

ALLEGATO B

UNIVERSITÀ DEGLI STUDI DI MILANO

selezione pubblica per n. 1 posto/i di Ricercatore a tempo determinato ai sensi dell'art. 24, comma 3, lettera b) della Legge 240/2010 per il settore concorsuale 10/L1, settore scientifico-disciplinare L-LIN-10, presso il Dipartimento di Lingue e Letterature Straniere, (avviso bando pubblicato sulla G.U. n. 32 del 21/04/2020) Codice concorso 4347

Alberto Gabriele CURRICULUM VITAE

INFORMAZIONI PERSONALI (NON INSERIRE INDIRIZZO PRIVATO E TELEFONO FISSO O CELLULARE)

COGNOME	GABRIELE
NOME	ALBERTO
DATA DI NASCITA	11/11/1970

ORCID-ID: 0000-0002-5479-442X

My graduate training covered all periods, from antiquity to modern French, Italian, British, US, and German literature, with a special focus on antiquity, Medieval studies and, in my publications, the long nineteenth century. I am interested in the relation between literature and its media of dissemination: I. Serialization and the Periodical Press, II. Global Nineteenth Century Book History, and III. Popular Forms of Entertainment and Visual Culture. I situate myself in a broad and interdisciplinary field focusing on the study of the long nineteenth century with a transnational angle. Methodologically, I apply my initial training in philology to the vast archive of nineteenth century print-culture in order to redefine the three components of the hermeneutic circle (the text, the reader and the author) in the context of industrial modernity and the rise of modern nationalism. In defining my period of interest, from the late eighteenth century to modernism, I seek to track the dispersed history of the emergence of modernist innovations, from the experiments of the Romantic avant-gardes through the gray areas of nineteenth century figuration that anticipate some of formal innovations usually ascribed to modernism.

Appointments and Certifications:

- 20/12/2019 Habil. Prof.: 'Abilitazione Nazionale' (Italy) as Associate Professor in the class of Comparative Literature and History of Criticism. The decision was taken unanimously by the ad hoc ministerial committee made of Maria Cristina Benussi (University of Trieste), Roberto Deidier (University of Enna), Paolo Proietti (University of Milan), Immacolata Tempesta (University of Salento) and Francesco Vitelli (University of Bari).

- 2019- University of Cassino, Professor of Comparative Literature.

- 23/04/2018 'Idoneità' (recognized as eligible) for a position as Ricercatore B. i.e. researcher turning to Associate Professor if in possession of national habilitation as Associate Professor (see below). The recognition follows a discussion of the portfolio and an interview with the international academic committee, set up by the University of Trento, and made of Luisa Villa (University of Genoa), Francesca Saggini (University of Tuscia) and Anne Coldiron (University of St Andrews) and a talk in front of the whole faculty.

- 2017/2018 24CFU Teacher Training Program, University of Genoa (Pedagogy, Anthropology, Psychology and Pedagogic practice: all exams have been passed).
- 2017/24/11 Recognition by the Italian Ministry of Education and University Research of the Ph.D. degree.
- 2017/03/28: Habil. Prof.: ‘Abilitazione Nazionale’ (Italy) as Associate Professor in the class of English and American Literature and Culture. The decision was taken unanimously by the ad hoc ministerial committee made of Stefano Bronzini (University of Bari), John Douthwaite (University of Genoa), Francesco Marroni (University of Pescara), Oriana Palusci (University of Naples-L’Orientale) and Caroline Patey (University of Milan).
- 2016 01-2016-03: Macgeorge Fellow, University of Melbourne. Two-month research stay to revise the manuscripts of my two books in response to peer-review
- October 2011-October 2015 Lecturer (tenure-track, foreign specialized worker’s visa for 5 cumulative years only), Department of English and American Studies, Tel Aviv University.
 - Half-year Sabbatical Leave:
 - 2014, June: Visiting Fellow, University of Sydney and Women’s College within the University of Sydney.
 - 2014, May, Visiting Fellow, The University of New South Wales at ADFA, Canberra.
 - 2014 March-April: Visiting Scholar at the School of Cultural Texts and Records, Jadavpur University, Kolkata
- October 2010-October 2011 Visiting Lecturer, Department of English and American Studies, Tel Aviv University.
- 2007-2008 Visiting Assistant Professor in Residence, University of Connecticut at Storrs, Modern and Classical Languages Department
- 2007 Instructor, College of New Rochelle, South Bronx, Literature Department
- 2003- 2006 Instructor, New York University, Cultural Foundations I and II, Liberal Studies Program.
- 2002-2003 Fellowship. Institute for the History of the Production of Knowledge, New York University

Education:

New York University

Ph.D in Comparative Literature

Date awarded: September 2006.

Dissertation title: *Mary Elizabeth Braddon’s Belgravia in the Global Marketplace: a Cultural History of Late-Victorian Sensationalism.*

Directors: Richard Sieburth and Jeffrey Spear.

Committee members: Emily Apter, Ann Cvetkovich, Antonia Lant.

MA in Comparative Literature

Date awarded: January 2000.

Thesis title: “Mechanical Eye and Poetic Transcendence in Wordsworth’s *Prelude*- book VII.”

Director: Richard Sieburth.

Reader: Margaret Cohen.

European School of Literary Translation, Turin

Spring 1996 graduating class.

