

ACADEMIC POSITIONS

- 2021-Present Postdoctoral Researcher, Department of Cultural Heritage: Cinema, Photography and Television, University of Udine
- 2023-2025 Lecturer, BA in audiovisual media, and spectacle (DAMS - Discipline dell'audiovisivo, dei media e dello spettacolo), University of Udine
- 2021-2023 Lecturer, *Video Praxis* Module, Warm-Up Project, Faculty of Art and Design, Free University of Bolzano-Bozen, Winter semester
- 2011-2019 Instructor, UC Berkeley and Harvard University (solo GSI, co-GSI, assistant or reader for 17 undergraduate courses)
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EDUCATION

University of California, Berkeley

- Ph.D. Comparative Literature with Designated Emphasis in Film & Media (2020)
Dissertation Title: "On Lyrical Spectatorship: Invocation and Intermedial Encounters in the 1920s Cinema and Beyond."
Critical Practice capstone film: *Georgia in Twelve Acts*, HD, 1h10, En/Fr/It/De
Committee: Anne Nesbet (Chair), Charles F. Altieri, Judith Butler, Niklaus Largier, Nicolás Pereda

- M.A. English with emphasis in the Creative Writing of Poetry (2020)
Committee: C. S. Giscombe (Chair), Lyn Hejinian

Columbia University, New York

- B.A. Comparative Literature and Society with a Concentration in Visual Arts,
Departmental honors for thesis on Georges Perec & Daniil Kharmis. Advisor:
Sylvère Lotringer (2004)
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LANGUAGES

English (native speaker); French (advanced); Russian (advanced); German (C1 speaking/reading); Italian (B1 speaking/C1 reading); Modern Standard Arabic and Moroccan dialect (intermediate)

SELECT PUBLICATIONS

Peer-Reviewed

- "The Re-Construction of Interiors as Cinematic Micro-Historiography," *The Handbook of Personal Cinema*, Laura Busetta and Laura Rascaroli, eds. (Oxford University Press, 2026). Under submission.
- "Format Wars: 16mm Standardization and Agfa's Political Strategies in Fascist Italy," *Sixteen at 100: Histories of a Radical Film Format*, Gregory A. Waller and Haidee Wasson, eds. (Oxford University Press, 2025). With Andrea Mariani.
- "Documentary Says 'We': Lyrical Polyphony as Practice," *Handbook of Documentary*, ed. Kate Nash and Deane Williams, (Intellect Books, 2025).
- "Of Song and Sponsorship: Amateur Filmmaking Experiments with 16mm Color Film Base and Self-Ethnography on the Frontlines of the Italian Fascist Project," *Valle d'Eden* (2025).

- “The Experimental Film in Fascist Italy, or: What is a Cineguf Film?” In “Launching a Global Movement: Writings on Amateur Cinema, 1913-1943,” Charles Tepperman, Masha Salazkina, and Nicholas Avedisian-Cohen, eds. *The Amateur Movie Database*. (University of Calgary, 2024). With Andrea Mariani.
- “Invocation by Proxy: Ali Cherri’s *My Pain is Real* (2010),” *Cinephile*, “Cinematic Bodies,” Volume 15, Issue 1, (The University of British Columbia, Vancouver, CA, 2021).
- “Tanger fait son cinéma,” *La Pensée de Midi. Tanger, ville frontière*, (Marseille : Actes du Sud, 2008), 80-89.

Volumes Edited

- Fate of a Format: Small-Gauge Cinema in Postwar Italy*. Conference Proceedings (Mimesis Editions, 2023).
- And Yet It Moves!* Conference Proceedings from Film Forum XXVIII (Mimesis Editions, 2023).
- Videographic Explorations: Lynch and Cronenberg*. Special digital volume featuring video essays made by undergraduates at Harvard University. (USC Scalar, 2016).
- Contributing Editor, “Poet Rachida Madani on the Avant-Garde in Morocco Today.” Spahr, Juliana, and Stephanie Young, eds. *A Megaphone: Some Enactments, Some Numbers, and Some Essays about the Continued Usefulness of Crotchless-pants-and-a-machine-gun Feminism*. (Oakland: ChainLinks, 2011).

