International Journal of Italian Film and Media Landscapes*. ISSN 2421-6496.
- 2015-presente: *[in]Transition: Journal of Videographic Film and Moving Image Studies*
- 2015-presente: *International Journal of Film and Media Arts*. ISSN 2183-9271.
- 2015-presente: *SAH: Studies in Arts and Humanities*. ISSN 2009-8278 (Online) ISSN 2009-826X (Print).
- 2015-presente: *Aniki: Portuguese Journal of the Moving Image*. ISSN: 2183-1750.
- 2014-presente: *Screen*. ISSN: 00369543.
- 2012-presente: *Studies in Documentary Film*. ISSN: 17503280.
- 2012-presente: *Comunicazioni Sociali*. ISSN: 0392-8667.
- 2011-presente: *Journal of Italian Cinema and Media Studies*. ISSN: 20477368.
- 2010-2015: *Italian Studies: Italian Cultural Studies*. ISSN: 00751634.

MEMBRO DI ADVISORY BOARD

Di volumi e serie editoriali:

- 2020-presente: *The Handbook of Documentary*, edited by Kate Nash and Deane Williams, Intellect
- 2017-oggi: *Documentary Film Cultures Book Series*, Peter Lang
- 2004-12: *24 Frames: Wallflower Critical Guides to National and Regional Cinemas*

Di progetti di ricerca:

- 2017: 'Cacity Presents: Ways of Seeing Irish Cities Through Cinema and Architecture.' AHRC proposal, with partners in Architecture, Film Studies and Geography. PI: Dr Gul Kacmaz Erk, Queen's University Belfast, Northern Ireland.
- 2013: 'Self Media Lab: Scritture, Performance, Tecnologie del Sé.' Research Project, Dipartimento di Studi Umanistici, Università degli Studi di Pavia, Italy.
- 2013-16: 'MeCETES-Mediating Cultural Encounters Through European Screens', HERA-funded research project. PL: Prof. Andrew Higson, York University, UK.
- 2009: 'IMAGEing Reality: Representing the Real in Film, Television and New Media', research project, Universidad de Navarra, Spain. PI: Prof. Efren Cuevas, Universidad de Navarra, Spain.

Di associazioni scientifiche:

- 2015-presente: Associação de Investigadores da Imagem em Movimento [Associazione ricercatori dell'immagine audiovisiva], Portogallo.

ATTIVITÀ DI PEER REVIEW

Per riviste scientifiche (oltre quelle di cui sono membro di comitato editoriale):

- *Adaptation*. ISSN: 1755-0645.
- *Area Abierta*. ISSN: 1578-8393.
- *ARTMargins*. ISSN: 2162-2574.
- *Bulletin of Hispanic Studies*. ISSN: 0007-490X.
- *Cinema Journal*. ISSN: 0009-7101.
- *Cinergie*. ISSN: 1824-3495.
- *Comunicación y Sociedad*. ISSN: 0214-0039.
- *Critical Arts*. ISSN: 0256-0046.
- *Feminist Encounters*. ISSN: 2468-4414.
- *Feminist Media Studies*. ISSN: 1468-0777.
- *Film-Philosophy*. ISSN: 1466-4615.
- *Image [&] Narrative*. ISSN: 1780-678X.
- *inForma*. ISSN: 2637-7942.

- *International Journal of Film and Media Arts*. ISSN: 2183-9271.
- *The Italianist*. ISSN: 0261-4340.
- *Journal of Science and Technology of the Arts*. ISSN: 1646-9798.
- *New Media & Society*. 1461-4448.
- *Research in Film and History*. ISSN: 2627-5848.
- *Revue Cinémas*. ISSN: 1181-6945.
- *Open Screens*. ISSN: 2516-2888.
- *Studies in French Cinema*. ISSN: 1471-5880.
- *Studies in Eastern European Cinema*. ISSN: 2040-350X.
- *Studies in European Cinema*. ISSN: 1741-1548.

Per case editrici:

- Anthem Press
- Berghahn
- Bloomsbury Academic
- Continuum
- Edinburgh University Press
- Forum Editrice
- Minnesota University Press
- Oxford University Press
- Palgrave
- Routledge
- SAGE
- St Andrews Film Studies
- University of Toronto Press
- Wallflower Press

PREMI E RICONOSCIMENTI NAZIONALI E INTERNAZIONALI PER ATTIVITÀ DI RICERCA

RICONOSCIMENTI PER L'ATTIVITÀ DI RICERCA

Riconoscimento	Data	Ente organizzatore
Research Achievement Award	2006	University College Cork
Government of Ireland Research Fellow	2001	Irish Research Council for the Humanities and Social Sciences

PREMI COME *PRINCIPAL INVESTIGATOR* - ENTI ESTERNI

Premio	Data	Ente organizzatore	Titolo progetto	Ruolo
€8,840	2/2019-8/2019	Enterprise Ireland	UNFOLDFILM	PI
€196,590	12/2019-12/2021	Horizon 2020 - MSCA IF	Locating the Storyteller: Muslim Women's Auto/Biographical Cinema from the Islamic World - Dr Rahat Imran	Supervisor
€30,000	9/2002-8/2003	IRCHSS (Irish Research Council for the Humanities and Social Sciences)	Crossing New Europe: The European Road Movie	PI

€3,500	11/2003-10/2005	IRCHSS	Making the Truth: Rhetoric and Modernity of Italian Neorealism	PI
€99,999	12/2008-12/2011	IRCHSS	Capturing the Nation: Irish Home Movies, 1930-1970	PI
€3,250	12/2011-03/2012	IRCHSS	Michelangelo Antonioni: Centenary Workshop	PI
€5,800	12/2011-3/2012	IRCHSS	New Cinemas, Changing Audiences	PI

PREMI COME PI - ENTI INTERNI

Premio	Data	Ente organizzatore	Titolo progetto	Ruolo
€500	2020	University College Cork (UCC) - College of Arts, Celtic Studies and Social Sciences Research Support Fund	Sonic Modernities: Capitalism, Noise, and the City Essay Film	PI
€1,000	2019	College of Arts, Celtic Studies and Social Sciences Publication Fund	<i>Theorizing Film Through Contemporary Art: Expanding Cinema</i>	PI
€500	2017	University College Cork (UCC) - College of Arts, Celtic Studies and Social Sciences Research Support Fund	Narration in the Essay Film	PI
€500	2012	College of Arts, Celtic Studies and Social Sciences Strategic Fund for Research	<i>Alphaville</i> journal strategic development	Co-PI
€500	2012	University College Cork (UCC) - College of Arts, Celtic Studies and Social Sciences Research Support Fund	Transits: Memory in Arnaud des Pallières's <i>Drancy Avenir</i>	PI
€500	2011	University College Cork (UCC) - College of Arts, Celtic Studies and Social Sciences Research Support Fund	Sonic interstices: essay film, voice-over, and spectatorial space	PI
€2,500	2008	College of Arts, Celtic Studies and Social Sciences Publication Fund	Chinese translation, <i>The Personal Camera: The Essay Film and Subjective Cinema</i>	PI
€1,000	2008	UCC College of Arts, Celtic Studies and Social Sciences Publication Fund	The Personal Camera: The Essay Film and Subjective Cinema	PI
€6,000	2007	UCC President's PhD Scholarship in the College of Arts, Celtic Studies and Social Sciences	Subjective Forms of Post-Modern Non-Fiction	PI

