

LUCA BARATTONI, PHD

Associate Professor
Clemson University
Department of Languages
717 Strode Tower, PO Box 340535
Clemson SC 29634-0535

350 Mohawk Dr Apt 202
Greenville, SC 29609
Home Phone: (864) 245-9614
Email: lbaratt@clemson.edu

EDUCATION:

- **The University of North Carolina at Chapel Hill**
Department of Romance Languages and Literatures

Ph.D. in Italian Language and Literature, November 2007

Areas of specialization: Italian film, modern and contemporary Italian literature, contemporary critical theory. Minor: Communication Studies

Dissertation: “The Endless Pursuit of Truth: Subalternity and Marginalization in Post-Neorealist Italian Film”

(Director: Prof. Federico Luisetti)

M.A. in Italian Language and Literature, May 2001

Thesis: “Anguish as Unifying Motif in Giovanni Pascoli’s poetry”

(Director: Prof. Antonio Illiano).

- **Università degli Studi di Bologna (Italy)**, November 1996
Laurea in lingua e letteratura russa, Dipartimento di Lingue e Letterature Straniere Moderne
Tesi: “Nature, Cosmos and Urban Space in Early Majakovskij’s Poetry”
(Director: Prof. Haisa Pessina Longo, co-director: Prof. Guido Guglielmi).

PUBLICATIONS:

Books:

1. *Italian Post-Neorealist Cinema*. Edinburgh: Edinburgh UP, 2012. Nominated by Columbia UP for The American Association of Italian Studies Best Book Prize for 20th and/or 21st century.
2. *Natura, cosmo e città nel primo Majakovskij*. Pasion di Prato: Campanotto Editore. 2011.

Edited Journals:

3. With Patricia Nuriel. *Jewish Identities in Latin American Cinema*. Special Issue for *Post-Script: Essays in Film and the Humanities*. Summer 2019.

Book Chapters:

4. "Abel Ferrara's *The Funeral*: Taking Aim at the Stereotype." Forthcoming volume on the representation of Italians and Italian-Americans in film edited by Fulvio Orsitto and Daniele Fioretti, Palgrave Macmillan 2021.
5. "The Phenomenology of *Orphan Black* as Molecular Politics." In Diğdem Sezen, Feride Çiçekoğlu, Aslı Tunç, Ebru Thwaites Diken, eds. *Female Agencies and Subjectivities in Film and Television*. London: Palgrave Macmillan, 2020, 107-125.
6. "Versioning Audiovisual Humor: Notes on the Rendition of Comedic Language into Italian." In Philip Balma and Giovanni Spani, eds. *Translating for (and from) the Italian Screen*. New York: Bordighera Press, 2020, 13-32.
7. "Revanscismo e nazionalismo dei generi neo-folk e Oi! alla luce delle sottoculture musicali italiane." In Alessandro Carrera, ed. *La memoria delle canzoni: Popular Music e identità italiana*. Novi Ligure: Puntoacapo, 2016, 235-250.
8. "*Edipo Re* e lo statuto del soggetto." In Fulvio Orsitto and Federico Pacchioni, eds. *Pier Paolo Pasolini: Prospettive Americane*. Pesaro: Metauro, 2015, 73-91.
9. "Recepire il postmoderno: *Allonsanfan* tra storia e memoria." In Fulvio Orsitto, ed. *Cinema e Risorgimento: Visioni e re-visioni*. Rome: Vecchiarelli Editore, 2012, 219-236.
10. "On the Phenomenology of (Mis)Representation: Anna As Failed Encounter." In Antonio Vitti, ed. *Incontri culturali da oltreoceano*. Pesaro: Metauro Edizioni, 2008, 23-39.
11. "Lo spazio psicologico e il tempo politico di Aleksandr Motelevich Melikhov," *Spazio e tempo nella letteratura russa del novecento. Atti del convegno. Bologna, 26-27 febbraio 1999*. Ed. Haisa Pessina Longo, Gabriella Imposti and Donatella Possamai. Bologna: CLUEB, 2001, 127-132.

