

Francesco Casetti (April 2, 1947, Trento, Italy) is the Thomas E. Donnelley Professor of Humanities and Film and Media Studies at Yale University.

After a MA/BA in Humanities (honor) at the Catholic University of Milan, and after an “Advanced Degree of Specialization” (honor) at the same university, he served as Assistant Professor at the University of Genoa, as Associate Professor at the Catholic University of Milan, and as Full Professor at the University of Trieste and at the Catholic University of Milan. He taught as a Visiting Professor at the Université de Paris III - La Sorbonne Nouvelle, and at the University of Iowa. In 2000 he was the recipient of “Chair of Italian Culture for a distinguished scholar” at the University of California.

He is member of the Editorial Board of *Necsus* (European Association for Film and Media Studies), *La valle dell’Eden* (Università di Torino), *Cinema and Cie* (Università di Udine- Université del Paris III), *Fata Morgana* (University of Calabria), *Cinema: Journal of Philosophy and Moving Images* (New University of Lisbon), and *Comunicazioni Sociali* (Università Cattolica di Milano). He is also the General Editor of the series “Spettacolo e comunicazione” for the publishing house Bompiani, Milano.

He is member of the Board of “Istituto Gemelli-Musatti”, Milano and “Fondazione Mattei,” Milano/Rome.

With Jane Gaines (Columbia University) is the co-founder of the Permanent Seminar on History of Film Theories, an international network of film scholars aimed at a systematic exploration of the field of film and media theories (see the website: <http://filmtheories.org/>).

He is “consultor” of the Pontifical Council for Social Communications, Vatican.

He has been a member or a referee on more than 40 committees for recruitment or for evaluation in Italy.

He regularly serves as a referee for promotions, research projects, books.

He is a member of the historical Accademia degli Agiati, Rovereto, a correspondent member of the historical Accademia delle Scienze, Bologna, and a foreigner member of the historical Accademia di Scienze Morali e Politiche of the Società Nazionale di Scienze Lettere e Arti, Naples.

Education

- 1974: Diploma di Specializzazione/Advanced Degree of Specialization (honors), Catholic University in Milan
1970: Laurea/MA-BA (honors), Catholic University in Milan

Teaching Experience

- 2010- ... : Full Professor (Yale University, Humanities Program/Film Program)

- 1997-2010: Full Professor (Università Cattolica Milano, Dept. of Communication Studies and Performing Arts)
- 1994-1997: Full Professor (Università di Trieste, Dept. of Performing Arts)
- 1985-94: Associate Tenured Professor. Department of Communications and Performing Arts (Università Cattolica, Milano)
- 1979-85: Assistant Professor. Film Studies Program (Università Cattolica, Milano)
- 1974-80: Lecturer. Department of Film Studies (University of Genova)

Special teaching activities

- 2015: Visiting Professor, Department of Visual and Environmental Studies, Harvard University (Spring Semester)
- 2009: Visiting Professor, Humanities Program/Film Program, Yale University (Fall Semester).
- 2008: Visiting Professor, Humanities Program, Yale University (Fall Semester).
- 2007: Visiting Professor, Italian Language and Literature Dept., Yale University (Spring semester).
- 2005: Visiting Professor, Italian Language and Literature Dept., Yale University (Spring semester).
- 2003: Visiting Professor, Dept. of Comparative Literature, Yale University (Spring semester)
- 1998 : Visiting Professor, Department of Communication Studies, University of Iowa (Fall semester)
- 1991: Visiting Professor, Department of Communication Studies, University of Iowa (Fall semester)
- 1988: Visiting Professor, Department of Communication Studies, University of Iowa (Fall semester)
- 1987-88: Professeur associé invité, Département d'Etudes et Recherches sur l'Audiovisuel (Dercav), Université Paris III Sorbonne Nouvelle

Fellowships

- 2012 Fellowship at IKKM, Bauhaus University, Weimar (June-August)
- 2011 William Evans Fellow, University of Otago, New Zealand (June)
- 2000 Recipient of "Chair of Italian Culture" for a distinguished scholar at the Department of Italian Studies, University of California at Berkeley (Fall Semester)

Honors and Awards

- 2006 "Maurizio Grande Award" for the "best book of the year in cinema and media, given to *L'Occhio del Novecento: cinema, esperienza, modernità*

- 2006 "Limina Award" for the best book of the year in cinema and media, given to *L'Occhio del Novecento: cinema, esperienza, modernità*
- 1993 "Domenico Meccoli Award" for the best book of the year in cinema, *Teorie del cinema, 1945-90*