€1,000	2007	UCC College of Arts, Celtic Studies and Social Sciences Conference Fund	Postgraduate Film Studies Symposium: Image, Identity and Culture in Narrative and Documentary Cinema	Co-PI
€10,000	2006	University College Cork	Research Achievement Award	PI
€2,000	2006	UCC Faculty of Arts Publication Fund	Girando la nuova Europa: viaggi postmoderni del cinema europeo	PI
€11.400	2005	University College Cork President's PhD Scholarship in the College of Arts, Celtic Studies and Social Sciences, and the College of Business and Law	The Nonfictional Address	PI
€2,000	2005	UCC Faculty of Arts Publication Fund	Italian translation, <i>Il cinema di Nanni Moretti: Sogni & diari</i>	PI
€2,000	2005	UCC Faculty of Arts Publication Fund	<i>Il cinema di Nanni Moretti: Sogni & diari</i>	PI
€1,500	2004	UCC Faculty of Arts Conference Fund	The Cause of Cosmopolitanism in Europe and Beyond: Biennial conference of the National Committee for Modern Languages, Literary and Cultural Studies, Royal Irish Academy	Co-PI
€1,500	2004	UCC Faculty of Arts Conference Fund	Film Musicals: From the Classical Era to Postmodern Cinema - An International Conference	Co-PI
IR£1.000	2002	UCC Faculty of Arts Research Fund	The cinema of Nanni Moretti	PI
IR£1.500	2001	UCC Faculty of Arts Research Fund	<i>From Moscow to Madrid: Postmodern Cities, European Cinema</i>	PI
IR£700	1997	UCC Faculty of Arts Research Fund	Naples in Mario Martone's cinema	PI

PREMI NAZIONALI E INTERNAZIONALI DI DOTTORATO E POSTDOTTORATO SUPPORTATI COME SUPERVISORE

Premio	Data	Ente organizzatore	Titolo progetto
€96,417	2021	Irish Research Council - Government of Ireland Postdoctoral Scholarship	Positively Modern: Michelangelo Antonioni and Affirmative Cinematic Ecologies
€96,417	2021	Irish Research Council - Government of Ireland Postdoctoral Scholarship	Media Homes: Screening Housing Precarity in Ireland, the UK and Portugal from the 2008 crisis to COVID-19
€72.000	2019	Irish Research Council - Government of Ireland Postgraduate Scholarship	Performative Feedback Filmmaking: Participatory Documentary and Creative Self Representation in the Community

€47.060	2017	Irish Research Council - Government of Ireland Postgraduate Scholarship	The Cosmopolitanism of Contemporary Global Cinema
€84.269	2016	Irish Research Council - Government of Ireland Postdoctoral Fellowship	Crises in Utopia: Contemporary Science-Fiction Cinema and the EU Project
€78.756	2011	Irish Research Council - Government of Ireland Postgraduate Scholarship	Projecting the Nation: Italian Cinema, Propaganda and Little Fascist Italies in Britain and Ireland
€43.200	2011	China Scholarship Council	Experimental European and Chinese Animation

PARTECIPAZIONE IN QUALITÀ DI RELATORE A CONGRESSI E CONVEGNI DI INTERESSE INTERNAZIONALE

LEZIONI SU INVITO

Keynote:

1. 'The Essay Film and the Intermittent Spectator.' Keynote and book launch. **Cinema Vérité -14th Iran International Documentary Film Festival, Tehran** [online], 19 December 2020.
2. 'Modular Essays, Sonic Modernities.' Keynote. **City, Essay, Film: Interdisciplinary Reflections on the Urban Essay Film. University College London, UK**, 7 June 2019.
3. 'Borders and Borderlands: Filming Europe in the Age of Dislocation.' Keynote. **AFECCAV (Association française des enseignants et chercheurs en cinéma et audiovisuel) Congrès 2018. University of Strasbourg, France**, 5-7 July 2018.
4. 'Unfolding Borders: Filming Territory in the Age of Globalization.' Keynote. 'Cinema Crossing Borders', **23rd International Bremen Film Conference, University of Bremen, Germany**, 25-29 April 2018.
5. 'Compounding the Lyric Essay Film: Towards a Theory of Poetic Counter-Narrative', Keynote and book launch, **Essay Film Festival 2018, Birkbeck University, London, UK**, 21 March 2018.
6. 'Narration and Counter-Narration.' Keynote address. **Essay Film and Narrative Techniques: Screenwriting Non-fiction. Interdisciplinary Centre for Narrative Studies - University of York, UK**, 18-19 November 2017.
7. 'The Essay Cinema of Pietro Marcello: Lyricism as Argumentation.' Keynote. **Italian Documentary Between Historical and Contemporary Models: An International Conference. University of Milan, Italy**, 19-20 October 2017.
8. 'Ethnolandscape: Essay Film and the Irony Gap' Keynote. **5th AIM (Association of Moving Image Researchers) Annual Meeting, ISCTE-IUL, University Institute of Lisbon, Portugal**, 21-23 May 2015.
9. 'A London Counter-reading: Filming the Urban Thirdspace in Marc Isaac's *Lift*.' Keynote, **CACity-Cinema and Architecture in the City Research Group, Institute of Collaborative Research for the Humanities, Queen's University Belfast, Northern Ireland**, 14 January 2015.
10. 'Essaying Ethnography as a Minor Mode.' Keynote. **Visible Evidence XX Conference, Stockholm, Sweden**, 15-18 August 2013.
11. 'Street View: European Routes, Cosmopolitan Takes.' Keynote. **Cosmopolitan Screens: 23rd International Screen Studies Conference, University of Glasgow, UK**, 28-30 June 2013.
12. 'Traversing frontiers: crossroads and limitations of contemporary European transnational cinema.' Keynote address. **Prises de rue—Street Takes: Streets and Roads in European Cinemas—Rues et routes dans les cinémas européens. International conference, McGill University, Montreal, Canada**, 18-20 September 2008.
13. 'Through a Glass Darkly: Spectacle and Performativity in Nanni Moretti's *Il caimano*.' Keynote. **Italian Contemporary Cinema: Old and New Tendencies. An International Conference, University of Manchester, UK**, 13 June 2008.
14. 'Pier Paolo Pasolini and the notebook as film that cannot be made: a self-portrait in lack and disorder.' Keynote. **Italian Film Study Day, Queen Mary University, London, UK**, 25 January 2008.