Diploma in the Anglo-American to Italian track.
Instructors: Ottavio Fatica, Valerio Magrelli, Giuseppe Pontiggia

Università degli Studi di Firenze

Laurea *magna cum laude* in Dantesque Philology and Criticism at the Medieval and Renaissance Institute.

Date awarded: July 1995.

Dissertation title: "The Reception of Dante's *Comedy* in Anglo-American Criticism."

Director: Leonella Cogliervina.

Readers: Francesco Mazzoni, Rosetta Migliorini Fissi.

København's Universitet

Erasmus exchange student at the English Department

Commonwealth Literature Program

Date: 1992

Supervisor: Bruce Clunies-Ross

Teaching and Research Interests:

Media History

Book History

History of the Novel

Victorian Fiction

Critical Theory

Visual Cultures and the Written Text

History of Pre-Cinema and Silent Film

Film and Literature

Publications:

Books:

2016 *The Emergence of Precinema: Print Culture and the Optical Toy of the Literary Imagination* (New York and London: Palgrave/ Macmillan 2016).

The Emergence of Precinema: Print Culture and the Optical Toy of the Literary Imagination investigates the dispersed emergence of the new visual regime associated with nineteenth century pre-cinematic spectacles in the literary imagination of the previous centuries, from the Medieval and Baroque period (Dante, Donne and Shakespeare) to the visual and stylistic experimentations of the Romantic age, in the prose of Anne Radcliffe, the experiments of Frederick Schlegel and in Wordsworth's *Prelude*. It examines the cultural traces of the transformation of perception and representation in art, architecture, literature and print culture, providing an indispensable background to any discussion of nineteenth century culture at large and its striving for a figurative model of realism. Understanding the origins of nineteenth century mimesis through an unacknowledged genealogy of visual practices helps also to redefine novel theory as elaborated by Lukacs and Bakhtin and points to the centrality of the new definition of 'historicism' irradiating from Jena Romanticism for the structuring of modern cultural studies.

- 701 overall downloads as e-book chapters: <https://link.springer.com/book/10.1057/978-1-137-54592-3>.
- recommended by DOMITOR, the International Society for the Study of Early Cinema: <https://domitor.org/research/alberto-gabriele-emergence-pre-cinema-print-culture-optical-toy-literary-imagination-new-york-palgrave-macmillan-2016/>.
- Reviews: *Gothic Studies* (Edinburgh University Press) vol. 21 issue 1 (2019): 125-128; *European Romantic Review* (Routledge) vol. 30 (2019) 1: 63-69.

2009 *Reading Popular Culture in Victorian Print: 'Belgravia' and Sensationalism* (New York and London: Palgrave/ Macmillan, 2009).

- 399 overall downloads as e-book chapters since its first Springer digital edition <https://link.springer.com/book/10.1057/9780230101272>

Reading Popular Culture in Victorian Print: Belgravia and Sensationalism is a comprehensive study of the whole run of the monthly periodical *Belgravia* under the direction of Mary Elizabeth Braddon. It traces the material history of the magazine, its production and global distribution while at the same time placing its history and content in the context of Victorian popular culture and Victorian discursive formations. Among the questions *Reading Popular Culture in Victorian Print* investigates are the status of authors in the marketplace, the innovative place *Belgravia* holds in the history of print culture, the rhetoric of sensationalism in fiction, journalism and pre-cinema, the representation of trade with India, and the use of urban space as a branding strategy. It makes the claim that the periodical is the sensation novel of the 1860s.

-- ouvrage de référence, Société pour l'Histoire des Médias, <https://www.histoiredesmedias.com/+Publicite+.html>.

- Reviews: *Victorian Periodicals Review* (Johns Hopkins University Press) 44.1 (2015): 99-101; *Victorian Studies* 58.3 (2011): 577-579; *Victorian Literature and Culture* 45.2 (Cambridge University Press): 461-473.

Books in Progress:

The Question of Nineteenth Century Mimesis: Fragmentation, Movement and the Modern Episteme (completed manuscript)

The book is the first comparative study of the modern novel in relation to the modalities of vision enabled by precinematic spectacles. In discussing the visual fascination that novelists such as Nathaniel Hawthorne, Herman Melville, Honoré de Balzac and George Eliot show for several types of pre-cinematic spectacle, the book fills a gap in existing scholarship on the history of the novel in relation to visual culture and identifies a so far neglected aspect of novel-theory that authors elaborated by incorporating suggestions from pre cinematic visual spectacles. By shedding light on forms of visibility that were not entertained by the dominant aesthetic modes of painting and photography, the book argues that the presence of nineteenth century pre-cinematic optical illusions in works of fiction redefines the notion of mimesis, questioning the figurative, immersive quality of the usual understanding of nineteenth century realism. The book argues that the modalities of visualization enabled by these spectacles point to a continuity between pre-cinema, the literary imagination and the structures of knowledge production of the modern episteme.