Reviews

- “Le redoutable” Catalogue for the 41st Premio Sergio Amidei, Gorizia 23-29, 2022.
- “La Fiamma del peccato (Double Indemnity): Amori improbabili” Catalogue for the 40th Premio Sergio Amidei, Gorizia 23-29, 2021.
- “*Experience in Groups*: Geoffrey G. O’Brien’s Subjunctive ’dividuals,” *Jacket 2* (2019).
- “P. Adams Sitney’s *The Cinema of Poetry*” *Quarterly Review of Film and Video* 33.8 (2016): 777–779.
- “Two Recent Translations of Mahmoud Darwish’s Poetry.” *The Chicago Review* 56:2/3 (2011), 203-206.
- “Peter Gizzi’s *The Outernationale*.” Parsifal Press: *Modern Review* 3:1 (2007).

Academic Translation

- Amateur Movie Database* (amateurfilm.com), Film theory and listings from the Cine-GUF catalogue with Andrea Mariani, ed. Charles Tepperman, Calgary University, ongoing. (Essay and Translation)
- François Vallotton and Anne-Katrin Weber, “Towards an Expanded History of Television: A New Perspective on the Transformation of Media in Switzerland.” Living Books, 2022, interactive website.
- Bootz, Phillipe. “Digital Poetry: From Cybertext to Programmed Forms.” “New Media Poetry and Poetics.” ed. Trace Peterson. Special Issue, *Leonardo Electronic Almanac*, Vol 14, No. 5 - 6 (2006), web. (with Loss Pequño Glazier and Camille Paloque-Berges)
- Hamza Halloubi*, Artist Book and Essays, L’appartement 22, Rabat, Forthcoming 2025.

Literary Translation

- Mikhail Kuzmin, *New Hull*, Ugly Duckling Presse, 2022 (Translation chapbook).
- Mohamed Berrada and Mohamed Choukri, “from *Rose and Ash*” [ورد و رماض] Literature Across Frontiers. *Transcript Journal: Impressions from the Mediterranean* (2014). Web.
- Maria Stepanova. “In every parkway, on any-many boulevard...”, “In the constant, foil-colored, festive sky...”, “Monument—Manument...”, “Poplar down will grow wings and zoom to the zenith...”, “Saturday and Sunday burn like the stars...”, “Song”, *Aufgabe*, No. 8 (2009).
- Dmitry Golynko. *As It Turned Out*. ed. Eugene Ostashevsky. Ugly Duckling Presse (2008). Short-listed “Best Translated Poetry Book,” *Three Percent*.
- Alexander Pushkin, “Readings: Letter from A.C. Pushkin: ‘Paper Pushkin’” *Harper’s*, Sept. Issue (2008).

Daniil Kharms. *Today I Wrote Nothing: Selected Work*. Ardis Press (2007). (With Matvei Yankelevich.)
---. "So It Is in Life," *The New Yorker* (with Yankelevich and Ostashevsky), Aug. 6 Issue (2007).

Select Poetry & Art Publications

- "Tangier Undead." *Fabrikzeitung*. Rote Fabrik, Zürich, Switzerland, Winter (2014), centerfold. (Essay)
- "From On Creatures, After Aelians" *Qui Parle: Critical Humanities and Social Sciences*, 19:2 Spring/Summer (2011): 159-161. (Poems accompanying lithographs by Suzanne Herrera Li Puma.)
- "Cross-Dressing," *Bidoun: A Magazine for Arts and Culture in the Middle East*, Flowers, Issue 17, (2009). (Photographs and text.)
- "The Big Toe of the Status Quo," art pamphlet accompanying photographs by Dmitry Sokolenko, Nabokov House Museum, St. Petersburg, Russia (2012.).
- "Sidewalk Magic." *With or Without: Spatial Products, Practices and Politics in the Middle East*, ed. Shumon Basar, Antonia Carver and Markus Miessen. Bidoun & Moutamarat (2007). (Poems accompanying photographs by Yto Barrada.)

