

Federica Villa

PERSONAL INFORMATION

Surname: Villa
Name: Federica
Nationality: Italian
email: federica.villa@unipv.it

EDUCATION

1996: PhD in Applied Linguistics and Communication Studies, Catholic University of Milan,
supervisor: Francesco Casetti (thesis entitled: La voce narrante della commedia italiana del dopoguerra)

1992: MA in Modern Literature (110 /110 cum laude), Catholic University of Milan, supervisor:
Francesco Casetti (thesis entitled: L'umorismo ebraico nel cinema comico americano. I fratelli Marx)

ACADEMIC POSITIONS

Full Professor in Film and media studies, Department of Human Studies, University of Pavia
(2012: National scientific qualification for Full Professor sector: L-Art/06 - Cinema, fotografia e televisione)

2012-2020 Associate Professor in Film and media studies at the University of Pavia

2003-2012 Associate Professor in Film and media studies at the University of Torino

1998-2002 Researcher in Film and media studies at the University of Torino

1996-1998 Post-doc research contract at IULM, Libera Università di Lingue e Comunicazione,
Milano (Department of Communication, Arts and Media)

RESEARCH TOPIC

Film Theory

Self Media Studies

Cinema and Visual Culture

Documentary and Experimental Cinema

Italian Cinema

INSTITUTIONAL RESPONSIBILITIES

2019-2024 Delegate of the Magnificent Rector for the Third Mission | Cultural Events

From 2020 President of Bachelor Degree in Visual and Performing Arts | University of Pavia

From 2017 Head of the Modernist Studies Section (Literature, Cinema, Theatre) of Department of Human Studies | University of Pavia

AWARDS

2003: F. Villa, Botteghe di scrittura per il cinema italiano, Biblioteca Bianco e Nero, Fondazione Scuola Nazionale di Cinema di Roma, Marsilio, Venezia, 2002 won the Limina Award for the best essay in the field of film studies.

TEACHING

2012-2021: History and Criticism of Cinema for the MA degree in Modern Literature and Documentary and Experimental Cinema for the Bachelor degree in Visual and Performing Arts, Department of Human Studies | University of Pavia

From 1998 to 2012 I have regularly taught courses in Cinema History and Film Theory at the University of Torino

RESEARCH

Her research is focused around two axes of interest.

- Forms and ways of writing for Italian cinema after World War II: relationship between cinema and literature, reconstruction of the work of writers in screenwriting practices. In this direction for the publisher Kaplan she directs the series "Dual talent"
- Methods of analysis of audiovisual texts: phenomena of seriality, cross-mediality, relationship between media and self-identities, visual culture. In this perspective has undertaken an international research on the ways and forms of autobiographics and self-portraits between cinema and new media. In this direction she directs from 2011 (when she founded it) Self Media Lab Study Center | Writings, Performances, Technologies of Self, Department of Humanities, University of Pavia

2018: annual individual funding of basic research activities (ANVUR)

2017-2020: member of the National Research Project (PRIN) entitled: Per-formare il sociale. Formazione, cura e inclusione sociale attraverso il teatro. Principal Investigator: prof. Bernardi Claudio

2011: member of Ateneo Research Project entitled Miti di importazione: l'impatto del divismo sull'Italia del Secondo Dopoguerra. Resp- Prof. Giulia Carluccio | Università di Torino

2002-2004: member of the National Research Project (PRIN) entitled: Linguaggio filmico e tecnologia nel cinema muto italiano degli anni Dieci e Venti. Principal Investigator: prof. Francesco Casetti.

2000-2002: member of the National Research Project (PRIN) entitled: La memoria dello spettacolo nell'età moderna. Principal Investigator: prof. Roberto Alonge.

COLLABORATION WITH SCIENTIFIC SOCIETIES, RESEARCH GROUPS AND SCIENTIFIC BOARDS

From 2001 on: Member of the CUC (Consulta Universitaria Cinema)

From 2015 on: Co-Director of A rated journal The Valley of Eden. Biannual Cinema and Audiovisual

From 2016 on: Member of the Scientific Committee of Balthazar | Polo di Studi sul cinema, Università di Bergamo

From 2017 on: Member of Direction Board of book series AfterImage. Temi di cultura visuale (Aracne Publisher)(<http://www.aracneeditrice.it/index.php/collana.html?col=AIM>)