Keynote in programma:

15. 'Interrogating the Archive.' Keynote. **Critical Perspectives on the Films of Adam Curtis**. Institute of Historical Research, School of Advanced Studies, University of London, in collaboration with the University of Nottingham, UK, forthcoming, 8 September 2021. <https://www.eventbrite.co.uk/e/critical-perspectives-on-the-films-of-adam-curtis-tickets-149549357153>.

Plenary lectures:

1. 'Territory.' **Lands, Seas, Bodies: On the Cinema of Gianfranco Rosi**. University of Cambridge, UK, 24 May 2017.
2. 'Disjunctive Narration: The Essay Film's Thinking and Epistolarity as Argumentation.' Plenary lecture. **International Symposium Essaydix, DOKU.ARTS, Deutsches Historisches Museum, Berlin**, Germany, 7 October 2016.
3. 'The Transnational Thickness of Filmic Place: Millennial Visions of Europe.' Plenary lecture. **European Screens 2016: An international conference on film, TV drama and the audiovisual industries in Europe**. University of York, UK, 5-7 September 2016.
4. 'Rage in the Margin: Sonic Interstices.' Plenary lecture. **Crossing Borders: Pasolini and Marginality**, Istituto Italiano di Cultura/Royal Holloway, London, UK, 31 October 2014.
5. 'Liquid Europe, Fluid Cinema: On Alexandr Sokurov's *Elegy of a Voyage*.' Plenary lecture. Study Day: **The Self-Portrait in the Moving Image**, Birkbeck Institute for the Moving Image, London, UK, 28 February-1 March 2014.
6. 'European Film Cultures Today.' Plenary lecture. **European Film Cultures, ECREA Interim Conference, Lund University, Sweden**, 8-9 November 2013.
7. 'Thinking Motion, Medium, Europe: On Sukurov's *Elegy of a Voyage* (2001).' Plenary lecture. **Transnational, Transcultural, Transmedial: European Cinema Today, An International Graduate Film Studies Conference, University College Cork, Ireland**, 14-15 May 2010.
8. 'The last gaze of Michelangelo: Antonioni's final self-portrait.' Plenary lecture. **Homage to Antonioni - A one-day symposium dedicated to the work of Michelangelo Antonioni, 1912-2007**, University of Sussex, UK, 23 February 2008.
9. 'One's nightmare of one's self: filmic self-portraiture between document and dream.' Invited Main Speaker, **13th International Bremen Film Conference: Cinema Dreams: Imaginations, Arrangements, and Cultural Histories of Film, Bremen, Germany**, 17-20 January 2008.

Plenary in programma:

10. 'Europeanness: Oliveira, Godard, Sokurov.' Plenary lecture. **Les Colloques Cerisy: 'L'Europe du cinéma'**, Cerisy, France, forthcoming: 29 September-3 October 2021. <https://cerisy-colloques.fr/cinemaeeuropeen2020/>

Paper a invito presso atenei nazionali e internazionali:

1. 'On Film & Territory: Treading Ground with *Sacro GRA*.' Invited lecture. School of Cultures, Languages and Area Studies, **University of Nottingham, UK** [online], 11 November 2020.
2. 'Between Affect and Scepticism: Nonverbal Lyricism and the Essay Film.' Invited paper. Islamic and Middle Eastern Studies Research Seminars and Edinburgh Film Seminar. **University of Edinburgh, UK**, 18 March 2019.
3. 'How the Essay Film Thinks.' Invited paper and book launch. Centre for Documentary Research and Practice at Queen's. **Queen's University Belfast, Northern Ireland**, 30 October 2017.
4. 'Lyricism as Argumentation in the Essay Film.' Invited paper. **Stockholm University, Sweden**, 7 December 2017.
5. 'Decentering the European Gaze: Essay Film, the Speck of Irony, and the Ethnolandscape in Ruins.' Invited lecture. The Second Annual Lecture in Film Studies, Modern Languages and Cultures, **University of Liverpool, UK**, 20 April 2016.
6. 'Framing: Aesthetics, Argument and Affect in the Architectural Essay Film.' Invited lecture. Architecture | Essay | Film Symposium, The Bartlett School of Architecture, Gustave Tuck lecture theatre, **University College London, UK**, 19 April 2016.
7. 'Modernity, Put into Form: *Blow-Up*, Objectuality, 1960s Antonioni.' Invited lecture. Italian Department, **National University of Ireland, Galway, Ireland**, 4 March 2016.

8. 'The Road Twice Taken: Essay Film, the Palimpsestic Road, Diachronic Thinking.' Invited lecture. **University of Cambridge, UK**, 27 January 2016.
9. 'Framing: The Essay Film as Theoretical Practice.' Invited lecture. **University of Sussex, UK**, 9 December 2015.
10. 'The Sound Interstice: Essay Film and the Dissonance of the Neutral.' Invited lecture. **Dublin City University, Ireland**, 21 April 2015.
11. 'Why the Essay Film Now? Forever Modern, Anachronistic.' Invited speaker, Essay Film Festival, **Birkbeck Institute for the Moving Image, London, UK**, 21-24 March 2015.
12. 'The Sound Interstice: Essay Film and the Dissonance of the Neutral.' Invited lecture. **University of Kent, UK**, 25 February 2015.
13. 'Ancora alla deriva? Note su alcune pratiche contemporanee filmiche e locative post-situazioniste.' Invited speaker. *I Situazionisti: Teoria, Arte e Politica*. **Roma Tre, Rome, Italy**, 30 May 2013.
14. 'La sostenibilità del cinema d'autore: a proposito di *Blow Up* e *Uncle Boonmee Who Can Recall His Past Lives*.' Invited speaker. Cronaca di un autore. Convegno di studi su Michelangelo Antonioni nel centenario della sua nascita, **University of Ferrara, Italy**, 11-13 December 2012.
15. 'Antonioni after the Cinema.' Invited speaker, Antonioni and the Arts, **Royal Holloway, UK**, 26 November 2012.
16. 'Italy in Europe: the mutating challenges of international distribution.' Invited speaker, World Cinema On-Demand: Film Distribution and Education in the Streaming Media Era, **Queen's University Belfast, Northern Ireland**, 15-16 June 2012.
17. 'On the Mobility of Films and the Foreignness of Europe.' Invited speaker, Being European—Film, Television, Cultural Policy and Everyday Life. European Science Foundation (ESF) Exploratory Workshop, **Copenhagen, Denmark**, 23-25 May 2012.
18. 'Prefiguration and mourning: Antonioni in the era of the post-film.' Invited speaker, Michelangelo Antonioni and Ingmar Bergman in the 21st Century, Filmhouse Cinema, **Edinburgh, UK**, 27 April 2012.
19. 'Dwelling in London's Spacetime: Marc Isaac's *Lift* (2001).' Invited speaker, London - City of Paradox Conference, **University of East London, UK**, 3-5 April 2012.
20. 'A London Counter-reading: Filming the Urban Thirdspace in Marc Isaac's *Lift* (2001).' Invited speaker. Negotiating the City: Literature, Culture and Theory, Masterclass with Iain Sinclair, Graduate School, College of Art Celtic Studies and Social Science, **University College Cork, Ireland**, 2-3 February 2012.
21. '*The Limits of Control*: Language, Subtitling and Travelling Films.' Invited speaker, Littérature-monde: Now? International Workshop, Department of French, **University College Cork, Ireland**, 14-15 October 2011.
22. 'Ideas of Europe in Alexandr Sukurov's *Elegy of a Voyage*.' Invited research seminar, Department of Film, Television and Digital Media, **Universidad de Navarra, Spain**, 9 September 2011.
23. 'A National-Popular Cinema? Landscape, Territory, Nation, 1946-1950.' Invited paper, 'Debating the Italian Nation: Historical and Cultural Perspectives.' An Interdisciplinary Workshop, **National University of Ireland, Galway, Ireland**, 27 May 2011.
24. Solid Borders, Fluid Nation: On Pietro Germi's *Il cammino della speranza* (1950). Invited speaker, *Figurazioni della migrazione italiana nel cinema*, **Leopold Franzens University, Innsbruck, Austria**, 31 March-2 April 2011.
25. 'Fashioning Modernity: *Blow Up*, Objectuality, 1960s Antonioni.' Invited research seminar, **University of Central Lancashire, UK**, 5 May 2010.
26. 'Cinema anno zero: incontri culturali e la messa in forma del moderno.' Invited speaker, Cinema Italiano e Culture Europee, XV Convegno internazionale di Studi Cinematografici, **Roma Tre University, Rome, Italy**, 13-16 December 2009.
27. 'Remapping the Neorealist Nation: The Rhetorics of the Road to Realism.' Invited speaker, *IMAGEing Reality: Representing the Real in Film, Television and New Media*, **Universidad de Navarra, Spain**, 22-24 October 2009.
28. 'Landscape Year Zero: Neorealist Ruins and the Reality Effect.' Invited Research Seminar, **Universidad de Navarra, Spain**, 28 November 2008.
29. 'La trasformazione dell'esperienza museale: nuovo spettatore cinematografico, nuove tecnologie della memoria.' Invited Lecture. *Il lavoro sul film (iv)*. Analisi e storia culturale del cinema: nascita e morte dell'esperienza filmica. **University of Turin, Italy**, 5 June 2007.
30. 'Scaling spaces: from local to global in Robert Guédiguian's cinema.' Invited Lecture. **University of Warwick, UK**, 7 May 2005.
31. '*Dear Diary*: The fictional autobiography of citizen Nanni Moretti.' Invited Lecture. **University of Salford, UK**, 28 October 2003.