Crossing Borders: Mary Elizabeth Braddon and the Global Circulation of Books and Periodicals in the 1860s-70s (research in progress, three draft chapters written on the Belgian, German and Australian book markets)

The book tracks the global circulation of Victorian books and periodicals in the 1860s by reconstructing the activities of the thirteen publishers and book dealers in eleven countries who were business partners of the London-based publisher John Maxwell. I have already consulted documents and the editions held at the libraries in the following centers: Leipzig: Universitätsbibliothek, Die Deutsche Nationalbibliothek, Museum für Drückkunst, Sächsisches Staatsarchiv Leipzig, Leipziger Stadtarchiv Universitätsarchiv; Berlin: Humboldt Universität, Landesarchiv Berlin, Geheimes Staatsarchiv Preussischer Kulturbesitz; Turin: Biblioteca Nazionale Universitaria di Torino, Casa Editrice Loescher, Biblioteca di storia e cultura del Piemonte "Giuseppe Grosso," Biblioteca della Fondazione Firpo, Biblioteca della Fondazione Einaudi; Florence: Biblioteca Nazionale Centrale di Firenze, Gabinetto Vieusseux Archivio Storico e Biblioteca; Trieste: Biblioteca Civica "Hortis;" Paris: Bibliothèque Nationale de France; Vienna: Österreichische Nationalbibliothek; München: Bayerische Staatsbibliothek, Ludwig-Maximilians Universitätsbibliothek; Brussels: Bibliothèque Royale de Belgique; Ministère de la Justice; Rotterdam: Bibliotheek Gemeente Rotterdam Ariane van der Velden; Gemeentearchief Rotterdam; Rotterdamsch Leeskabinet at the Erasmus Universiteit Rotterdam; Den Haag: Koninklijke Bibliotheek; Athens: Benakis Museum Library, ΓΕΝΝΑΔΕΙΟΣ ΒΙΒΛΙΟΘΗΚΗ-Gennadius Library; ΕΛΙΑ-Hellenic Literary and Historical Society; Βιβλιοθήκη της Βουλής των Ελλήνων-Library of the Parliament; National Library of Greece, Library of the Φιλολογικός Σύλλογος Παρνασσός-Philological Association "Parnassos;" Kolkata: Bangiya Sahitya Parishad, Uttarpara Jaykrishna Public Library, Goethals Indian Library and Research Society, Presidency University Arts Library; National Library of India; Canberra: National Library of Australia; Sydney: Mitchell Library; Adelaide: State Library of South Australia; Hobart Town: State Library of Tasmania; Melbourne: State Library of Victoria. Istanbul: Süleymaniye Library-Süleymaniye Kütüphanesi; Istanbul Üniversitesi Kütüphanesi Nadir Eserler Kütüphanesi-Rare Books Library of the University of Istanbul; Beyazit Devlet Kütüphanesi Hakkı Tarık Us Collection; Atatürk Kitaplığı-Ataturk Library; Deutsches Archäologisches Institut Istanbul; İstanbul Araştırmaları Enstitüsü-Istanbul Research Institute Library; Riga: Latvijas

Nacionālā bibliotēka [Latvian National Library]; Brno: Moravská Zemská Knihovna; Krakow: the Academy of Arts and Sciences-Biblioteka Naukowa PAU i PAN.

Edited Collections:

2016 *Sensationalism and the Genealogy of Modernity: a Global Nineteenth Century Perspective* (New York and London: Palgrave/Macmillan: 2017).

The book maps out the temporal and geographic coordinates of the trope of sensationalism in the long nineteenth century through a comparative approach. Not only juxtaposing different geographical areas (Europe, Asia and Oceania), this volume also disperses its history over a *longue durée*, allowing readers to perceive the hidden and often unacknowledged continuities throughout a period that is often reduced to the confines of the national disciplines of literature, art, and cultural studies. Providing a wide range of methodological approaches from the fields of literary studies, art history, sociology of literature, and visual culture, this collection offers indispensable examples of the relation between literature and several other media. Topics include the rhetorical tropes of popular culture, the material culture of clothing, the lived experience of performance as a sub-text of literature and painting, and the redefinition of spatiality and temporality in theory, art, and literature.

- 3000 overall downloads, <https://link.springer.com/book/10.1057/978-1-137-56148-0>

Articles, Book Chapters and Encyclopedia Entries:

“Pre-cinematic Vision and the Modern Episteme of Sympathy in George Eliot’s *Middlemarch*” in *Brno Studies in English* [2020]

“The Author Function in Walter Besant’s Fiction: the Notion of Artistic Value in the Wake of Copyright Law” in *Walter Besant: The Business of Literature and the Pleasures of Reform*, edited by Kevin Morrison (Liverpool: Liverpool University Press, 2019), pp. 90-112.

“Peripheral Aesthetics and the Hidden History of Romantic Modernism: Fragmented Impressionism and the Spatialization of History in Late Eighteenth Century Art and Literature” in *Historia do Arte* special issue: *Romanticism at the Peripheries* (revised after peer-review).

“Cinema su carta. I dispositivi ottici del precinema e le modalità di percezione dell’estetica moderna” in *TECA. Testimonianze, Editoria, Cultura, Arte* 13-14 (marzo-settembre 2018): 147-167.

“The Grand Tour and the North-South Axis of the Nineteenth-Century Book Trade: the Pan-European Trade of Foreign-Language Editions and the Forces of Incorporation that Reshaped the Industry” in *Adventure, from Travel Technology to Print Media*, special issue of *Mémoires du Livre/ Studies in Book Culture* 10: 1 (2018): 1-30.

“Patterns of Immersion/Reflection in the Spectacles of the Long Nineteenth Century: the Panorama and the Cartographic Imagination in Ann Radcliffe’s *Mysteries of Udolpho*” in *Immersion-Design-Art: Revisited. Transmediale Formprinzipien neuzeitlicher Kunst und Technologie*. Herausgegeben von Lars C. Crabbe, Patrick Rupert-Kruse und Norbert M. Schmitz. (Marburg: Büchner, 2018), pp. 192-205.

