

Yale *Film and Media Studies Program*

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Francesco Casetti 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, at the University of Iowa, and at Harvard University. In 2000 he was the recipient of “Chair of Italian Culture for a distinguished scholar” at Berkeley. He held the William P. Evans fellowship at the University of Otago, New Zealand, in 2011, and the IKKM fellowship at the University Bauhaus-Weimar, Germany, in 2012.

He is member of the Editorial Board of *Necsus* (European Association for Film and Media Studies), *Cinema and Cie* (Università di Udine and Université del Paris III), *Fata Morgana* (University of Calabria), and *Comunicazioni Sociali* (Università Cattolica di Milano).

He is member of the Steering Committee of the MART Museum, Rovereto/Trento.

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 regularly serves as a referee for promotions, research projects, and 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—at the time the highest degree in Italian University System
- 1970: Laurea/MA-BA (honors), Catholic University in Milan

Teaching Experience

- 2015-.....: Thomas E. Donnelley Professor of Humanities and Film and Media Studies (Yale University)
- 2010-2015: Full Professor (Yale University, Humanities Program/Film Studies 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)
- 1985-1994: Associate Professor. Department of Communications and Performing Arts (Università Cattolica, Milano)
- 1979-1985: Assistant Professor. Film Studies Program (Università Cattolica, Milano)
- 1974-1980: 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

- 2016 Honorary Doctorate in Humanities, Università della Calabria, Arcavacata.

- 2016 "Limina Prize" for the Best International Film Studies Book, given to *The Lumière Galaxy: Seven Key Words for the Cinema to Come*
- 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 Italian 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

- 2017-... : Member of the Creative Arts Advisory Committee
 - 2016-... : Member of the Advisory Board of the Poynter Fellowship, Yale University
 - 2015-... : Member of the Faculty Advisory Committee for the Digital Media Center for the Arts/Center for Creative Arts and Media, Yale University
 - 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
 - 2010-... : Member of the Executive Committee for Film and Media Studies Program, Yale University
 - 2010-... : 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)
- 2013-2017 Member of the "Fondazione Enrico Mattei," Milan/Rome
- 2010- Curator for the MaxMuseo, Lugano (Swiss)
- 2009-2016 "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: Grants and referee

2016-2018: Principal researcher in the Mellon-Sawyer Seminar on "Genealogy of excessive screen" (grant \$175,000)

2002-2003: Co-ordinator of the National Project "Technologies of the cinema, technologies in the cinema" (grant 125,000Euros)

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 Italian National Fund for research, Italy

2005 : Member of the National Committee for the Evaluation of scientific activities (CIVR, Panel #10)

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.

Scientific Interests

His research moves from film and visual media, and addresses their spectatorship, their relation to the cultural forms of modernity, and their impact on space. Raised as semiotician, Casetti's early works were mostly devoted to film analysis, with essays on Visconti's *The Earth Trembles* and *The Leopard*, De Sica's *Sciuscìà*, a book on Bernardo Bertolucci (1975), and an innovative approach to the Tv series (*Un'altra volta ancora*, 1984). He also co-authored a textbook on the topic, *Analisi del film* (1990), largely used in Italian and Spanish universities. After an expansive study on the implied spectator in film (*Inside the Gaze*, Indiana, 1999, or. 1986) and in television (*Tra me e te*, 1988), Casetti combined in an original way close analysis of media messages and ethnographic researches of actual audiences (*L'ospite fisso*, 1995), defining the notion of "communicative negotiations" (*Communicative Negotiation in Cinema and Television*, 2002). In parallel, Casetti developed an interest for a history of film theories (*Theories of Cinema, 1945-1995*, Texas, 1999, or. 1993, and more recently *Early Film Theories in Italy. 1896-1922*, AUP, 2017, editor). This interest elicited an extended exploration of the role of cinema in the context of modernity (*Eye of the Century. Film, Experience, Modernity*, Columbia, 2008, or. 2005), followed by a study on the reconfiguration of cinema in a post-medium epoch, in which Casetti compared the most recent forms of cinema with the rise of cinema at the beginning of 20th Century (*The Lumière Galaxy. Seven Key Words for the Cinema to Come*, Columbia, 2015). Casetti is currently working on the cinephobic instances in the first three decades of the 20th Century Europe, and in the ways visual media are able to define new forms of space, both imaginary and physical, thanks the elaboration of media- and screen- scapes. His books and essays are largely translated in foreigner languages (French, Spanish, Hongrois, Czech, Chinese, Korean)