32. 'On Nanni Moretti's Vespa: movement in *Dear Diary*.' Invited Lecture. Department of Italian, **National University of Ireland, Galway, Ireland**, 30 October 2002.
33. 'Mazzacurati: Side Roads and Borderlines—the New Italian Road Movie.' Invited Lecture. Italian Cinema-New Directions, **University of Salford, Cornerhouse, Manchester, UK**, 8 June 2002.

Partecipazione a tavole rotonde su invito:

1. 'The Body Won't Close.' Round table with Prof. Mattijs van de Port and Prof. Carly Machado. **Ethnofest - 11th Athens Ethnographic Film Festival, Athens [online], Greece**, 29 November 2020.
2. 'The Language of the Essay Film.' Host, Industry Panel, with directors Amel Alzakout, Khaled Abdulwahed, Kevin B. Lee, Chloé Galibert-Lainé, and Iva Radivojevic. **Open City Documentary Film Festival, London, UK [online]**, 15 September 2020.
3. Artist Talk: Out of Time. Chair, round table with director Marc Isaacs, Sound Designer and Musician Matej Dimlic and Editor David Briggs. **Open City Documentary Festival, Bargehouse, London, UK**, 9 September 2017.
4. Round table: 'Border Crossings.' Inaugural event, Centre for International Film Research (CIFR), Film Department, **University of Southampton. Cinema Museum, London, UK**, 2 July 2016.
5. 'Film Is Over, Long Live Film.' Round table with Gibson+Recoder, Peter Taylor (International Film Festival Rotterdam) Tim Leyendekker (filmmaker), Pdraig Treahy (Crawford Art College). **PLASTIK International Festival of Artists' Moving Image, Crawford Art Gallery, Cork, Ireland**, 14 February 2015.
6. 'On Journal Editors and Editing.' Invited Speaker, Workshop organised by the NECSUS Editorial Board, **NECS Milan Conference 2014: Creative Energies, Creative Industries, Università Cattolica, Milan, Italy**, 19-21 June 2014.
7. 'Essay Film Roundtable', with Laura Mulvey and Kodwo Eshun, Essay Film Season, **British Film Institute, London, UK**, 28 August 2013.

Invited respondent:

1. 'The European Film Market.' Invited respondent, **MeCETES-Mediating Cultural Encounters Through European Screens, University of Copenhagen, Denmark**, 8 September 2015.
2. 'Cinemas, Identities and Beyond.' Invited respondent, **St. Andrews-Glasgow Postgraduate Conference, Centre for Film Studies, University of St. Andrews, UK**, 10 November 2006.

Lezioni pubbliche su invito in istituti di cultura e centri culturali nazionali e internazionali:

1. 'Compounding the Lyric Essay Film: Towards a Theory of Poetic Counter-Narrative.' Invited paper. A Day on the Essay Film: Visual Erosions, Sprouting Words, **Foundation Perdu, Amsterdam, The Netherlands**, 2 December 2018.
2. Presentation of *The Road: A History of Life and Death* and discussion with director Marc Isaacs. **Cinema Beltrade, Milan, Italy**, 11 April 2017.
3. 'The Cinema of Marc Isaacs: Documentary Encounters and the Imagination of Space.' Public talk, followed by a conversation with director Marc Isaacs. **Senate House, London, UK**, 10 March 2016.
4. 'Stan Douglas's Mise en Scène: Intermedial Temporality.' Public Lecture. **Irish Museum of Modern Art, Dublin, Ireland**, 22 July 2015.
5. 'Harun Farocki and the Essay Film Form.' Public lecture. **PLASTIK International Festival of Artists' Moving Image, An Taibhdhearc Theatre, Galway, Ireland**, 7 February 2015.
6. 'The Essay Film, the Speck of Irony, and the Ethnolandscape in Ruins.' Public Lecture. **The Avant Festival, University College Cork, Ireland**, 15 July 2014.
7. 'Italian Neorealism: Reinventing the Cinema.' Public Lecture. **Irlanda Italiana, Cork City Library, Ireland**, 28 May 2014.
8. 'Performing the Risorgimento: Filmic Representations of a National Epic.' Public Lecture. **Dante Alighieri Society, Cork, Ireland**, 24 February 2014.
9. 'Essaying the Subject.' Public lecture. **British Film Institute, London, UK**, 27 August 2013.
10. 'Performing the Risorgimento: Filmic Representations of a National Epic.' Invited speaker, '150 years of the Unification of Italy.' **Italian Institute of Culture, Dublin, Ireland**, 7 February 2011.
11. 'Does Europe have a style? Two or three things I know about European Cinema.' Public Lecture. **Cork Film Festival, Cork, Ireland**, 16 October 2008.