Entry “Lady Audley’s Secret” in the McFarland *Companion to Victorian Popular Fiction*, edited by Kevin Morrison, 2018, pp.136-138, (commissioned).

Entry “Sensation Fiction” in the McFarland *Companion to Victorian Popular Fiction*, edited by Kevin Morrison, 2018, pp. 212-215 (commissioned).

Entry "Belgravia" in the McFarland *Companion to Victorian Popular Fiction*, edited by Kevin Morrison, 2018, pp. 22-23, (commissioned).

"Mary Elizabeth Braddon at the Antipodes: Cosmopolitan Cultural Transfers and the Restructuring of the Nineteenth Century Book Industry," *Book History* 21 (2018): 150-183.

"The Nineteenth Century German Publishing Industry and the Pan-European Culture Transfer Before Copyright Legislation and the Emergence of the National Publishing Empires" in *Closing the Door on Globalization: Cultural Nationalism and Scientific Internationalism in the Nineteenth and Twentieth Centuries*. Eds. Fernando Clara and Cláudia Ninhos. London and New York: Routledge, 2018, pp. 56-79.

"The Portraiture of Modern Life: Pre-cinema in Hawthorne's *The House of the Seven Gables*" in *Nathaniel Hawthorne in the College Classroom: Contexts, Materials, and Approaches* edited by Christopher Diller and Sam Coale. Brooklyn: AMS Press, 2016, pp. 259-277. Second Edition: Brighton: Edward Everett Root 2018.

"Copyright Law, Transnational Book Trade, and the Counter-Discourse of the Global in the Belgian Market of Cheap Reprints" in *Historical Networks in the Book Trade*. Eds. Catherine Feely and John Hinks. London and New York: Routledge, 2017, pp. 171-183.

"Sensationalism and the Genealogy of Modernity: Transnational Currents, Intermedial Trajectories. A Global Nineteenth Century Approach" Introduction to *Sensationalism and the Genealogy of Modernity: a Global Nineteenth Century Perspective*. (New York: Palgrave: 2017), pp. 1-25.

"'A Corporama of Historical Facts': Balzac's *Comédie Humaine* and the Precinematic Imagination" *Modern Language Notes*, French edition, 131 (2016): 1061-1079.

"Pirates in Publishing" entry in the *Blackwell Encyclopedia of Victorian Literature* edited by Dino Felluga, Pamela Gilbert and Linda Hughes. 2015, pp. 1283-1285 (commissioned).

"Walter Besant" entry in the *Blackwell Encyclopedia of Victorian Literature* edited by Dino Felluga, Pamela Gilbert and Linda Hughes. 2015, pp. 124-126 (commissioned).

"Traces and Origins, Signs and Meanings: Analogy and the Thaumatrope in Melville's *Pierre, or, the Ambiguities*" *Leviathan, a Journal of Melville Studies* 15 (2013) 1: 46-62.

"Visions of the City of London: Mechanical Eye and Poetic Transcendence in Wordsworth's *Prelude*-book VII" *The European Romantic Review* 19:4 (October 2008) 365-385.

Reviews

I capolavori miniati della fondazione Giorgio Cini. [Illuminated masterpieces from the Giorgio Cini foundation]. Alessandro Martoni, Massimo Medica, Federica Toniolo, curators. *Mindful Hands*. Cini Foundation, September 17, 2016-January 8, 2017. Reviewed in SHARP News (Society for the History of Authorship, Reading and Publishing). <http://www.sharpweb.org/sharpnews/2016/12/05/mindful-hands-i-capolavori-miniati-della-fondazione-giorgio-cini>.

Aldo Manuzio. Il rinascimento a Venezia [Aldo Manuzio: the Renaissance in Venice]. Lodovico Beltrami, Davide Gasparotto and Giulio Manieri Elia, curators. Galleria dell'Accademia, March 19-July 31, 2016. Reviewed in SHARP News (Society for the History of Authorship, Reading and Publishing). <http://www.sharpweb.org/sharpnews/2016/09/22/aldo-manuzio-il-rinascimento-di-venezia-aldo-manuzio-the-renaissance-of-venice>.

Helen Groth, *Moving Images: Nineteenth-Century Reading and Screen Practices* (Edinburgh University Press, 2013), 19-NBOL.

Conference Organization

Sensationalism and the Genealogy of Modernity conference organized in December 2013 with the support of the The Office of the Vice President, The Lester and Sally Entin School of Humanities, The Cohn Institute for the History of the Philosophy of Science and Ideas, The Philosophy Department, The Shirley and Leslie Porter School of Cultural Studies, The Minerva Institute for German History, the Tel Aviv and Jerusalem Cinemathèques.

Conference Participation and Guest Lectures:

2018 ESSE Roundtable, August 30, 2018: "Cross-Border Dynamics: Mediation and Hybridity in the Nineteenth Century Book Industry," ESSE2018, Brno. Invited to contribute to the panel proposal by the organizers.

2017 **invited guest** DAAD-sponsored University of Tübingen's Institutional Strategy (ZUK 63)'s Workshop organized jointly by the Seminar für Neuere Geschichte (Tübingen) and the Centre for Business History in Scotland (University of Glasgow). September 20-22, 2017 "The Paper Trail: Nationalist/Transnational Currents in the Nineteenth Century Culture Industry and the Incorporation of the Book Trade."

2017 "Mobilities, Literature, Culture," Lancaster University, 21-22nd April 2017 "The Linguistic Contact Zones of the Global and the Nineteenth Century BookTrade: Victorian Cosmopolitanism?" Invited to Participate.