From 2017 on: Member of the Scientific Committee of the book series Infrazioni. Collana di studi sul cinema, media, performance |Pavia University Press

From 2018 on: Member of the Scientific Committee of the A-level journal, Vesper. Journal of Architecture, Arts & Theory, PARD_Publishing Actions and Research Development, IUAV Venezia

From 2018 on: Member of the Scientific Committee of the KINOMATA Prize, promoted by CUC (Consulta Universitaria Cinema) and the cultural project of FAScinA - Annual Forum of Cinema and Audiovisual Scholars

PEER REVIEW AND COMMISSIONS OF TRUST

Peer reviewer for A rated journals: L'avventura; Bianco e nero; Comunicazioni Sociali; Fata Morgana; Immagine; Cinéma&Cie. International Film Studies Journal.

Remote referee for the ERC (European Research Council) for projects in Visual and performing arts, film, design (SH5_4) Settori scientifico-disciplinari: Cinema, fotografia e televisione (L-ART/06).

ORGANIZATION OF INTERNATIONAL SYMPOSIA

Project and co-direction (with G. Carluccio) of international workshop of film studies "Il lavoro sul film I. La post-analisi" (2003)

Project and organization of the international conference in the context of the Spring School of Gradisca, "Tecnologia del cinema muto. Discorsi, Macchine, Professioni", aprile 2004

Project and co-direction (with G. Carluccio) of international workshop of film studies "Il lavoro sul film II. L'intertestualità" (2004)

Project and co-direction (with G. Carluccio) of international workshop of film studies "Il lavoro sul film II. L'intertestualità" (2004)

Project and co-direction (with G. Carluccio) of international workshop of film studies "Il lavoro sul film III. Soggetto, senso, emozione (2005)

Project and co-direction (with G. Carluccio) of international workshop of film studies "Il lavoro sul film IV. Analisi del film e Storia/Storie del cinema (2007)

- As part of the activities of the Self Media Lab Study Center she coordinated and directed:

a.a. 2012/2013 Workshop Rewriting and Self inscription. Storia, immagini, memoria (10 aprile 2013). Workshop dedicated to works (photographs, films, videos) interested in rewriting official history, family genealogies, community stories, collective traditions in autobiographical form, with a strong inscription of the personal dimension in the processes of returning historical discourse.

a.a. 2013/2014 Workshop I write to you, tell me (March 2014). The day of study questioned the new forms of address conveyed by the network and social networks in the statement of the self's writings.

a.a. 2014/2015 PhD Seminary The spectacle of the conscious body. Scientific imagery, visual arts and vision technologies, (12 lessons March-June 2015), in collaboration with the University Museum System and Punctum. Centre for Visual Arts (University of Bergamo).

a.a. 2015/2016 : PhD Seminary Images | Fear. Theory, history, analysis of fear in cinema and the media.

a.a. 2016/2017 International conference Thinking with eyes. The politics of images in the work of Harun Farocki (University of Turin, 20-22 November 2016). In collaboration with the University of Bergamo, the University of Turin, the Free University of Languages and Communication IULM in Milan, and the Torino Film Festival

Since 2017 the Self Media Lab Study Center has organized the International Summer School "La cura della memoria" (direction Federica Villa), a high-level training project, dedicated to master students, PhD students and researchers in the field of visual and performing arts.

first edition "The care of memory. The contribution of visual and performing arts" (25-29 September 2017)

second edition "The care of memory. The story of the contemporary artistic experience (24-28 September 2018) in partnership with Université Sourbonne Nouvelle - Paris 3 and Yale University

third edition "The care of memory. Visibility and narration of aging processes" (16-19 September 2019)

fourth edition "The care of memory. Sense of place and identity building" (15-17 September 2020) in partnership with Université Sourbonne Nouvelle - Paris 3 and Yale University

SPEAKER AT SCIENTIFIC CONFERENCES (last 10 years)

2010: paper Hereditary forms of cinema. Autobiography and popular appeal presented at Conference Media Mutations. The borders of the popular |University of Bologna,

2010: paper Autobiographies and portraits of film and new media presented at International conference "The Forms and Templates Photography as a way of knowledge" | Noto, Università di Messina

2011: paper I'm still alive. Archiving the Self, Time-Lapse Portrait Souvenir presented at XVIII Udine International Film Studies Conference, Università di Udine