12. 'Nanni Moretti: Cinema and Society.' Public Lecture. **Dante Alighieri Society, Belfast, Northern Ireland**, 28 April 2008.
13. 'Neorealism: The Spectacle of the Real.' Public Lecture. **Dante Alighieri Society, Cork, Ireland**, 12 November 2007.
14. 'Everything you always wanted to know about European cinema (but were afraid to ask).' Public Lecture, **Cork City Central Library, Cork, Ireland**, 18 September 2007.
15. '*Dear Diary*.' Public Lecture, **Irish Film Institute, Dublin, Ireland**, 8 March 2005.
16. 'Border demarcations: Italy and Eastern Europe in recent Italian cinema.' The Italian Public Lecture Series 2002-2003, **National University of Ireland, Galway, Ireland**, 29 October 2002.
17. 'Movement, Rhythm, Action (Films).' Public Lecture. **Irish Film Institute, Dublin, Ireland**, 8 December 1998.

PARTECIPAZIONE A CONVEGNI DI INTERESSE INTERNAZIONALE

1. 'Multivoicedness in European Cinema: Representation, Industry, Politics, ECREA Film Studies Section Conference, **University College Cork, Ireland**, 10-11 November 2017.
2. 'The Road Twice Taken: Diachronic Europe', European Cinemas, Intercultural Meetings: Aesthetics, Politics, Industry, History, ECREA Film Studies Section Conference, **University of Copenhagen, Denmark**, 13-14 November 2015.
3. 'European Cinema, the Cosmopolitan Auteur and Transnational Cinephilia', ECREA-European Communication Research and Education Association 2014 Conference, 'Communication for Empowerment: Citizens, Markets, Innovations'. **Universidade Lusófona de Humanidades e Tecnologias, Lisbon, Portugal**, 12-15 November 2014.
4. 'Land Without Meaning: The Production of the Ethnolandscape', Screen Studies Conference: Landscape and Environment, **University of Glasgow, UK**, 27-29 June 2014.
5. 'Stalled Movement: The Post-Eurocentric Road Movie', NECS Milan Conference 2014: Creative Energies, Creative Industries, **Università Cattolica, Milan, Italy**, 19-21 June 2014.
6. 'Ecofilm: Sustainable Cinema and the Schull Film Festival', Environmental Citizenship: Trans-disciplinary conversations on transitions to sustainability, **University College Cork, Ireland**, 5-6 September 2013.
7. 'Essayistic thinking at the junctures of images: Arnaud des Pallières's *Drancy Avenir*', Cinema in the Interstices: *Alphaville* Inaugural Conference, **University College Cork, Ireland**, 7-9 September 2012.
8. 'Memory in transit: the essay film and the flitting image of the past', Time Networks: Screen Media and Memory, The NECS 2012 Conference, **Lisbon, Portugal**, 21-23 June 2012.
9. 'Is Europe foreign? National film industry and international distribution', New Cinemas, Changing Audiences Workshop, **University College Cork, Ireland**, 10 March 2012.
10. 'Michelangelo's Last Gaze', Michelangelo Antonioni: Centenary Workshop, **University College Cork, Ireland**, 24 January 2012.
11. 'Modernity, Put into Form: Blow-Up, Objectuality, 1960s Antonioni', 2011 SIS Biennial Conference, **St Andrews, UK**, 6-9 July 2011.
12. 'Sonic Interstices: Essay Film, Voice-over, and Spectatorial Space in Robert Cambrinus's *Commentary* (2009)', NECS - The London Conference, 'Sonic Futures: Soundscapes and the Languages of Screen Media', **University of London, King's College London, Birkbeck, Regent's College, UK**, 23-26 June 2011.
13. 'Sonic interstices: voice-over commentary and spectatorial space', 'Documentary Now! - A Conference on the Contemporary Contexts and Possibilities of the Documentary', **Westminster University, London, UK**, 28-30 January 2011.
14. 'Thinking interstices: the case of voice-over commentary in essayistic cinema', Italian Studies in Ireland Conference, **National University of Ireland, Galway, Ireland**, 17 December 2010.
15. 'The essay film as sublime theoretical paradox: birth and evolution of an idea', XVI International Film Studies Conference, Permanent Seminar on History of Film Theories, *In the Very Beginning, at the Very End*, **Università degli Studi di Udine, Italy**, 24-26 March 2009.
16. 'Non-fictional image manipulation and self-fashioning in the digital age: Antonioni's *The Gaze of Michelangelo*', Visible Evidence XV, International Documentary Studies Conference, **University of Lincoln, UK**, 4-8 August 2008.
17. 'Performance and negotiation: Jean-Luc Godard plays Jean-Luc Godard', Visible Evidence, 14th Edition, **Bochum, Germany**, 18-20 December 2007.
18. 'Chris Marker's digital subject: museums, databases, and computer games', NECS, The Vienna Conference, Perspectives and Challenges for Cinema and Media Studies, **Vienna, Austria**, 21-23 June 2007.

19. 'Farocki's images of the world: the inscription of subjectivity in the essay film', *Telling Stories: The Cinematic Essay*, **Loughborough University School of Art and Design, UK**, 9 February 2007.
20. 'Off-target journeys: the crisis of home in *Code Unknown* and *The Last Resort*', *Migrant and Diasporic Cinema in Contemporary Europe*, An International Conference hosted by Film Studies and the Institute for Historical and Cultural Research, Oxford Brookes University and held at Lincoln College, **Oxford University, UK**, 6-8 July 2006.
21. 'Nomadism of neorealism: cultural and geographical journeys', *The Cause of Cosmopolitanism in Europe and Beyond*, Thirty-First Research Symposium of the Royal Irish Academy Committee for Modern Language, Literary and Cultural Studies, **University College Cork, Ireland**, 11-12 November 2005.
22. 'Home and Away: The Ground Zero of transnational identities in Nanni Moretti's *The Last Customer*', SCMS Society for Cinema and Media Studies 2005 Conference, **London, UK** 31 March-3 April 2005.
23. 'Strade di confine: Italia e Europa orientale nel cinema italiano degli anni novanta', AISLLI 2002 Annual Conference, **Università di Trieste-Facoltà di Scienze della Formazione, Italy**, 29-30 November 2002.
24. 'We are the same! We are different!': Nanni Moretti's cinema and the leftwing community in contemporary Italy', *Re-imagining Communities*, **Lancaster University, UK**, 23-25 May 2002.
25. 'Re-enchanting the city in ruins: postmodern Marseilles in Robert Guédiguian's *Marius et Jeannette*', Screen Studies Conference, **University of Glasgow, UK**, 29 June-1 July 2001.
26. 'A present and a true city. Naples modern and postmodern in Mario Martone's cinema', *City and Identity. The Italian City in the Industrial Era*, **University College London, UK**, 24-25 November 2000.
27. 'Chaos and the city: postmodern London in Jasmin Dizdar's *Beautiful People* and Michael Winterbottom's *Wonderland*', *Environmental Values*, **University College Cork, Cork, Ireland**, 23-25 June 2000.
28. 'Dreaming the past. Spaces of private and collective memory in Alain Resnais' *Providence*', *Frontiers of Memory*, **Institute of Education, London, UK**, 17-19 September 1999.
29. 'Back to the Present. Cinema as Time Machine in *Strange Days* and *Twelve Monkeys*', Screen Studies Conference, **University of Glasgow, UK**, 3-5 July 1998.
30. 'Out there in the icy universe. Towards a Topography of *Providence*', Conference on Cross-Currents in Literature and Film: 'Space', School of Language and Literature, **University College Cork, Ireland**, 24-26 April 1998.
31. 'Invisible Visions: POV, Perception and the Self in Kathryn Bigelow's Cinema', 1998 Society for Cinema Studies Conference, **San Diego, California, USA**, 4-7 April 1998.
32. 'Strange Visions: Kathryn Bigelow's Metafiction', Conference on Cross-Currents in Literature: 'Metafiction', School of Language and Literature, **University College Cork, Ireland**, 25-26 April 1997.