SELECT INTERNATIONAL CONFERENCE PRESENTATIONS AND INVITED TALKS

- 04.25 RevIS international conference "Lost landscapes, rediscovered landscapes. Retracing the Italian territory in silent cinema," University Paris 8, Paris, France.
Presented Paper: "The Geographical Survey and Iterative Salvage: Restoration and Re-actualization of Folk Tradition and National Myth in Friuli-Venezia Giulia."
- 10.24 "Hands On," 31st annual FilmForum media conference, University of Udine, Italy
Presented Paper: "The Case of the Pedrotti Brothers: Photo Studios and Re-Sellers as Networks and Nodes," on panel "Film Base Matters. The Ferrania Files."
- 09.23 Visible Evidence (Documentary Film Studies Conference) XXIX, University of Udine, Italy
Presented Paper: "*Note Fotografiche* and Agfa's Italian Amateur Documentary Campaign" on panel "Mid-Century Ecologies of Nonfiction Film in Europe."
- 06.23 Anthology Film Archive, NYC. Book Presentation and Conversation for *New Hull* (UDP 2022).
- 05.23 Invited talk: "Amateur Cinema Between the Wars," Concordia University, Montreal.
Presented Paper: "Italian Amateur Film Genres (Fantastical Documentary) in History and Metadata."
- 11.22 Screen Studies Association of Australia and Aotearoa New Zealand Annual Conference
Presented paper (with Andrea Mariani): "Mining Film Stocks, Reframing Manufacturing Practices: The Case of Agfa-Milan," on the panel "Film as stock, film as print."
- 05.22 The Material Archive Studies Network (MASN) conference, Stockholm.
Presented Paper (with Andrea Mariani): "FORMATMATTERS. Mining Film Stocks, Reframing Manufacturing Practices: The case of Agfa Milan."
- 12.21 "The Lyric Epistolary: Wiam Simav Bedirxan and Ossama Mohammed's *Silvered Water: Syria Self-Portrait* (2014)" Visible Evidence XXVII, Frankfurt-am-Main.
- 12.21 Invited talk: "Situating German Film Stock," organized by Alice Lovejoy, U. Minnesota, Dec. 9-11. Presented paper: "Agfa-Milano and the Fate of Small-Gauge Cinema in Fascist Italy" with Andrea Mariani (online)
5. 21 Invited talk: "On Lyric Cinema" at Università degli studi di Udine, Italy. *Ex-Lectures: International Talks on Experimental Media Series*
3. 20 Invited guest: "On Pietro Marciello's *Bella e perduta* (2015), *Cinepoetics Research Group Colloquium*, Freie Universität, Berlin (online)
6. 19 International Network for the Study of the Lyric (INSL), "The Between-ness of Lyric: Visual Embodiments," Lausanne, Switzerland. Presented paper: "Dr. Mabuse and the Muse"

7. 18 American Comparative Literature Association (ACLA), Panel: "Toward a Global Theory of the Lyric," USC, Los Angeles, CA, March 1-April 1, 2018. Presented Paper: "The Lyric on Film: Between Documentary and Fiction."
5. 18 Association of the Study of the Arts of the Present (ASAP), Vrije Universiteit, Amsterdam, Netherlands. Presented Paper: "Glacial Double-Time in Akomfrah's Nine-Muses."
9. 17 Invited talk: "'This Living Hand': Touching the Digital Body in the Context of Violence in Ali Cherri's 'My Pain is Real' (2010)" at Ludwig-Maximilians-University, Munich, "Taktilität und Gemeinschaft. Literatur und Politik der Berührung" conference, Amerikahaus.
5. 17 Invited talk: "Walt Whitman's *Salut au Monde* in Dziga Vertov's *A Sixth Part of the World*" at Yale University, American Literature in the World Conference: New Haven, Conn.
5. 17 Midwest Political Science Association (MPSA) Annual Meeting, Chicago, Ill. Paper: A 'By Proxy' Poetics of Grief and Resistance: Framing War in Digital Media Works from the Middle East" on the panel: "Politics, Literature, and Film"
6. 16 Goldsmith's University, "Archives Matter" Conference: London, England Presented paper: "A Simple Method of Traveling into the Late Hollywood Studio Era"
4. 16 CUNY Graduate Center, New York, "Mediating the Archive" Conference Presented film-in-progress: "Mediating the 50s & 60s: The Shapeshifter Georgia Moll"