2017 Book History Research Network Study Day, 21 April 2017, Colin Matthew Room, Humanities Division, Radcliffe Humanities, University of Oxford, "Nineteenth Century Cultural Transfer before Copyright Law: The Leipzig Book Fair and its Transnational Collaborative Networks" Invited to Participate.

2017 Nineteenth Century Studies Association: Round-table Discussion "Interdisciplinarity in the Nineteenth Century" organized by Judith Page. Respondent: James Chandler, University of Chicago: "Developing Global Nineteenth Century Studies: Crossing Borders and War Zones, Creating Transnational Scholarly Communities," Charleston, NC, February 2, 2017. Invited to participate.

2016 "Romanticism and the Peripheries. An International and Interdisciplinary Conference," Lisbon, Calouste Gulbenkian Foundation, December 5-7, 2016. "Peripheral Aesthetics: Intellectualized Vision and the Unrestrained Power of Shifting Forms in Ann Radcliffe's *The Mysteries of Udolpho*." Invited to participate.

2016 "The Levant and Europe: Shipping and Trade—Networks of People and Knowledge" 2nd International Conference of The Levantine Heritage Foundation, London, November 2-4, 2016. "Istanbul and the Nineteenth Century Transnational Trade of Print Products: the Leipzig Networks" Invited to participate.

2016 **travel grant (flight ticket)** "The Business of Literature: Authorship, Publishing, Aesthetics." panel within the annual conference of the German Studies Association, October 2, 2016, San Diego, California. Invited to participate.

2016 "Beyond Tauchnitz: Brockhaus's Foreign Language Editions, Copyright Law and the Restructuring of Book Production at the End of the Nineteenth Century," "Languages of the Book/ Les Langues du livre" organized by the Society for the History of Authorship, Reading and Publishing, Paris, July 18-22, 2016.

2016 "Mary Elizabeth Braddon at the Antipodes: Intercolonial Networks and the Sensationalization of Colonial Travel in the 1860s," Victorian Popular Fiction Association, London, Senate House, July 14-15, 2016.

2016 "Dublin as the Center of Professional Training for the Nineteenth Century Global Trade in Books and Periodicals: the Case of Australian Booksellers and Publishers," "British and Irish Print Networks," National University of Ireland- Galway, 11-12 July 2016.

2016 **invited guest (flight and two-month residency)** “Precinema and the Literary Imagination: the Question of Nineteenth Century Mimesis,” Public Lecture, University of Melbourne, March 6. 2016.

2015, “Nineteenth Century Copyright Law and the Restructuring of the Transfer of Knowledge: The Case of Brockhaus,” Panel “Closing the door on globalization: cultural nationalism and scientific internationalism in the 19th and 20th centuries” at the The Portuguese Centre for Global History (CHAM): July 16, 2015.

2015, Invited Respondent, “Cultural Encounters in 18th and 19th Century Britain” Hebrew University, June 3-4, 2015.

2015, “Balzac’s *Comédie Humaine* and the Precinematic Imagination.” “Les cultures urbaines à l’heure de la grande transformation du XIX^{ème} siècle.” Bezalel Academy of Art and Design, Jerusalem-Centre de Recherche Français à Jerusalem, May 12-13, 2015.

2015, April, “Portraiture and the Metaphysical Workings of Light in Hawthorne’s *House of the Seven Gables*,” “Light in a Socio-Historical Perspective Symposium,” Art History Department, Ben-Gurion University, one-day symposium, April 14, 2015.

2014 “‘A Corporama of Historical Facts’: Balzac’s *Comédie Humaine* and the Precinematic Imagination,” Society for the Study of French History, Durham University, July 10-12, 2014.

2014 June, Visiting Fellow, University of Sydney and Women’s College within the University of Sydney. “The Multi-Media Landscape of Industrial Modernity: Urban Spectacles and the Question of Representation.” May 28, 2014.

2014, May, Visiting Fellow, The University of New South Wales at ADFA, Canberra. “The Question of Borders: Center and Periphery and Colonial Practices at the Heart of Europe,” May 23, 2014.

2014 March-April: Visiting Scholar at the School of Cultural Texts and Records, Jadavpur University, Kolkata: “Book History *With* Borders: Continental Piracy and the Emergence of the Éditeur,” April 21, 2014.

2014 **Invited guest**: “Continental Piracy and the ‘Counter-Discourse’ of the Global in the Nineteenth Century Belgian Market of Cheap Reprints” “Tension of the Transnational: New Approaches to Transnational Histories,” London, Isambard Center for Historical Research, February 28-March 1, 2014.

2013 “Introduction to *Amerikanka*” (screenplay: Viktor Shklovsky) Tel Aviv Cinemathèque, December 19, 2013.

2013 “The Brockhaus Archive: Research Perspectives,” Network Conference, Freiburg University, May 9-10, 2013.

2013 “Fragmented Vision and the Pre-cinematic Imagination in George Eliot’s *Middlemarch*” Nineteenth Century Studies Association, University of California at Fresno, March 7 2013.

2012 Respondent and Concluding Remarks: “Cultural Encounters in 18th and 19th Century Britain” Hebrew University, January 16-17, 2012.

2012 “Mary Elizabeth Braddon in the Global Marketplace: Muquardt and the Circulation of Popular Fiction in Belgium and the Continent,” Victorian Popular Fiction Association, University of London, Institute of Advanced Studies, July 11, 2012.