In programma:

33. 'Transgressing Borders: Filming the EU between Globalization and Localization.' The NECS 2021 Conference, *Transitions: Moving Images and Bodies*, **University of Palermo, Italy** [online], forthcoming, 7-13 June 2021. <https://necs.org/conference/wp-content/uploads/2021/06/Programma-NECS-DEF-1.pdf>

ORGANIZZATORE DI CONVEGNI INTERNAZIONALI

1. **Multivoicedness in European Cinema: Representation, Industry, Politics. ECREA Film Studies Conference.** In collaboration with Sergio Villanueva Baselga (Universitat de Barcelona), Anders Marklund (Lund), Gertjan Willems (Ghent). **University College Cork, Ireland**, 10-11 November 2017.
2. **European Cinemas, Intercultural Meetings: Aesthetics, Politics, Industry, History. ECREA Film Studies Conference.** In collaboration with Dr Helle Kannik Haastrup (Copenhagen) and Anders Marklund (Lund). **University of Copenhagen, Denmark**, 13-14 November 2015.
3. **Film Studies Section Panels. ECREA—European Communication Research and Education Association 2014 Conference**, 'Communication for Empowerment: Citizens, Markets, Innovations.' In collaboration with Helle Kannik Haastrup (Copenhagen) and Anders Marklund (Lund). **Universidade Lusófona de Humanidades e Tecnologias, Lisbon**, 12-15 November 2014.

4. **Animation at the Cutting Edge: An Alphaville Symposium**, in collaboration with Yuanyuan Chen (Ulster), with film screening. **University College Cork**, 15 February 2014.
5. **European Film Cultures: An International Conference**. **ECREA Film Studies Section Conference**, in collaboration with Helle Kannik Haastrup (Copenhagen) and Anders Marklund (Lund). **Lund University, Sweden**, 8-9 November 2013.
6. **New Cinemas, Changing Audiences**, IRCHSS 'New Ideas' Research Project Pilot Workshop, in collaboration with Pierluigi Ercole (De Montfort). **University College Cork**, 10 March 2012.
7. **Michelangelo Antonioni Centenary Workshop**. Funded by IRCHSS under the 'New Ideas' scheme. **University College Cork**, 24 January 2012.
8. **Technologies of the Self: New Departures in Self-Inscription**, in collaboration with Patrick Crowley, Kerstin Fest, Rachel MagShamhráin (UCC). **University College Cork**, 2-3 September 2011.
9. **Saving Private Reels: An International Conference on the Presentation, Appropriation and Re-contextualisation of the Amateur Moving Image**, in collaboration with Barry Monahan and Gwenda Young (UCC). **University College Cork**, 17-19 September 2010.
10. **The Cause of Cosmopolitanism in Europe and Beyond**: Biennial conference of the National Committee for Modern Languages, Literary and Cultural Studies, Royal Irish Academy, in collaboration with Patrick O'Donovan (UCC). **University College Cork**, 11-12 November 2005.
11. **Film Musicals: From the Classical Era to Postmodern Cinema**, with Christopher Morris and Gwenda Young (UCC). **University College Cork**, 19-20 September 2003.

Organizzatrice di numerosi panel in convegni internazionali, fra i quali:

1. 'Film Architecture' Panel, **AIARG—All Ireland Architecture Research Group Yearly Conference**, in collaboration with Dr Gul Kacmaz Erk (Queen's University Belfast). **Cork Centre for Architectural Education**, 29-30 January 2016.
2. 'Innovating Academic Publishing.' Plenary Panel. **#CinemalsDead: New Ways of Showing, Watching and Telling**. The 3rd International Alphaville: Journal of Film and Screen Media Conference. Funded by the UCC Boole Library. **University College Cork**, 18-19 May 2017.
3. 'Beyond Vococentrism: Sounding the Essay Film.' Coorganiser. **BAFTSS Conference**, University of St Andrews 2020.
4. 'Border Futurities and the Essay Film.' Submitted to: **Visible Evidence XXVII Frankfurt am Main**, 15-18 December 2021 [in attesa di accettazione].

ATTIVITÀ GESTIONALI, ORGANIZZATIVE E DI SERVIZIO

INCARICHI DI GESTIONE E AD IMPEGNI ASSUNTI IN ORGANI COLLEGIALI E COMMISSIONI, PRESSO RILEVANTI ENTI PUBBLICI E PRIVATI E ORGANIZZAZIONI SCIENTIFICHE E CULTURALI, OVVERO PRESSO L'ATENEO O ALTRI ATENEI

ATTIVITÀ DI VALUTAZIONE NELL'AMBITO DI PROCEDURE DI SELEZIONE E DI VALUTAZIONE NAZIONALI E INTERNAZIONALI

Attività di valutazione per agenzie di finanziamento della ricerca:

- Valutatore di applicazione, **Philip Leverhulme Prize in Visual and Performing Arts, Leverhulme Trust**, UK, 2020-21.
- Valutatore di progetto di ricerca, **The Israel Science Foundation**, Israel, 2020-21.
- Valutatore di progetto di ricerca, **British Academy Postdoctoral Fellowship (Outline Stage)**, UK, 2020-21.
- Valutatore di progetto di ricerca, **Austrian Science Fund**, Austria, 2019-20.
- Valutatore di progetto di ricerca, **FWO INCOMING (Pegasus) Marie Skłodowska-Curie Fellowship, Flanders**, 2016.
- Valutatore di progetto di ricerca, **Research Foundation, Flanders (Fonds Wetenschappelijk Onderzoek - Vlaanderen, FWO)**, Flanders, 2015-16.
- Valutatore di progetto di ricerca, **BeIPD-COFUND research proposals, University of Liège, Belgium**, 2013.