ACADEMIC SERVICE & CURATION

- Admissions Committee, BA in Discipline dell'audiovisivo, dei media e dello spettacolo (DAMS), University of Udine 2024-25
- Co-founder of EX-Series, the monograph book series on experimental cinema published by Mimesis Editorial Staff, *Cinema et Cie*. Peer-Reviewed Journal, June 2021-present
- Co-organizer of the study day/conference "Fate of a Format: Small-Gauge Cinema in Postwar Italy," February 20, 2022
- Panel organizer, "Radical Epistemologies of Crisis: Transversal Images and the Remediation of Material Archives" with Rania Gaafar and Charles Musser, moderated by Abi Rugo-Weaver, Visible Evidence XXVII, Frankfurt-am-Main, Dec. 16, 2021
- Steering Committee member, "And Yet It Moves! On Cinema, Media, and Mobility," Conference, University of Udine, December 3-6, 2022.
- Conference organizer, FilmForum: International Spring School Screenings, University of Udine, March 18-31, 2021.
- Panel chair: "Cultural Entrepreneurship and Digital Transformation in Africa and Asia" with Vinzenz Hediger, Sonia Campanini, and Tom Simmert, Goethe Universität, Frankfurt. Moderator of Screening: "Embodiment and Materialist Practices in Artist's Cinema" with Filmmakers Christina Lammer and Markus Maicher, Vienna, Austria. FilmForum XXVIII conference, Udine, Nov. 2-5th, 2021.
- Curator, West Side Stories: Alternative Cinemas from San Francisco and Morocco, four nights of screenings with two conversations and a keynote (with Canyon Cinema and Cinémathèque de Tanger) and translated one night sponsored by MUBI with Léa Morin.
- Panel Chair, "Politics and Gender in the Field of Representation," Visible Evidence, July 24, 2019
- Chair of Plenary Session, Eva Zettelman and Marion Thain, Network for the Study of the Lyric, 2019
- Contributing editor, Writing Across the Humanities, UC Berkeley Writing Resource Website, 2019
- Texts in Context, Pedagogy Presentation, Comparative Literature Department, 2019
- Seminar/Workshop Organizer: "To Make Poetry Film Politically?" with Prof. Dmitry Golyenko, sponsored by Slavic Languages and Literatures and Film & Media, UC Berkeley, 2014
- Co-Founder, "Picturing Neo-Imperialism" Working Group, Institute for European Studies, 2010-2015

Co-Organizer and photographer, International Berkeley Conference on Film and Media, 2010 & 2013

COURSES OFFERED

Film Production

Video Praxis Module, Warm-Up Project, Instructor of record, 2021-2024

Film History, Sound Studies, Media Theory, and Aesthetics

Hearing Utopia: Gesture, Voice, and Accent in the Sound Cinema, Instructor of record, Spring 2024

History of Avant-Garde, GSI & Section Leader. Prof. Jeffrey Skoller, Fall 2019

History of Film 25B: Sound to Digital, Reader. Prof. Mary Ann Doane, Spring 2019

History of Film 25A: Introduction to Film History, Reader. Prof. Anne Nesbet, Fall 2019

Sounding American. GSI & Section Leader. Prof. Tom McEnaney, Fall 2018

Sea Changes in Film and Poetry (Ecocritical Engagements), solo instructor, Summer 2018

The Quotidian in Film. With Chi Li, Spring 2018

The Film Essay: Cinema, the Minoritized Subject, and the Practice of Writing, Reader. Profs. Stephen Best and Damon Young, Fall 2017

Seeing is Believing: Proof and Perception. With Renée Pastel, Spring 2017

Self/Selfie: Self and Media. With Chi Li, Fall 2016

Film Auteur Theory: David Lynch and David Cronenberg, Harvard University: Visual and Environmental Studies, Teaching Assistant. Prof. Adam Hart, Spring 2016

Race and the Road in New Hollywood Cinema, solo instructor, Summer 2015

History of Art: A Home for the I/Eye: Co-habitations of Text and Image, solo instructor, Spring 2014

American Cultures, Comparative Literature,

Re-Making American History. Head GSI. Prof. Karina Palau, Spring 2019. Managed 150 students in a multimedia classroom.

The Experienced Text: Hybridity, Plasticity & Multimedia, solo instructor, Spring 2013

Space is the Place: Narrative Framework & Composition, solo instructor, Fall 2012

Funny Games: Narrative and Manipulation. Co-GSI with Sarah Chihaya, Spring 2012

Reading and Composition: Vision and Revision. Co-GSI with Paul Haacke, Fall 2011

Other

Film for Advanced English Students, American Language Center, Tangier, 2009

Poetry for Advanced English Students, American Language Center, Tangier, 2009

Second Grade Poetry, American School of Tangier, Tangier, Morocco, 2009

TOEFL Preparation, American Language Center, Tangier, 2008

PROFESSIONAL MEMBERSHIPS

Visible Evidence

Consulta Universitaria del Cinema (CUC)

FILM SCREENINGS & HONORS

Screenings: Pacific Film Archive, Berkeley; Cannes Short Film Corner, Cannes, France; Campus Movie Fest, Berkeley; Cinémathèque de Tanger, Kala Art Institute, Berkeley; Tate Modern, London, UK; Anthology Film Archives, NYC; Harvard Film Archive, Cambridge, MA, Cornell Film Festival.