2014: paper Masked mothers and childhood portraits. The photographic repertoire of hidden mothers in the work of Linda Fregni Nagler, International Conference of Photography and Visual Cultures of the 21st

century. The "iconic turning point" in Italy, Università Roma Tre

2015: paper The arrogance of the body. Hidden Mothers' request to Linda Fregni Nagler, presented at FAScinA Annual Forum of Film and Audiovisual Scholars, Università di Sassari

2015: paper «L'italiano non lavora, fatica». The work experience in the neorealist story, presented at the International Conference around Neorealism. Voices, contexts, languages and cultures of post-war Italy, Università di Torino

2015 paper Images on the edge of life: motherhood between childhood and old age, FAScinA Annual Forum of Film and Audiovisual Scholars, Università di Sassari

2016: paper From Mass Media Studies to Self Media Studies A first assessment of the phenomenon of self-inscriptions in new technologies, XXII International Conference of Film Studies. Aesthetics of cinema and media. Culture, nature, technology of the 21st century, Università Roma Tre

2016: paper Self Media Studies. Methodological proposals and research paths, Contemporary Identity Studies Day. From Body Art to Selfie, Università degli studi di Pisa

2017: paper How to Feel the Experience. From Self-Inscription to Self-Regulation presented The NECS 2017 Conference "Sensibility & the Senses. Media Bodies Practices", Université Sorbonne Nouvelle, Paris

2018: paper Disguises. Studying women's bodies presented at FAScinA Annual Film and Audiovisual Scholars Forum, Università di Sassari, 2018

2019: paper The image that (does not) belong to me. The writing of Self for Eleonora Manca, Seminary See each other. On the work of Eleonora Manca, Università di Torino

MAIN PUBLICATIONS (last years)

Monographs

F. Villa, *Il cinema che serve*. Giorgio Bassani cinematografico, Kaplan, Torino 2010

F. Villa, *Caro diario*, Strumenti Lindau, Torino, 2007

F. Villa, *Botteghe di scrittura per il cinema italiano*, Biblioteca Bianco e Nero, Fondazione Scuola Nazionale di Cinema di Roma, Marsilio, Venezia, 2002

F. Villa, *Il narratore essenziale della commedia cinematografica italiana degli anni '50*, Edizioni ETS, Pisa, 1999

Editions

F. Villa (a cura di), *Self Media Studies. L'immagine di Sé dal social networking ai big data*, dossier monografico "La Valle dell'Eden", 2020, n. 35

F. Villa (a cura di), *Tracciati autobiografici tra cinema, arte e media*, "Bianco & Nero", Carocci, 2016, 582-583

- G. Carluccio, L. Malavasi, F. Villa (a cura di), *Il cinema di Renato Castellani*, Carocci, Roma, 2015
- G. Carluccio, L. Malavasi, F. Villa (a cura di), *Il cinema. Percorsi storici e questioni teoriche*, Carocci, Roma, 2015
- F. Villa (a cura di), *Vite impersonali. Autoritrattistica e medialità*, Pellegrini, Cosenza, 2012
- G. Carluccio- F. Villa (a cura di), *Dentro l'analisi. Soggetto, senso, emozioni*, Kaplan, Torino, 2008
- L. Farinotti, B. Grespi, F. Villa (a cura di), *Harun Farocki. Pensare con gli occhi*, Mimesis, Milano, 2017
- M. Canosa, G. Carluccio, F. Villa (a cura di), *Cinema muto italiano: tecnica e tecnologia. Discorsi, precetti, documenti*, Carocci, Milano, 2006 (vol.1)
- M. Canosa, G. Carluccio, F. Villa (a cura di), *Cinema muto italiano: tecnica e tecnologia. Brevetti, macchine, mestieri*, Carocci, Milano, 2006 (vol.2)
- G. Carluccio – F. Villa (a cura di), *L'intertestualità*, Kaplan, Torino, 2006
- G. Carluccio – F. Villa (a cura di), *Il corpo del film*, Carocci, Roma, 2006
- G. Carluccio – F. Villa (a cura di), *La post-analisi*, Kaplan, Torino, 2005