- Valutatore di progetti di ricerca, **Research Council of Canada** (Social Sciences and Humanities), Canada, 2003; 2010; 2012.
- Valutatore, VQR - **Valutazione della Qualità della Ricerca 2004-2010**, ANVUR, National Agency for the Evaluation of Universities and Research Institutes, Italy.
- Valutatore, The **Royal Society of Edinburgh, International Exchange Programme**, UK, 2012-13.
- Valutatore di progetto di ricerca, **Research Foundation, Flanders** (Fonds Wetenschappelijk Onderzoek - Vlaanderen, FWO), Flanders, 2012-13.
- Membro del Comitato di Valutazione di progetti di dottorato, **Irish Research Council for the Humanities and Social Sciences**, Ireland, 2009-12.
- Valutatore, **National University of Ireland, Travelling Studentships in the Humanities and Social Sciences**, Ireland, 2009.
- Valutatore di progetto per borsa di dottorato, **Irish Research Council PhD Scholarships**, Ireland, 2005-06.

Attività di valutazione per domande di promozione:

- Valutatore di **3 domande di promozione a Full Professor**, di cui 1 negli Stati Uniti, 2021 (in corso); e 2 in Inghilterra, 2018 e 2019
- Valutatore di **1 domanda di promozione a Professore Associato**, Canada, 2017
- Valutatore di **1 domanda di promozione a Reader**, Inghilterra, 2012

Attività di valutazione per convegni internazionali:

- Valutatore di abstract, **8th European Communication Conference, ECREA**, Braga, Portugal, 2020.

ATTIVITÀ DI VALUTAZIONE DI TESI DI RICERCA

Come *External Examiner* (esaminatore esterno):

1. 2021 (in programma). Titolo: Doctor of Philosophy in Film by Practice. Ateneo: University of Exeter, UK. Candidata: Rebecca Elizabeth Marshall. Tesi: *Presenting the Self: Michel de Montaigne and Essay Film*.
2. 2019. Titolo: Dottorato. Ateneo: Università di Torino, Italia. Candidato: Bruno Surace. Tesi: *Un varco strettissimo: cinema e destinalità*.
3. 2018. Titolo: PhD. Ateneo: University of Southampton, UK. Candidato: Adam James Vaughan. Tesi: *Performing Identity in Contemporary Biographical Documentary*.
4. 2017. Titolo: PhD. Ateneo: Royal Holloway, University of London, UK. Candidata: Iris Zaki. Tesi: *Open Conversation in Closed Communities - Subjectivity, Power Dynamics, and Self in First-person Documentary Practice about Closed Communities*.
5. 2016. Titolo: PhD. Ateneo: Middlesex University, London, UK. Candidato: Abele Longo. Tesi: *Palermo as Postmodern Carnival: Forms of Resistance in the Cinema of Cipri and Maresco*.
6. 2016. Titolo: PhD. Ateneo: Royal Holloway, University of London, UK. Candidata: Eleonora Raspi. Tesi: *Antonioni in the 1980s: Between Art Historical Tradition and Innovation*.
7. 2016. Titolo: PhD. Ateneo: University of Glasgow, UK. Candidato: Ming Yu-Lee. Tesi: *Diary Film in America and in Taiwan: Narrative, Temporality, and Changing Technology*.
8. 2015. Titolo: PhD. Ateneo: Universidad de Zaragoza, Spain. Candidato: Ivan Villarmea. Tesi: *From Post-Industrial City to Postmetropolis: The Representation of Urban Change in Non-Fiction Film (1977-2010)*.
9. 2014. Titolo: PhD. Ateneo: University of Warwick, UK. Candidata: Elizabeth Ramirez. Tesi: *(Un)veiling Bodies: A Trajectory of Chilean Post-dictatorship Documentary*.
10. 2014. Titolo: PhD. Ateneo: University of Sydney, Australia. Candidato: Walter McIntosh. Tesi: *Poetics of the Past: Memory of Place in First-Person Documentary Narratives*.
11. 2009. Titolo: European PhD - Phase 1 judgement. Ateneo: University of Granada, Spain. Candidata: Monika Keska. Tesi: *Peter Greenaway: Enlightenment Artist in the Neo-Baroque Era. Interactions between film and contemporary art*.
12. 2009. Titolo: European PhD - Phase 1 judgement. Ateneo: Universidad Autónoma de Madrid, Spagna. Candidata: Lidia García-Merás Fernández. Tesi: *Morfologías híbridas: El organismo cibernético en el cine de la ciencia ficción contemporáneo (1979-2004)*.

13. 2005. Titolo: MA (2 years by research). Ateneo: Monash University, Australia. Candidato: Mathias Sutherland Stevenson. Tesi: *The afflictions of an outsider: exploring the 'paradox of selfhood' in the early cinema of Nanni Moretti*.
14. 2004: Titolo: MPhil (2 years by research). Ateneo: University of Birmingham, UK. Candidata: Cosetta Maria Veronese. Tesi: *Re-Living the Past: Memory in the Later Rosi*.

Come Internal Examiner (membro di commissione):

1. 2017. Titolo: MRes. Candidato: Daniel O'Connell. Tesi: *Body Horror Revisited: A New Wave of Body Horror Films Directed by Women*.
2. 2013. Titolo: PhD. Candidata: Alessia Risi. Tesi: *Azione destabilizzante e impegno politico. Le figure femminili tra il giallo e il nero italiani dal 1980 ad oggi*.
3. 2012. Titolo: PhD. Candidata: Sarah-May O'Sullivan. Tesi: *Ages of Masculinity: Versions of Canadian and Mexican Masculinities in Recent Cinemas*.
4. 2011. Titolo: PhD. Candidata: Emma Keane. Tesi: *Gender, Sexuality, and the Male Self: Representations of Twentieth-century Masculinities in Borgese, Brancati, and Moravia*.
5. 2009. Titolo: PhD. Candidata: Deborah Mellamphy. Tesi: *Hollyweird: Gender Transgression in the Collaborations of Tim Burton and Johnny Depp*.

RUOLI DI DIREZIONE DI SOCIETÀ SCIENTIFICHE INTERNAZIONALI

- **Vicedirettore, Film Studies Section, ECREA** - European Communication Research and Education Association, 2012-15.

MEMBRO DI COMITATI DI ACCADEMIE SCIENTIFICHE NAZIONALI

- Membro, National Committee for Modern Language, Literary and Cultural Studies, **Royal Irish Academy**, Ireland, 2004-8.

MEMBRO DI COMMISSIONI DI VALUTAZIONE PERIODICA DI DIPARTIMENTI ACCADEMICI

- Membro di commissione, Valutazione quinquennale del Dipartimento di Film Studies, **King's College London**, UK, 2018.