Articles:

12. "Diritto negato, pratica alienante, collisione corpo/macchina: L'identità ferita nella rappresentazione cinematografica del lavoro." *Italica*, 94 (1), Spring 2017, 124-152.
13. "Archeology of the Future or the Splendor of Moral Realism: The cinema of Yervant Gianikian and Angela Ricci Lucchi." *NeMLA Italian Studies* No. XXXIV (2012), Special Issue on Contemporary Italian Cinema, 69-86.
14. "Bergsonian themes and the human condition in Pirandello's *Notebooks of Serafino Gubbio, Cinema Operator*." *Forum Italicum*, Vol. 45 No. 1, Spring 2011, 80-99.
15. "Impressioni di un viaggio nel cinema russo." *Slavia* 2, (1999): 153-163.

16. “Introduzione al romanzo *Confessione di un ebreo*,” “Intervista con Aleksandr Motelevich Melikhov,” “Nota bibliografica redatta dall’autore.” *Slavia* 1, (1998): 73-86.
17. “Del valore del denaro: Uno sguardo a Est e uno sguardo a Ovest. Mentalità capitalistica e mentalità socialista” (with Marco Mazzali). *I.O. Informazioni Organizzate – Periodico di informazione e cultura economica*. No. 2, 1997.

Articles online:

18. “Gli Squallor.” *Squallor.com* December 2000 with excerpts from interviews. <http://www.tutankemule.net/lofiversion/index.php?t4402.html>

Translations:

1. “Selezione e Traduzione di *Patmos*.” *Introduzione* “Benedikt Livshic e l’alchimia futurista,” *Slavia* 4, (1997): 5-14.
2. Aleksandr Motelevich Melichov, “*La confessione di un ebreo*.” *Slavia* 3 (3-38) and 4 (22-56) (1999-2000).

Book Reviews:

1. Laura Incalcaterra McLoughlin, ed. *Spazio e spazialità poetica nella poesia italiana del Novecento*. Leicester: Trubadour Publishing Ltd, 2005. *Annali d’Italianistica* 26 (2008).
2. Matteo di Gesù. *Palinsesti del Moderno. Canoni, generi, forme nella postmodernità letteraria*. Milano: FrancoAngeli, 2005. *Annali d’Italianistica* 23 (2005).
3. Nerenberg, Ellen. *Murder Made in Italy: Homicide, Media and Contemporary Italian Culture*. Bloomington: Indiana UP, 2012. *Quaderni d’Italianistica* 33.2 (2012).
4. Liuzzi, Joseph. *A Cinema of Poetry: Aesthetics of the Italian Art Film*. Baltimore: Johns Hopkins UP, 2014. *Italian Culture* 33.1 (2015).
5. Ciabattini, Francesco. *La citazione è sintomo d’amore: Cantautori italiani e memoria letteraria*. Carocci: Roma, 2015. *Forum Italicum* 52.1 (2018).

DVD & Blu-Ray:

1. Interview on the career arc of Antonio Pietrangeli, *I Knew Her Well*, The Criterion Collection (2016).

Fiction:

1. “Elevazione.” (short story) *ClanDestino* 2 (1990): 43-45.

FELLOWSHIPS, AWARDS, and GRANTS:

1. **Grant for the Development of International Programs**, 2007. 5,000 USD awarded by the Office of International Affairs at Clemson University for the development of the first full-semester Clemson Study Abroad Program in Italy, hosted by Scuola Lorenzo De Medici in Florence.
2. **Tanner Award**, 2006. Awarded by the Dept. of Romance Languages and Literatures of the UNC at Chapel Hill in recognition of excellence in undergraduate teaching.
3. **Travel Grant**, 2005: Awarded by the Graduate School of UNC-Chapel Hill to present a paper at the Kentucky Foreign Language Conference organized by the University of Kentucky.
4. **Premio Adelio Ferrero, Sezione Recensioni**, 1997. Winner. Awarded by the Theater of Alessandria, International competition for young cinema critics and scholars.
5. **Bologna University Dissertation Fellowship**, 1995. Merit-based award in recognition of excellence in research.
6. **Saint Petersburg Gornij Institut Research Fellowship**, 1992. Awarded through the University of Bologna for excellence in academic performance.