2012 “Pre-cinematic Modalities of Vision and the Reading Practices of the Victorian Periodical Press: the Sensational Craze of the 1860s and its Twentieth Century Aftermath,” Arts and Humanities Research Council Conference: Popular-News Discourse: University of Zurich, January 18, 2012

2011 “Revisiting the Classics: *Middlemarch*” Tel Aviv University, 23 december 2011.

2010 “The Paper Trail: Nineteenth-Century Reading Practices and the Montage Effect of Modernity” Material Cultures Conference, Edinburgh, 16-18 July, 2010.

2010 “Nineteenth-Century Reading Practices and the Montage Effect of Modernity” American Comparative Literature Association, New Orleans, April 3, 2010.

2009 “Mary Elizabeth Braddon in Paris: Sensationalism Across the Channel,” Pacific Ancient and Modern Language Association, San Francisco State University, November 7, 2009.

2009 “Sensationalism Across the Channel: Periodical Sensational Fiction in England and France in the 1870s-80s,” Victorian Popular Fiction Association, Institute for Advanced Studies, University of London, September 11, 2009.

2009 “Sensationalism across the Channel: Literary History and the Vagaries of Periodical ‘Detective’ Fiction, 1860s-1880s,” Society for the History of Authorship, Reading and Publishing, University of Toronto, June 23, 2009.

2007 “Platonic Inspiration –and Its Challenges—in the Poetry of Dante, Donne and Wordsworth,” Fourth Annual Dombroski Conference, University of Connecticut at Storrs, September 23, 2007.

2006 “*Bound to John Company (Belgravia 1868-69): The Sensational Turn in the British Colonial Expansion in India,*” Victorian Interdisciplinary Studies Association of the Western United States, Pepperdine University, October 27, 2006.

2006 “Abstract Order and Fleeting Sensations: The Aesthetics of Fragmentation in Mary Elizabeth Braddon’s *Belgravia*,” Interdisciplinary Nineteenth-Century Studies 2006 conference, New Brunswick, Rutgers University, April 1 2006.

2006 “Sensationalism in the Global Context: the New Configuration of Space in Mary Elizabeth Braddon’s *Belgravia*,” Nineteenth-Century Studies Association, Salisbury, Maryland, March 16 2006.

2005 “Augustine’s *Confessions*: Early-Christian Subjectivity and Late-Antiquity Iconography,” guest lecturer in Henriette Goldwyn’s Conversations of the West class, October 2005.

2005 “The Re-definition of the Public Sphere in the Periodical Press: Mary Elizabeth Braddon’s *Belgravia* and the Debate on Anonymity,” Research Society for the Study of Victorian Periodicals, George Washington University, September 17 2005.

2000 “Introduction to the Middle Ages,” guest lecturer in John Freccero’s class, spring 2000.

1998 “Dante’s *Comedy* and the *Roman de la Rose*: a Case in Dante’s Poetic Memory,” Southern Comparative Literature Association, Savannah, Georgia, October 9, 1998.

Academic Awards and Honors:

2018- Editorial Board, *Victorian Popular Fictions* journal

2018- Editorial Board, “Key Popular Women Writers” and “New Paths in Victorian Literature and Culture” series, Edward Everett Root Publishers.

2017 DAAD-sponsored hospitality at Tübingen’s Institutional Strategy (ZUK 63)’s Workshop organized jointly by the Seminar für Neuere Geschichte (Tübingen) and the Centre for Business History in Scotland (University of Glasgow). September 20-22, 2017.

2016 Travel Grant (flight ticket paid). German Studies Association. Annual Conference, San Diego.

2016 Macgeorge Fellowship, University of Melbourne, School of Culture and Communication (9000 Australian dollars).

2015-18 Israeli Science Foundation grant awarded on 14.07.2015 (76,000 dollars, declined): *The Leipzig Book Industry and the Nineteenth Century Transfer of Knowledge: Brockhaus and the Shaping of Trade Routes in a Global Economy*.

2014, June, Visiting Fellow, University of Sydney, School of Languages, Art and Media and Women's College within the University of Sydney.

2014, May, Visiting Fellow, The University of New South Wales at ADFA, Canberra, School of Humanities and Social Sciences.

2014, March-April: Visiting Scholar at the School of Cultural Texts and Records, Jadavpur University, Kolkata.

2014- Editorial Board, The Yearbook of Moving Image Studies.

2014 Nomination to join the PEN Club.

2011-14 Tel Aviv University, Research Account, in relation to the grant application submitted to the Israeli Science Foundation.

2011 The Tel Aviv University appointment has successfully gone through the first tenure review by a committee of Israeli and international scholars (september 2011).

2010 *Reading Popular Culture in Victorian Print: Belgravia and Sensationalism* included in the select list of 'works of reference' of the Société pour l'Histoire des Médias.

2009 Two-week residency at Gladstone's Library, Howarden, UK, January 26-February 9, 2009.

2007 Two Research Fund Grants, University of Connecticut at Storrs, Fall 2007.

2004-2005 Penfield Fellowship, New York University, 2004-2005.

2003 Departmental Finalist for the Dean's Dissertation Fellowship, New York University, Comparative Literature Department

2002-2003 Fellow at the Institute for the History of the Production of Knowledge, NYU. Research Assistant of Professors Mary Poovey (English) and Troy Duster (Sociology).

1997-2000 Fulbright Fellowship at New York University, Comparative Literature Department.