Departmental and University service

- 2015-... : Chair of Film and Media Studies, Yale University
- 2012-2014: Member of the Division Committee in Humanities, Yale University
- 2012-2015: DGS, Film Studies, Yale University
- 2011-... : Member of the Executive Committee for Film Studies, Yale University
- 2011-... : Member of the Executive Committee for Humanities, Yale University
- 1999-2010: Chair of the Department of Sciences of Communication and Performing Arts, Università Cattolica
- 1998-2002; 2006-2010: President of the Society for Film and Television studies, Italy
- 2002-2004: Dean for Didactic Innovation at Università Cattolica
- 1998-2002: Deputy Provost of Università Cattolica

Institutions

- 2015- Member of the Advisory Board of MART, Museum of Modern and Contemporary Art, Rovereto (Italy)
- 2013- Member of the "Fondazione Enrico Mattei," Milan/Rome
- 2010- Curator for the MaxMuseo, Lugano (Swiss)
- 2009-... "Consultor" (Consultant) for the Pontifical Council for Social Communications, Holy See, Vatican
- 2009-2012: Curator for La Triennale, Milan
- 2006-2008: Member of the board of Istituto Luce
- 1988-2002; 2005-2009: Member of the Scientific Board of Scuola Nazionale di Cinema-Centro Sperimentale di Cinematografia, Roma
- 1983-94: Director of the International Film Studies Conference (sponsored by Mostra Internazionale Nuovo Cinema, Rome; and by Centre International de Semiotique et Linguistique, Urbino).
- 1977-81: Vice-president of Associazione Italiana di Studi Semiotici

Research: researcher and referee

- 2012-2014: Appointed to the Italian National Committee for the *Abilitazione* for professors in Film, Media, Theatre and Music
- 2010-... : Reviewer for the European Science Foundation
- 2007-... : Reviewer for the Prin (National Fund for researches, Italy)

- 2005 : Member of the National Committee for the Evaluation of scientific activities (CIVR, Panel #10)
- 2002-03 : Co-ordinator of the National Project "Technologies of the cinema, technologies in the cinema."

Researcher and co-ordination of scientific projects for Foundations, State Branches and Private Companies such as Istituto "A.Gemelli", Milano; Fondazione "A. Rizzoli", Milano-Venezia; Servizio Verifica Programmi Trasmessi della RAI, Roma; Fininvest Comunicazioni e RTI, Milano; CISF, Milano; CNET, Paris; Terna, Roma; ecc.

Scientific Interests

His research moves from film and visual media, and addresses their stylistic forms, their relation to the cultural forms of modernity, and their spectatorship. It tries to combine close analysis, attention to the context, and ethnography of audience, interweaving semiotics, cultural studies and reception studies. Casetti's interest in analysis resulted in a number of close readings (essays on Visconti's *The Earth Trembles*, De Sica's *Sciuscià* and Visconti's *The Leopard*; a book on Bernardo Bertolucci, 1975), and in an innovative approach to the Tv series (*Un'altra volta ancora*, 1984). He also co-authored a textbook on the topic, *Analisi del film* (Bompiani, 1990), largely used in Italian and Spanish universities. The problem of the "implied spectator" has been focused for film in *Inside the Gaze* (Indiana, 1999, or. 1986) and for television in *Tra me e te* (Eri, 1988). The merge of textual analysis and ethnography of audience has been developed in an original way in *L'ospite fisso* (San Paolo: 1995), and gave birth to the notion of "communicative negotiations," further extended in *Communicative Negotiation in Cinema and Television* (VeP, 2002). Francesco Casetti has also written extensively on film theories (*Theories of Cinema. 1945-1995*, Texas, 1999, or. 1993). More recently he explored the role of cinema in the context of modernity (*Eye of the Century. Film, Experience, Modernity*, Columbia, 2008, or. 2005), and the reconfiguration of cinema in a post-medium epoch, comparing this shift with the rise of cinema at the beginning of 20th Century (*The Lumière Galaxy. Seven Key Words for the Cinema to Come*, Columbia, 2015). His books and essays are largely translated in foreigner languages (French, Spanish, Hongrois, Czech, Chinese)

Bibliography

a. books

- The Lumière Galaxy. Seven Key Words for the Cinema to Come*, New York: Columbia University Press, 2015
- Eye of the Century. Film, Experience, Modernity*, New York: Columbia University Press, 2008 (or. *L'occhio del Novecento. Cinema, esperienza, modernità*, Milano: Bompiani, 2006)