Bibliography

a. books

- The Lumière Galaxy. Seven Key Words for the Cinema to Come*, New York: Columbia University Press, 2015. Italian Translation: *La Galassia Lumière*, Milano: Bompiani, 2015; Korean translation forthcoming 2019
- 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
- Theories of Cinema. 1945-1995*, Austin: University of Texas Press, 1999. Or. *Teorie del cinema. 1945-1990*, Milano, Bompiani, 1993; Spanish translation: *Teorías del cine*, Madrid: Catedra, 1994; Hongrois translation: *Filmelméletek*, Budapest: Osiris, 1998; French translation: *Les Théories du cinéma depuis 1945*, Paris: Nathan, 1999; Czech translation: *Filmové teorie 1945–1990*, AMU, Praha, 2009.
- Inside the Gaze. The Fiction Film and its Spectator*, Bloomington-Indianapolis; Indiana University Press, 1999. Or. *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
- Analisi della televisione*, Milano, Bompiani, 1998 (coauthor: Federico di Chio). Spanish translation: *Anàlisis de la televisiòn*, Barcelona: Paidos, 1999
- Analisi del film*, Milano: Bompiani, 1990 (coauthor: Federico di Chio). Spanish translation: *Como analizar un film*, Barcelona: Paidòs, 1991
- Semiotica*, Milano: Accademia, 1977. Spanish translation: *Introduccòn a la semiòtica*, Barcelona, Fontanella, 1980
- Bernardo Bertolucci*, Firenze: La Nuova Italia, 1975

b. Editor and contributor

- Early Film Theories in Italy. 1896-1922*, Amsterdam: Amsterdam University Press, 2017, editor with Silvio Alovio and Luca Mazzei
- 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)

"Christian Metz and Modern Cinema," *Christian Metz and the Codes of Cinema. Film Semiology and Beyond*, Margrit Tröhler and Guido Kirsten eds. (Amsterdam University Press, 2018), pp. 185-199

"Écrans, images, milieux", *Vivre par(mi) les écrans*, Mauro Carbone, Anna Caterina Dalmaso, and Jacopo Boldini eds. (Paris : Les Presses du réel, 2016): 275-293

"The contingent spectator," *Compact Cinematics. The Moving Image in an Age of bit-compact Media*, Pepita Hesselberth and Maria Poulaki eds. (New York, London: Bloomsbury, 2017), pp. 95-102

"Objects on the Screen: Tools, Things, Events", in *Cinematographic Objects*, Volker Pantenburg ed. (Berlin: August Verlag, 2015), pp. 25-41

"Memory in the Media Age", in *Codice Italia, Catalogue of Italian Pavillon at the Biennale Arte 2015*, Vincenzo Trione, ed. (Milano: Bompiani, 2015), pp. 46-49

"Relokation des Kinos", in *Nach dem Film*, March 23, 2014, at <http://www.nachdemfilm.de/content/relokation-des-kinos>

"L'esperienza del pubblico cinematografico", in *Introduzione al cinema muto italiano*, Silvio Alovisio and Giulia Carluccio eds. (Torino: Utet, 2014), pp. 278-315 (with Silvio Alovisio)

"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 (peer-reviewed 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-kinematographischen 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 camelie", 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
- "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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