Book Chapters

- F. Villa, *The Orphan Image*, in A. Violi - B. Grespi - A. Pinotti - P. Conte (eds), *Bodies of Stone. Suspended Animation in the Media, Visual Culture and the Arts*, Amsterdam University Press 2020, pp. 317-324
- F. Villa, *Filtred Self. Few notes around recent self-technologies*, in S. Tongiani – G. Calorio (eds), *Technophobia and Technophilia in contemporary media and art*, collana *Afterimage. Temi di cultura visuale*, 2020, n. 2, pp. 35-46
- F. Villa - F. Ticozzi, *Appunti per un'intervista a Filippo Ticozzi intorno al tema dell'osceno. Sottrazione, limite, inanimato, ineffabile*, in G. Depaoli e V. Grisorio, *Sulle soglie dell'irrapresentabile. Eccesso e tabù tra letteratura, cinema e media*, Mimesis, Sesto San Giovanni, 2020, pp. 77-84
- D. Toschi, F. Villa, *From Mass Media Studies to Self-Produced Media Studies: Strategies of Self-Portraiture in Pregnancy and Video Diaries*, in M. Tinel-Temple, L. Busetta and M. Monteiro (eds), *From Self-Portrait to Selfie. Representing the Self in the Movie Image*, P. Lang, London 2019, pp. 149-177
- F. Villa, *Madri mascherate e ritratti di infanzia*, in E. Menduni - Lorenzo Marmo (a cura di), *Fotografia e culture visuali del XXI*, RomaTrE-Press, Roma 2018, pp. 461-471
- F. Villa, *Fatica*, in R. De Gaetano (a cura di), *Lessico del cinema italiano*, Mimesis, Sesto San Giovanni 2018, pp. 373-432
- F. Villa e D. Toschi, *Per introdurre: media education, istruzioni per l'uso/ En guise d'introduction: éducation aux médias, mode d'emploi*, Réseau Canopé/ Ibis 2017, pp. 7-10

F. Villa, L'orizzonte come palude definitiva. Appunti su neorealismo e fatica, in G. Carluccio - E. Morreale - M. Pierini (a cura di), *Intorno al neorealismo. Voci, contesti, linguaggi e culture dell'Italia del dopoguerra*, Scalpendi, Milano 2017, pp. 83-88

F. Villa, La memoria regressiva, resistente e oscena. Piccolo omaggio a Colombi di Luca Ferri, in L. Donghi, D. Toschi (a cura di), *Al Presente. Segni, immagini, rappresentazioni della memoria*, Pavia University Press, Pavia 2017, pp. 47-56

F. Villa, Legami imperfetti. Note intorno all'autoritrattistica di Gillian Wearing, L. Cardone e C. Tognolotti (a cura di), *Imperfezioni. Studi sulle donne nel cinema e nei media*, Edizioni ETS, Pisa 2016, pp. 97-102

F. Villa, Prepotenza del corpo. La continua richiesta delle Hidden Mothers, L. Cardone - S. Filippelli (a cura di), *Filmare il femminismo. Studi sulle donne nel cinema e nei media*, ETS, Pisa 2015, pp. 253-261

F. Villa, Paesaggio d'acqua. Tra rivoluzioni mancate, epifanie della Resistenza e fine di un'utopia, in L. Cardone - S. Lischi (a cura di), *Sguardi differenti. Studi di cinema in onore di Lorenzo Cuccu*, Edizioni ETS, Pisa 2014, pp. 273-284

Articles in A rated Journals

F. Villa, Madri mascherate e ritratti di infanzia. I bambini esposti delle Hidden Mothers, "Fata Morgana", 2018, n. 35, pp. 249-256

F. Villa e M. Comand, Spazi identitari: sul femminile e sul maschile nel cinema popolare degli anni Cinquanta e Sessanta, "L'Avventura", n. 1, 2016, pp. 103-122

F. Villa, Cultura somatica e scritture del Sé, "Fata Morgana", n. 26, 2015, pp. 281-289

F. Villa, L'immagine ricordo apposta. Sul flashback di Stage Fright, "Imago. Studi di cinema e media", 2015, n.11, pp. 101-106

F. Villa, Miriam Hansen and the Portrait of Kafka as Child, in G. Alonge, G. Carluccio (a cura di), *Film Theory/Film History. In Memory of Miriam Hansen*, "La Valle dell'Eden", n. 27, 2012/2013, pp. 80-89

F. Villa, Film. Ovvero esse est percipi. La natura impersonale del soggetto, "Imago. Studi di cinema e media", 2012, n. 5, pp. 91-101

F. Villa, Time-lapse self portrait e la cosa metamorfica, "Fata Morgana", n. 2012, pp. 25-34