Communicative Negotiation in Cinema and Television, Milano, VeP, 2002 – partial Chinese translation in *World Cinema*, 2, 2004, pp. 21-41

Analisi della televisione, Milano, Bompiani, 1998 (coauthor: Federico di Chio) - Spanish translation: *Anàlisis de la televisiòn*, Barcelona: Paidós, 1999

Teorie del cinema. 1945-1990, Milano, Bompiani, 1993 - Spanish translation: *Teorías del cine*, Madrid: Catedra, 1994; Hongrois translation: *Filmelméleteek*, Budapest: Osiris, 1998; French translation: *Les Théories du cinéma depuis 1945*, Paris: Nathan, 1999; English translation: *Theories of Cinema. 1945-1995*, Austin: University of Texas Press, 1999; Czech translation: *Filmové teorie 1945–1990*, AMU, Praha, 2009

Analisi del film, Milano: Bompiani, 1990 (coauthor: Federico di Chio) Spanish translation: *Como analizar un film*, Barcelona; Paidòs, 1991

Dentro lo sguardo. Il film e il suo spettatore, Milano: Bompiani, 1986 - Spanish translation: *El film y su espectador*, Madrid: Catedra, 1989; French translation: *D'un regard l'autre*, Lyon: Presses Universitaires de Lyon, 1990; English translation: *Inside the Gaze. The Fiction Film and its Spectator*, Bloomington-Indianapolis; Indiana University Press, 1999

Semiotica, Milano: Accademia, 1977 - Spanish translation: *Introduccòn a la semiòtica*, Barcelona, Fontanella, 1980

Bernardo Bertolucci, Firenze: La Nuova Italia, 1975

b. Editor and contributor

L'arte al tempo dei media, Milano, Milano, Postmedia Books, 2012; Eng. tr. *Art in the Age of Media. Profiles and Trends of the Italian Art Scene*, Milan: Postmedia Books, 2012 (electronic version)

Dall'inizio, alla fine / In the Very Beginning, at the Very End. Teorie del cinema in prospettiva / Film Theories in Perspective (FilmForum 2009), Forum, Udine 2010 (with J. Gaines & V. Re).

È tutto un altro film. Più coraggio e più idee per il cinema italiano, Milano: Egea, 2007 (with S. Salvemini).

Terre incognite. Lo spettatore italiano e le nuove forme dell'esperienza di visione del film, Roma: Carocci, 2006 (with M. Fanchi).

Spettatori italiani. Riti e ambienti del consumo cinematografico (1900-1950), Roma: Carocci, 2006 (with E. Mosconi).

La Cineteca italiana. Una storia milanese, Quaderni della Fondazione Cineteca Italiana, Milano: Il castoro, 2005.

La realtà dell'immaginario. I media tra semiotica e sociologia. Studi in onore di Gianfranco Bettetini, Milano: Vita e Pensiero, 2003 (with F. Colombo & A. Fumagalli).

Cinema: secondo secolo, terzo millennio. Osservatorio BNL sui mezzi di comunicazione. Primo rapporto, Roma: BNL Edizioni – Milano: Guerini e associati, 1998, (with S. Mariotti, A. Pilati & F. Silva).

Esperienze mediali : media e mondo di vita negli anni '50 e negli anni '90, Venezia: Centro studi di Telecom Italia, 1996 (with M. Fanchi).

L'ospite fisso. Televisione e mass media nelle famiglie italiane, Milano: San Paolo 1995.

- La storia comune. Funzioni, forma e generi della fiction televisiva*, Roma: Nuova Eri-VQPT, 1992 (with F. Villa).
- Tra me e te. Strategie di coinvolgimento dello spettatore nella neotelevisione*, Roma: Eri-VQPT, 1988.
- Un'altra volta ancora. Strategie di comunicazione e forme di sapere nel telefilm americano in Italia*, Roma: Eri-VQPT, 1984.
- L'immagine al plurale. Serialità e ripetizione nel cinema e nella televisione*, Venezia: Marsilio, 1984.

c. essays (selection)