1996 Qualifying course in literary translation at SETL (European School of Literary Translation), Turin, Italy, 1996.

1994-95 Research assistant to Professor Leonella Cogliervina, Firenze, Società Dantesca Italiana.

1992 ERASMUS (European Action Scheme for the Mobility of University Students) Fellowship at the University of Copenhagen, English Department, Commonwealth Literature, 1992.

Teaching Experience:

"History of Criticism," University of Cassino and of Lazio Meridionale, undergraduate lecture course, fall semester 2019.

“Text-Image,” University of Cassino and of Lazio Meridionale, graduate seminar, fall semester 2019.

“Hard Cash,” University of Tel Aviv, English and American Studies Department, fall 2014, graduate course.

“Introduction to Theory” University of Tel Aviv, English and American Studies Department, spring 2013, undergraduate lecture course.

“Foundations of Western Culture” University of Tel Aviv, English and American Studies Department, spring 2011, fall 2013 BA advanced course.

“Labor and the Industrial Novel” University of Tel Aviv, English and American Studies Department, spring 2012, BA advanced seminar.

“Film/Literature” University of Tel Aviv, English and American Studies Department, fall 2011, graduate seminar and fall 2013, undergraduate advanced course, cross-listed with the Film Studies Department.

“Tripping the Light Fantastic: 19th Century Visual Culture and the Literary Imagination” University of Tel Aviv, English and American Studies Department, spring 2011, undergraduate advanced course.

“Research Methodology Seminar: Historiographical Narratives and the Victorian Periodical Press” University of Tel Aviv, English and American Studies Department, spring 2011 and 2015, advanced graduate seminar.

“Introduction to British Literature and Culture,” University of Tel Aviv, English and American Studies Department, fall 2010-12 and 2014, undergraduate lecture course.

“The Portrait in Nineteenth Century Literature,” University of Tel Aviv, English and American Studies Department, fall 2010 and 2013, undergraduate advanced seminar, cross-listed with American Studies and Art History.

“History of Italian Theatre” University of Connecticut, Modern and Classical Languages Department spring 2008, undergraduate seminar.

“The Culture of Fascist Italy” University of Connecticut, Modern and Classical Languages Department spring 2008, undergraduate lecture class.

“French Cinema” University of Connecticut, Modern and Classical Languages Department fall 2007, undergraduate lecture class.

“Magic in Literature and Culture” University of Connecticut, Modern and Classical Languages Department fall 2007 undergraduate lecture class.

“Language, Thought and Critical Analysis,” College of New Rochelle, spring 2007.

“Cultural Foundations I” New York University, fall 2003-06 (Antiquity to the Middle Ages).

“Cultural Foundations II” New York University, spring 2004-06 (The Renaissance to the Nineteenth-Century).

Teaching Assistantships:

2001 TA for Professor Gilman (English), Antiquity to the Renaissance track, Morse Academic Plan, New York University fall 2001.

2002 TA for Professor Krabbenhoft (Spanish), Antiquity to the Renaissance track,
Morse Academic Plan, New York University, spring 2002.

2002 TA for Professor Ulfers (German) Antiquity to the Enlightenment track,
Morse Academic Plan, New York University, fall 2002.

2003 TA for Professor Mitsis (Classics) Antiquity to the Nineteenth-Century track,
Morse Academic Plan, New York University, spring 2003.

Languages:

Italian and English (native knowledge)
French (fluent)
Spanish (advanced)
Latin, Ancient Greek (reading knowledge)
German and Hebrew (intermediate)

Affiliations:

American Comparative Literature Association
Interdisciplinary Nineteenth-Century Studies
Modern Language Association
Nineteenth-Century Studies Association
Research Society for Victorian Periodicals
Society for the History of Authorship, Reading, and Publishing
Victorian Popular Novelists

Student Supervision:

Graduate:

Alessia Biasiucci, “Le riscritture post-coloniali: J.M. Coetzee e Robinson Crusoe” (external reader),
University of Cassino, Italy, 10/12/2019. Roberto Baronti-Marchiò (thesis advisor)

Efrat Pashut, “Urban Perils and the Sensational Bicycle: Text-Image Dynamics in the Victorian magazine *Cycling* 1894-96” Advisor. Efrat Pashut has been invited to speak at the annual conference organized by the Research Society for the Study of Victorian Periodicals in 2012, and has won a travel fellowship to attend it (<http://rs4vp.org/ashgate-travel-awards/>). Her essay appeared in *Sensationalism and the Genealogy of Modernity: a Global Nineteenth Century Perspective* (2016).

Ronit Eldani was invited to speak at the 2015 annual conference of the Victorianists Institute in South Carolina dedicated to “Victorian Work and Leisure” and was awarded a travel grant to attend.

Independent Research: Efrat Pashut, “Sensationalism in Victorian Literature and Periodicals” Spring semester 2012.

Ph. D. project initial advising: Slava Bart on the history of criticisms and the tensions criticism/fiction writing.

MA thesis advising: Yuval Kramer on ‘wit’ in Baldassarre Castiglione’s *Il Cortegiano*.

MA Thesis and Exam Committees:

Reader and Respondent:

Examiner for Elana Gomel’s student Meyrav Koren-Kuik’s MA thesis “Vanishing Novum, Fading Idea. The Cinematic Adaptation of Short Science Fiction Narratives,” 2013.

Examiner for Hedda Ben Bassat's student Merav Galili's MA thesis "Adaptation's Inner-demon: Fidelity to the Text," 2012.