INCARICHI DI CONTROLLO DEI PROCESSI DI VALUTAZIONE DEGLI STUDENTI PRESSO ALTRI ATENEI

- Membro esterno della Commissione di esame, **Master's in Film, Queen's University Belfast**, UK, 2020-24.
- Membro esterno della Commissione di esame, **BA Film Studies Single and Combined Honours, Oxford Brookes**, UK, 2008-12.
- Membro esterno della Commissione di esame, **UCC IMI - Irish Management Institute**, Business and management post-graduate school, Ireland, 2019.

PARTECIPAZIONE A COMMISSIONI GIUDICATRICI DI PROCEDURE SELETTIVE

Come presidente di commissione:

- **Film Artist in Residence**, Arts Council of Ireland and University College Cork, 2020.
- **Lecturer in Asian Studies**, University College Cork, 2019.
- **Lecturer in Social Work**, University College Cork, 2016.

Come membro di commissione:

- **Professore universitario di ruolo di seconda fascia, Università Ca' Foscari**, Venezia, 2020.
- **Direttore della Scuola di Applied Social Studies**, University College Cork, 2020.
- **Professor in Applied Psychology**, University College Cork, 2020.
- **Senior Lecturer in Applied Psychology**, University College Cork, 2020.

- **Lecturer in Film & Screen Media**, University College Cork, 2016.
- **Film Artist in Residence**, Arts Council of Ireland and University College Cork, 2016.
- **Technical Officer in Film & Screen Media (Full-Time)**, University College Cork, 2016.
- **Technical Officer in Film & Screen Media (Part-Time)**, University College Cork, 2014.
- **Senior Lectureship in Digital Humanities and Screen Media**, University College Cork, 2013.
- **Direttore della Scuola di Lingue, Letterature e Culture**, University College Cork, 2011.
- **Lectureship in Music (3 Years Part-Time)**, University College Cork, 2011.
- **Lectureship in French (Fixed-Term)**, University College Cork, 2011.
- **Lectureship in Philosophy (2 Years)**, University College Cork, 2000.
- **Theatre Manager (3 Years)**, Granary Theatre, University College Cork, 1998.
- **Lectureship in Italian**, University College Cork, 2007.
- **Lectureship in English (Film Studies)**, University College Cork, 2007.
- **Lectureship in English (Drama)**, University College Cork, 2005.
- **Lectureship in Film**, University College Cork, 1998.

RUOLI DI DIRETTORE DI UNITÀ ACCADEMICHE (UNIVERSITY COLLEGE CORK)

- **Direttore, School of Film, Music & Theatre**, University College Cork, 2021-2024. Con responsabilità strategiche, di bilancio, e di gestione operativa e del personale.
- **Codirettore, Discipline of Film & Screen Media**, University College Cork, 2013-2018. Con responsabilità strategiche, di bilancio, e di gestione operativa e del personale.

INCARICHI IN ORGANI DI GOVERNO (UNIVERSITY COLLEGE CORK)

- **Membro, College Executive Management Committee** [Comitato esecutivo per la gestione della Facoltà], College of Arts, Celtic Studies and Social Sciences, 2021-24.
- **Direttore, School Executive Management Committee** [Comitato esecutivo per la gestione della Scuola], School of Film, Music & Theatre, 2021-2024.
- **Membro, Academic Council** [Senato accademico], 2014-presente.
- **Membro, College Executive Management Committee** [Comitato esecutivo per la gestione della Facoltà], College of Arts, Celtic Studies and Social Sciences, 2011-15.
- **Membro, School Executive Management Committee** [Comitato esecutivo per la gestione della Scuola], School of Languages, Literatures and Cultures, 2013-18.
- **Co-Direttore, Board of Film Studies** [Consiglio inter-Facoltà per gli studi di cinema], 2006-13.

MEMBRO DI ORGANI DI GESTIONE (UNIVERSITY COLLEGE CORK)

- **Membro, University Lecturer Promotion and Establishment Board**, 2020-21.
- **Member, Adjunct Appointments Committee**, College of Science, Engineering and Food Science, 2016-presente.
- **Membro, Research Committee**, College of Arts, Celtic Studies and Social Sciences, 2012-14.
- **Membro, Research Leave Committee**, College of Arts, Celtic Studies and Social Sciences, 2011-15.
- **Membro, Granary Theatre Committee**, 1997-2000.

RUOLI DI DIREZIONE E COORDINAMENTO (UNIVERSITY COLLEGE CORK)

- **Coordinatore, Covid-19 Online Pivot** [Transizione all'insegnamento a distanza], School of Film, Music & Theatre, 2020.
- **Direttore, Equality, Diversity & Inclusion Working Group** [Gruppo di lavoro su uguaglianza, diversità e inclusione], School of Film, Music & Theatre, 2021-.
- **Direttore, Dottorato di Ricerca**, Department of Film and Screen Media, 2021-.
- **Direttore della ricerca**, School of Film, Music & Theatre, 2018-19.
- **Direttore, Master's in Film & Screen Media**, 2016-17 (codirezione); 2017-18 (codirezione); 2019-20 (direzione); 2020-21 (direzione primo semestre).
- **Codirettore, BA in Film and Screen Media**, 2013-18.
- **Direttore della ricerca**, Department of Film and Screen Media, 2013-presente.
- **Coordinatore della didattica**, Department of Film and Screen Media, 2013-16.

- **Direttore della ricerca, Department of Italian**, 2009-14.
- **Codirettore, Master's in Film Studies**, 2005-17.
- **Direttore, Quality Review Committee** [Comitato per il controllo della qualità], Department of Italian, 2003-04.

ATTIVITÀ DI SVILUPPO DEL CURRICULUM (UNIVERSITY COLLEGE CORK)

A partire dal 2005, ruolo di leadership nello sviluppo, introduzione e coordinamento dei seguenti programmi di corso presso University College Cork:

1. 2016: Master's in Film and Screen Media
2. 2015: PhD in Film and Screen Media (Creative Practice)
3. 2014: PhD in Film and Screen Media
4. 2014: MRes in Film and Screen Media
5. 2013: Major BA Degree in Film and Screen Media
6. 2005-16: Master's in Film Studies

PROMOZIONE DI ACCORDI ERASMUS (UNIVERSITY COLLEGE CORK)

1. 2014: Universitat Pompeu Fabra, Barcellona, Spagna
2. 2014: Leeds Trinity University, Gran Bretagna
3. 2016: Universität Bremen, Germania
4. 2017: Università degli Studi di Udine, Italia
5. 2017: Université de Strasbourg, Francia

PROMOZIONE DI RAPPORTI CON L'INDUSTRIA E ISTITUZIONI CULTURALI

Promotrice e responsabile di rapporti fra l'ateneo e persone e istituzioni fra le quali:

- Lord David Puttnam, produttore, Adjunct Professor of Film and Screen Media and Digital Humanities, University College Cork
- EUFA - European University Film Award, EFA - The European Film Awards
- Arts Council of Ireland - Film Department
- Fastnet Film Festival, Schull, Ireland

Data

31/5/2021

Luogo

Cork