TEACHING EXPERIENCE & PROGRAM DEVELOPMENT:

2006-2021. As a Lecturer, Assistant Professor and then Associate Professor at Clemson University, I teach all levels of Italian from Elementary to Conversation to Film and Culture and I am currently working towards implementing a Graduate component for the Online Learning Curriculum. I organize extra-curricular cultural activities such as: Italian Film Festival, Italian Table, and cooking classes. My tasks are to design the courses, create the syllabi, and implement technology. I have an active role in the local Italian-American community; I work with the Development Dept. for fundraising activities. I have supervised the realization of an official brochure for the Italian Section. I have negotiated an advantageous financial agreement for studying abroad in Florence at Scuola Lorenzo de' Medici and I also supervised the Graduate Film Forum at UNC-CH. I have also helped organize six Italian Summits on Italian Studies where faculty, entrepreneurs and university officials have presented papers, exchanged ideas and devised strategies to develop the study of Italian culture. This effort has netted a significant financial contribution of several tens of thousands of dollars from associations and support groups such as NIAF and the Coccia Foundation. I have facilitated cooperation between Italian companies and entrepreneurs and Clemson University, with individual projects and through the Language & International Trade Conference, which I help organize. I have designed the bulk of the new L&IT – Italian major. I was also part of the Steering Committee implementing for a new Major in World Cinema and Cultures, and among my responsibilities there is the development of the production component to be conducted abroad, in Rome, Italy.

2006, 2008. As a Professor at the Italian School, Middlebury College for the Language Summer

Schools I taught Introduction to Italian culture and introduced several movies for the Film Festival.

1999-2001; 2004-2006. As a Graduate Teaching Fellow in the Dept. of Romance Languages and Literatures at the University of North Carolina, I taught and coordinated language courses, from Elementary to Advanced Italian, and Conversation. My task was to coordinate instructors, supervise the creation and compilation of course materials, including syllabi and evaluation. I also served as an exchange instructor for the Study Abroad program in Florence at Scuola Lorenzo de' Medici (Fall 2000). I was regularly invited by faculty members to lecture in their courses on History of Film, Italian Film and Culture and Literary theory for undergraduate and graduate students.

Courses Taught:

Elementary Italian: Course taught through deductive and constructivist methodology.

Intermediate Italian: Introduced students to contemporary Italian culture through readings that include politics, history and current social issues.

Italian Conversation: Develops conversational skills through discussion of cultural topics. Includes a review of advance grammar.

History of Italian Film: Introduced students to basic concepts of film analysis and criticism. An overview of Italian cinema from its birth to contemporary works.

Introduction to Dante's Divine Comedy: Part of the Seminar on Medieval Literature. The use of visual material was presented during a speech given to the Humanities Commission.

The Fantastic in Italian Film: Part of the Seminar on The Fantastic in Italian Culture. Introduced students to works of Tognazzi, De Sica and Zavattini, Brass, Fellini, and Ferreri.

Italian Neorealism: Advanced Seminar on cinematic Neorealism in Italian film. Introduced students to works of Rossellini, De Sica and Zavattini, De Santis, and Visconti.

Italian Kings of B's: Genre Movies in Italy: An overview of genre movies in Italian cinema, introduced students to basic concepts of philosophy applied to film studies and to comparative film analysis.

Italian Pop Music Subcultures: Introduced students to genres in pop music spotlighting cultural issues.

Introduction to World Cinemas. Introduction to the development of cinemas outside the United States through an examination of representative works, genres and movements in their cultural contexts

SERVICE:

At Clemson University, Department of Languages:

Member of Steering Committee for World Cinema Major	2015-2018
Member of the Athletic Council	2014-2016
Member of the L&IT Conference Committee	2009-2014
Member of the Faculty Advising Committee	2010-2011
Member of the Curriculum Committee	2010-2012
Member of the Steering Committee for the Cinema and World Cultures Major	2011-2015
Member of the Languages Lab Director Search Committee	2013-2014
Member of the Ad Hoc Committee for the development of Digital Humanities	2013-2015

At Clemson University, College of Architecture, Arts, and Humanities:

Faculty Senator	2019-2022
-----------------	-----------

TECHNOLOGICAL SKILLS:

Quia, Audacity, Blackboard, iPod, iMovie, iDvd, Adobe Connect

PROFESSIONAL ACTIVITIES:

Competitive Conferences:

1. “Biopower in the Films of Asghar Farhadi and Kirill Serebrennikov.” *Society for Cinema and Media Studies*. Online conference, previously intended for April 2020 and then rescheduled because of COVID-19, March 17-21, 2021.
2. “The phenomenology of *Orphan Black* as molecular politics.” *Female Agency and Subjectivity in Film and Television*. Bilgi University, Istanbul, April 11-13, 2019.
3. “Tra vitalismo e vaudeville: la traiettoria del bergsonismo da Pirandello ad Aldo De Benedetti.” American Association of Teachers of Italian. Cagliari, June 20-24, 2018.
4. “Roberto Minervini: Ethnography/Ethnology and the New Realist Cinema.” *American Association of Teachers of Italian*. Palermo, June 28-July 1, 2017.
5. “Gomorra – The Series: True to the Streets but Internationally Known.” *American Association of Teachers of Italian*. Naples, June 22-27, 2016.
6. “Revanesimo e nazionalismo dei generi neo-folk e Oi! alla luce delle sottoculture musicali italiane.” *Intersezioni2015*. Florence, June 5-7, 2015.
7. “Tra dominio etico e dominio estetico: il reagente realista nel cinema italiano.” *American Association of Italian Studies*. Zürich, May 23-25, 2014.

8. "Canudo, Bazin, Merleau-Ponty: Synthesis and Simultaneity in European Film Theory." *The Modernist Studies Association*. Las Vegas, October 14-18, 2012.
9. "The Moral Realism of Yervant Gianikian and Angela Ricci Lucchi." *The Canadian Society for Italian Studies*. Venice, June 24 2011
10. "Dalla commedia alla New Wave: Modernismo e metacinema in Dino Risi e Antonio Pietrangeli." *AATI Conference*. Università del Salento, Lecce, Italy May 26-29, 2010.
11. "The Struggle between Modernist and Postmodernist Aesthetics in the Works of Federico Fellini." *The Modernist Studies Association Conference "Modernism and Global Media."* Vanderbilt University, Nashville, TN. November 13-16, 2008.
12. "Subalternità e tossicodipendenza nel cinema italiano: rappresentazione, cattolicesimo e ritardi legislativi." *Carolina Conference on Romance Languages*. University of North Carolina at Chapel Hill, NC. March 30-31, 2007. *American Association of Italian Studies*. University of Colorado Springs, CO May 4-7, 2007.
13. "Bergsonian splittings in Pirandello's Notebooks of Serafino Gubbio, Cinema Operator." *MLA Conference*. Philadelphia, PA December 27-30, 2006.
14. "On the Phenomenology of (Mis)Representation: *Anna* as Failed Encounter." *Carolina Conference in Romance Literatures*. University of North Carolina at Chapel Hill, NC. March 23-25, 2006.
15. "Augusto Tretti: The Anarchic Iconoclasties of a Forgotten Master." *Mountain Interstate Foreign Language Conference*. Wake Forest University, NC. October 13-15, 2005.
16. "Recapturing the Genre: Marco Tullio Giordana's *La meglio gioventù* as Return of Melodrama." *Kentucky Foreign Language Conference*. University of Kentucky. April, 20-22, 2005.
17. "(Just a Few) Diamonds in the Rough: Italy's Cinematic Jewels from 1992 to Date." *American Association of Italian Studies*. University of North Carolina at Chapel Hill, NC. April, 14-17, 2005. Session organized and chaired by Prof. Millicent Marcus.
18. "Riscrivere il canone: dipendenti e indipendenti nel cinema italiano." *Carolina Conference in Romance Literatures*. University of North Carolina at Chapel Hill, NC. March, 31-April 2, 2005.
19. "Simboli di una trasformazione mancata: materiali cinematografici e testuali spurii nel *Toby Dammit* di Federico Fellini." *Il testo in movimento*. Harvard University, MS. February 4-5, 2005.
20. "Leopardi come precursore." *Carolina Conference in Romance Literatures*. University of North Carolina at Chapel Hill, NC. March, 20-23, 2001.