Examiner for Hedda Ben Bassat's student Avital Porat: "The Connection between Elicited Emotions and Epistemology in the Epistolary Novel" 2013.

Examiner for Millette Shamir's student Sheri Barak: "Magic Realism: a Tool for Historical Revision and Political Dissent in *One Hundred Years of Solitude*, *Midnight's Children* and *Beloved*" 2012.

Examiner for Elana Gomel's student Tamar Schechter: "The Significance of the Figure of the Female Vampire in Three Victorian Fantasies: *Frankenstein*, *Dracula* and *Lilith*" 2011.

Undergraduate:

Scientific advisor: David Tejer's project, a short film on Walter Benjamin's relation to Berlin. 2012.

Scholar's Program, New York University, New York and Florence 2003-2004.

Academic Service

2018 Referee report, Research Foundation Flanders (FWO).

2014- Peer-reviewer for Routledge journals and book series.

2014-17 Web Committee, Nineteenth Century Studies Association.

2014 Horizons 2010 orientation seminar (attended).

2014 Feedback and interviews of the short-listed candidates for the poetry position.

2013-5 Work towards revitalizing the 19th Century Forum that brings together academics from all Israeli universities (see conference organization).

2012-5 Initial consultations to create a 19th century cluster (and a program) within Tel Aviv University.

2012- 5 BA Advisor, Major in English, Tel Aviv University, Department of English and American Studies.

2012-13 Fund-raising proposal to purchase the digital archive of Victorian periodicals; one family interested.

2012 ERC orientation seminar (attended).

2012 Admission exams examiner (fall semester).

2011 Invited respondent and dinner guest: American Studies Forum: Tamara Plakins (SUNY-Buffalo) "Capitalist Aesthetics."

2011 Vardi Award Committee.

2005-6 Cultural Foundations Curriculum Committee, New York University, Liberal Arts College.

Translations:

2019 free-lance translator for the Museo Nazionale del Cinema di Torino. Translation from Italian into English of excerpts by Leonardo Da Vinci, Giovan Battista Della Porta and others for a new exhibition on Physiognomy (#FacceEmozioni July 2019-January 2020).

2019 Translation from Italian into English of the preface by the director of the Galleria d'Arte Moderna di Torino Riccardo Passoni for the exhibition catalogue *Paolo Icaro. Antologia Anthology 1964-2019*. Elena Volpato. Ed. Mantova: Edizioni Corraini 2019, ISBN 978 – 88 – 7570 – 804 – 7.

2017 Editorial notes (syntax and Renaissance lexicon) for Jonathan Fein's translation into Hebrew of some passages from the works of Leonardo Da Vinci.

2014 Transcription and translation of a manuscript passage by Bartolomeo Goggi (ca. 1485) for Walter Penrose from the University of California at San Diego.

2009 Translation from English into Italian of the essay by the painter Robert Sagerman for the catalogue of his exhibition at the Ermanno Tedeschi Gallery in Turin, September 2009.

2003 From Italian into English: Mario Sesti's essay on Kieslowsky's "Decalogue 1-10" for the book *The Hidden God*, edited by Mary Lea Bandy and Antonio Monda (New York: The Museum of Modern Art, 2003, p. 183-187).

In collaboration with Helena Robinson, translation from Italian into English of the essays by Adriano Aprà ("Stromboli", Ibi., p. 65-70), Virgilio Fantuzzi ("Voyage to Italy" p. 81-84, "La ricotta" p.103-105), Mario Sesti ("Unforgiven" p. 201-205, "Groundhog Day" p. 206-211).

1998 Under the supervision of Ottavio Fatica: translation from English into Italian of chapter 4 in David Waines, *An Introduction to Islam* (Firenze: Le Lettere, 1998, p. 100-122).

Journalism:

2017- Reviews of performance and dance theatre pieces (Rachid Ouramdane, Alessandro Sciarroni and others) *Zeta* magazine, edited by Campanotto (Udine).

2005-06 Research and editorial work for the Criterion editions of Marco Bellocchio's *I Pugni in Tasca* and Francesco Rosi's *Le Mani Sulla Città*.

1996-7 Manager of the first edition of the Pordenone Film Fair, an exhibition of books and journals, collectibles and ephemera organized by Le Giornate del Cinema Muto/ Pordenone Silent Film Festival.

1996 Moderator during the meetings with the authors at the Pordenone Film Fair.

1987-89 Film reviewer at the Venice Film Festival for *Il Momento* magazine.

Film:

2010 *Africa Started* (2010) short (4' 57''):

Featuring: Tracie Morris and Elsie Pilgrim. Editing Assistant: Oona Bejasson; Additional Camera: David Da Ros; Sound Editing: Peter Medley; Music by Remo Anzovino; End Titles Music: Casey Neill 's *Memory Against Forgetting*.

In competition: Festival Internacional de Cine de Huesca (June 2010) e Filmets Badalona (October 2010).

2008 New York Agora (71')

Featuring: Tracie Morris and Elsie Pilgrim, Amiri Baraka, Lawrence Hamm, Gustin Reichbeck, Anita Steckel, Penny Arcade, Taylor Mead. Editing Assistant: Oona Bejasson; Additional Camera: David Da Ros; Sound Editing: Peter Medley; Music by Remo Anzovino; End Titles Music: Casey Neill 's *Memory Against Forgetting*.

Data

28/04/2020

Luogo

Pordenone