- "Italy's Early film 'Theories'," in Giorgio Bertellini, ed., *Italian Silent Cinema. A Reader* (New Barney, UK, John Libbey Publishing, 2013), pp. 275-282
- "The conflict between high definition and low definition in contemporary cinema," in *Convergence*, Volume 19, Issue 4, November 2013, pp. 415-22 (with Antonio Somaini)
- "What is a Screen Nowadays?" in Chris Berry, Janet Harbord and Rachel Moore, eds., *Public Space, Media Space* (London: Palgrave MacMillan, 2013), pp. 16-40
- "The relocation of cinema" *Necsus*, 2, 2012. (at <http://www.necsus-ejms.org/the-relocation-of-cinema/>)
- "With Eyes, With Hands. The Relocation of Cinema Into the iPhone, in Pelle Snickars, Patrick Vonderau eds., *Moving Data. The iPhone and the Future of Media* (New York: Columbia University Press, 2012), pp. 19-32 (with Sara Sampietro)
- "Ten Footnotes to a Mystery," in Laura Rascaroli, John David Rhodes, *Antonioni. Centenary Essays*, London, Palgrave/BFI, 2011, pp. 206-215
- "Sutured Reality: Film, from Photographic to Digital", *October*, 138, Fall 2011, pp. 95-106
- "Cinema Lost and Found: Trajectories of relocation." In *Screening the Past*, 32 (peered e-journal: <http://www.screeningthepast.com/2011/11/cinema-lost-and-found-trajectories-of-relocation/>)
- "Beyond Subjectivity: The Film Experience." In Dominique Chateau (ed.), *Subjectivity* (Amsterdam: Amsterdam University Press, 2011), pp. 53-65.
- "I media nella condizione post-mediale: Francesco Casetti." In R. Diodato, A. Somaini (eds.), *Estetica dei media e della comunicazione*, Bologna: il Mulino, 2011.
- "Back to the Motherland: the film theatre in the postmedia age", *Screen*, n.1 (52), 2011, pp. 1-12
- "Rückkehr in die Heimat. Das Kino in einer post-kinematografischen Epoche", in Imbert Shenck, Margrit Tröhler, Yvonne Zimmermann (eds.), *Film, Kino, Zuschauer: Filmrezeption/Film, Cinema, Spectator: Film Reception*, Marburg, Schüren, 2010, pp. 41-60
- "Die Explosion des Kinos. Filmische Erfahrung in der post-kinematographischen Epoche", in *montage AV*, n.1, (19), 2010, *Erfahrung*, pp. 11-35
- "Der Stil als Schauplatz der Verhandlung. Überlegungen zu filmischem Realismus und Neo-Realismus", in *montage AV*, 18/1/2009, *Warum Bazin*, pp. 129-139
- "En otro lugar. La reubicación del arte", in Consuelo Ciscar Casabàn, Vincenzo Trione (eds), *Valencia09/Confines*, Valencia, INVAM, 2009, pp. 348-351 (tr. ingl., "Elsewhere. The relocation of art", *ibidem*, pp. 226-233)