Eisner Prize Honorable Mention, *Georgia in Twelve Acts*, 70 min. (Director), 2020

Georgia in Twelve Acts (Act One), Centrally Isolated Film Festival, Cornell University, Nov. 2021
Eisner Prize Honorable Mention, *We'll Always Have Paris.*, 5 min. (Director), 2017
Berkeley Film Foundation documentary post-production grant recipient, 2016-17
Film Study Center Fellow, Harvard University, 2015-2017
61st Robert Flaherty Seminar Series, Professional Development Grant, UC Berkeley, June 2015
Best Picture, Campus Movie Fest, Director of Photography, *Peep Show*. 5 min., 2012
Participating Short Film, Cannes Short Film Corner, Cannes Film Festival, *Bicycle in the Sky*, 15 min., 2012
Official Selection, Cinéma Jeunes Talents, Cinémathèque de Tanger, *The Mirror Stage*, 6 min., 2012

PROFESSIONAL ARTS ACTIVITY

11.23 Watercolor Installation, *Sorry, the Hardest Word?* P74, Ljubljana, Slovenia, Curated by Suzana Milevska,
'04-'08 Co-founder, grant writer & assistant artistic director, Cinémathèque de Tanger, Tangier, Morocco
'06-'08 Artist Assistant to Artist Yto Barrada (PACE, London/Polaris, Paris)
Accompanied preparation and installation of the 57th International Art Exhibition of La Biennale di Venezia, Venice, Italy, for "Iris Tingitana" and "Public Park—Sleepers" series in the Arsenale
'06-'07 Program Manager, Teaching Assistant and Producer, *DocMaroc Workshops*, Documentary Filmmaker's Group (DFG), London and Cinémathèque de Tanger, Tangier, Morocco. Produced *Docmaroc 1+2* (A DVD-set with 16 student short films).
'05-'06 Program Manager, Teaching Assistant and Producer, Tribeca Film Institute, NY, Marrakesh-Tribeca Workshop
'05-'06 *Marrakech-Tribeca Exchange*, Tribeca Film Institute & Marrakech Film Festival, Assistant Program Manager and Teaching Assistant, 2005-2006. Films screened at the 2006 Tribeca Film Festival.
Duties: Managed communication with project funders, including the Jan Vrijman fund, the Bureau of Educational and Cultural Affairs of the United States Department of State under the authority of Fulbright-Hays and with the Marrakech International Film Festival Foundation. Coordinated activity of teachers and students for an intensive eight-day masterclass with Abbas Kiarostami, one-day masterclasses with Martin Scorsese, and with other American and Moroccan filmmakers. Edited website mtfe.blogspot.com.
'09 Facilitator for founding meeting of Network of Arab Alternative Screens (NAAS)

SELECT ACADEMIC HONORS, AWARDS & FELLOWSHIPS

Global Perspectives Postdoctoral Fellow, New York University, Shanghai, 2021-22 (Declined)
Townsend Center, Art of Writing Program Fellow, UC Berkeley, December 2018
University BLOCK Fellowship for Dissertation Writing, Fall 2017
Outstanding Graduate Student Instructor Award, UC Berkeley, 2016
Max Kade Travel Fellowship, Department of German, UC Berkeley 2016
UC Berkeley Dean's Normative Time Fellowship (Tuition, Fees and Stipend), 2014-15
UC Berkeley, Professional Development Grant, 61st Robert Flaherty Film Seminar, Summer 2015
Hamad bin Khalifa Fellow, Symposium on Islamic Arts, Palermo, Italy, Fall 2013
Mellon Travel Grant, Center for Middle Eastern Studies (Travel and stipend), Summer 2013
Foreign Language and Area Studies (FLAS) Fellowship: Advanced Arabic, Summer 2011
Foreign Language and Area Studies (FLAS) Fellowship: Intermediate Arabic, 2010-2011
University BLOCK Fellowship, 2010-2011
Comparative Literature Department Summer Language Fellowship: Arabic, Summer 2010
Yearly Fellowship for the Study of Ethics, University of California, Berkeley, 2009-2010

ARTIST FELLOWSHIPS & RESIDENCIES

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| Ashkal Alwan (أشكال ألوان), “Home Workspace 2021” Remote Fellow | 2021 |
| Harvard University, Film Study Center Fellow | 2015-2017 |
| Harvard University, Visiting Student, Film & Visual Studies/Sensory Ethnography | 2014-2016 |
| 61 st Robert Flaherty Seminar Series: <i>The Scent of Places</i> (Curated by Laura Marks) | 2015 |
| Middlebury College, Modern Standard Arabic Summer Intensive, Level 4/4 | 2012 |
| Artist-in-residence at Kala Art Institute, Oakland, California | 2011 |
| Masterclass Participant: José Luis Guerín and Marta Andreu, Tangier, Morocco | 2009 |
| Writer-in-residence, Tamaas Association, Paris, France | 2008 |