21. "Bilancio di *Così è (se vi pare)*." *Carolina Conference in Romance Literatures*. University of North Carolina at Chapel Hill, NC. March, 13-16, 2000.
22. "Lo spazio psicologico e il tempo politico di Aleksandr Motelevich Melikhov." *La letteratura contemporanea sulle rive della Neva. Spazio e tempo nella letteratura russa del novecento*. University of Bologna. February 26-27, 1999.
23. "Tempo e spazio in Vladimir Majakovskij." *La letteratura contemporanea sulle rive della Neva. Spazio e tempo nella letteratura russa del novecento*. University of Bologna, October 1-3, 1998.

Invited Lectures and Roundtables:

24. "(Bio)Political Visions: The Cinema of Cristian Mungiu, Cristi Puiu, and Asghar Farhadi." NC State University. Raleigh, April 13, 2017.
25. "Cesare Zavattini's legacy in World Cinema." Emory University. Atlanta, April 6, 2017.
26. "The Neorealist debate and its relevance to contemporary World Cinema." Kadir Has University. Istanbul, December 7, 2016.
27. "Slaves of Neorealism: Italian Cinema of the 50s and the 60s." Emory University. Atlanta, November 2, 2011.
28. "Italian Post-Neorealist Cinema or the Realist-Modernist Reverberation." High Point University. High Point, October 13 2011.
29. "The Realist-Modernist Reverberation in Post-Neorealist Italian Cinema." Part of the *Italian Lecture Series* at Wake Forest University. Winston Salem, April 5, 2011.
30. Roundtable "Approaches to Teaching Conflicting Memories of World War II in Italy." *AATI Conference*. Università del Salento, Lecce, Italy May 26-29, 2010.
31. Final Roundtable of the Symposium "Global Moving-Images in the Wake of New Waves." University of North Carolina at Chapel Hill, NC Friday January 29, 2010.
32. "Quentin Tarantino and the reappropriation of Italian genre movies," Vanderbilt University, workshop on Italian Film. Invited by the Department of French and Italian to open the International Film Festival of Vanderbilt University, 2009.
33. "Majakovskij tra tradizione e innovazione." Part of the lectures *Il secolo d'argento. Poeti russi del Novecento*. Istituto Gramsci, Forlì, Jan. 29, 1997.

PROFESSIONAL DEVELOPMENT:

“Teaching Porn in a Pandemic.” Dr. Constance Penley, UCSB, September 20, 2020.

Online lesson on Software Tools to Teach Italian Vocabulary held by Dr. Elvira Di Fabio, Harvard University

Workshop on Emory University Italian textbook *Chiavi di Lettura*

Seminar on Teaching Online Courses, Clemson University

Workshop on Auralog/Tell Me More, Clemson University

RESEARCH AND TEACHING INTERESTS:

- History of Italian film
- World cinema and the New Waves
- Italian industry and the novel
- Semiotics and contemporary critical theory
- Pedagogy and course development

LANGUAGES:

- Italian, native fluency
- English, near native fluency
- Russian, near native fluency
- Latin, Spanish and French, reading level

PROFESSIONAL MEMBERSHIPS:

- Modern Language Association (MLA)
- American Association for Italian Studies (AAIS)
- American Association of Teachers of Italian (AATI)
- Modernist Studies Association (MSA)

WORK EXPERIENCE:

Market developer and company executive for export and manufacture firms in Italy, 2001-2004.

REFERENCES:

Prof. Federico Luisetti
University of St. Gallen
School of Humanities and Social Sciences
Unterer Graben 21
CH-9000 St. Gallen
Phone: +41 71 2242557
Federico.Luisetti@unisg.ch

Prof. Andrea Mirabile
Vanderbilt University
Dept. of French & Italian
2301 Vanderbilt Place, 224 Furman Hall
Nashville, TN 37235
Phone: (615) 322-6913
andrea.mirabile@vanderbilt.edu

Prof. Roberto Dainotto
Duke University
Dept. of Romance Studies
205 Language Center, Box 90257
Durham, NC 27708
Phone: (919) 660-3121
dainotto@duke.edu