- "Christian Metz", in Paisley Livingston, Carl Plantinga (eds.), *The Routledge Companion to Philosophy and Film*, Abington and New York, Routledge, 2009, pp. 387-396
- "Filmic experience", in *Screen*, 50, 1, Spring 2009, pp. 56-66 (Tchec trans. In *Illuminace*, No. 1, 2011.
- "The *Last Supper* in Piazza della Scala", in *Cinèma & Cie*, 11 (Fall 2008), pp. 7-14.
- "Theory, Post-theory, Neo-theories: Changes in Discourses, Change in Objects", in *Cinèmas*, 17, 2-3, Spring 2007, pp. 33-45
- "Die Sinne und der Sinn oder Wie der Film (zwischen) Emotionen vermittelt", in M. Brütsch, V. Hediger, U. von Keitz, A. Schneider, M. Tröhler (Hg.), *Kinogefühle. Emotionalität und Film*, Marburg: Schüren, 2005, pp. 23-32
- "Adaptations and Mis-adaptations: Film, Literature, and Social discourses", in R. Stam, A. Raengo (eds), *A Companion to Literature and Film*, Malden, Oxford: Blackwell, 2005, pp. 81-91
- "Film: the Gaze of its Age", in *Iconics*, 7, 2004, pp. 7-29
- "The place of the observer", in *Cinema & Cie*, 5, Fall 2004, pp. 10-17
- "La nascita del cinema e l'ambiente della metropoli", in: a cura di G. Alonge e F. Mazzocchi, *Ombre metropolitane. Città e spettacolo nel Novecento*, Torino, Lexis, 2002, pp. 11-26
- "Cinema, letteratura e circuito dei discorsi sociali", in: I. Perniola, ed., *Cinema e letteratura: percorsi di confine*, Venezia, Marsilio, 2002, pp. 21-31
- "Tra l'opera d'arte totale e il mondo quotidiano. I paradossi del cinema sonoro", in *La valle dell'Eden*, 1, 1999, pp. 7-21
- "Cinema and the Question of Reception", in: N. Bouchard e V. Pravadelli, eds., *Umberto Eco's Alternative. The Politics of Culture and the Ambiguities of Interpretation*, New York-Washington: Peter Lang, 1998 (with B. Grespi)
- "Film Genres, Negotiation Processes and Communicative Pact", in: a cura di L. Quaresima, A. Raengo, L. Vichi, *La nascita dei generi cinematografici*, Udine, Forum, 1999, pp. 23-36 – German tr. "Filmgenres, Verständigungsvorgänge und kommunikativer Vertrag", in: *montage/av* 10/2 (2001), pp.155-173
- "Dialoghi e cerimoniali", in: L. Micciché, ed., *Il Gattopardo*, Napoli, Electa Napoli/CSC, 1996
- "Communicative Situations: The Cinema and the Television Situation", in *Semiotica*, 1/2, 1996
- "Lo spazio instabile", in: L. Micciché, ed., *Sciuscià di Vittorio De Sica*, Torino, Lindau, 1994
- "Partner", in: R. Campari and M. Schiaretti, eds., *In viaggio con Bernardo. Il cinema di Bernardo Bertolucci*, Venezia: Marsilio, 1994
- "Per un'analisi testuale", in: L. Micciché, ed., *La terra trema. Analisi di un capolavoro*, Torino: Lindau, 1993
- "I tre Ejzenstejn. Sul modo in cui è stato letto Ejzenstejn teorico", in: P. Montani, ed., *Sergej Ejzenstejn: oltre il cinema*, Venezia, La Biennale di Venezia/Edizioni Biblioteca dell'immagine, 1991
- "Le néoréalisme: le cinéma comme reconquête du réel", in *CinémAction*, 60, 1991
- "Archeologia del postmoderno italiano: 8 ½ di Fellini", in *Annali di Italianistica*, 9, 1991
- "Specchio su specchio: autoriflessività nel cinema italiano degli anni cinquanta", in *La scena e lo schermo*, 3-4, 1990 – English tr. "Cinema in the Cinema in Italian

- Films of the Fifties: Bellissima and La signora senza camelia", in *Screen* (33), 4, 1992
- "La pagina come schermo. La dimensione visiva nei *Promessi sposi*", in: G. Manetti, ed., *Leggere i Promessi sposi*, Milano, Bompiani, 1989
- "Edgar Morin et le cinéma", in *Révue européenne des sciences sociales*, 75, (XXV), 1987
- "Antonioni and Hitchcock: Two Strategies of Narrative Investment", in *Substance*, 51, 1986
- "Geografía del espectador", in *Eutopías*, 2-3, 1986
- "Per una microstoria del consumo dell'audiovisivo", in *Ikon*, 8, 1984 (with G.Bettetini, M. Lasorsa, I. Pezzini); "Per una microstoria del consumo dell'audiovisivo (II)", in *Ikon*, 11, 1985 (with M.Lasorsa and I.Pezzini); "Per una microstoria del consumo dell'audiovisivo (II.2)", in *Ikon*, 12, 1986 (with M.Lasorsa and I.Pezzini)
- "Tàctiques de la informació, és a dir, per mirar, mirar junts, reveure", in *Anàlisi*, 7/8, 1983 – French tr. "L'apparition du réel, ou faire regarder, regarder ensemble, revoir", in *Cinémas et réalités*, Saint Etienne, Cierec, 1984
- "Looking for the Spectator", in *Iris*, 2, 1983 - Polish tr. "W poszukiwaniu widza", in: A. Helman, ed., *Panorama współczesnej myśli filmowej*, Krakow, Universitas, 1992
- "Les yeux dans les yeux", in *Communications*, 38, 1983 – English tr. "Face to Face", in: W. Buckland, ed., *The Film Spectator. From Sign to Mind*, Amsterdam, Amsterdam University Press, 1995
- "I bordi dell'immagine", in *Versus*, 29, 1981
- "Les genres cinématographiques: quelques problèmes de méthode", in *Ça cinéma*, 18, 1979
- "Il testo del film", in *Comunicazioni Sociali*, 3, 1979 – French tr. "Le texte du film", in: J.Aumont e J.L. Leutrat, eds., *Théorie du film*, Paris, Albatros, 1981; Spanish tr. "El texto del film", in *Videoforum*, 11, 1981
- "Nuova" semiotica, "nuovo" cinema", in *Ikon*, 88/89, 1974

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