

MARCO GROSOLI

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Languages: English (fluent), French (fluent), Italian (native)

Marital Status: Single

RESEARCH

My main research interest is Film Theory, especially the mutual convergences between film theory and continental philosophy, as well as the theoretical domain issued from French critic André Bazin and French review *Cahiers du Cinéma*. I have also a strong knowledge of Film History, World Cinema, European Cinema (particularly French and Italian cinemas), film criticism (particularly French, American and Italian film criticism), film analysis, Hollywood Cinema.

TEACHING POSTS

2016-2021 : Assistant Professor in Film Studies at Habib University (Karachi, Pakistan)

EDUCATION AND RESEARCH GRANTS

Apr 2024 - : Research Fellowship at Universidade Nova (Lisbon, Portugal), Institute of Philosophy, in the context of ERC-funded research project “Film and Death: Film-Philosophy as a Meditation on Death”.

Jan 2023- Feb 2024: Research Fellowship at the University of Bologna, in the context of “Atlante del Giallo”, a “Progetto di Ricerca di Interesse Nazionale” (“Research Project of National Interest”) on Italian crime fiction (which I am studying from an intermedial standpoint).

2022 (Jan-Dec): Humboldt Research Fellowship for Experienced Researchers. January-June at Filmuniversitaet Babelsberg (Potsdam), July-December at GoetheUniversitaet

Frankfurt, Germany. Project title: *Politique des auteurs revisited: mimesis, plasticity, action*.

2012-2015: Postdoctoral Fellowship funded by the British Academy, within the Department of Film Studies and the Aesthetics Research Group, School of Arts, University of Kent. Project title: *The conception of space in the 1950s "Politique des auteurs" movement in film criticism*.

2012: Postdoctoral Fellowship within the research project "Photofilmic images in contemporary art and visual culture", University of Louvain-La-Neuve (declined).

2007-2010: PhD in Film Studies (Università di Bologna). Dissertation: the 2600 articles written by André Bazin, only 6% of which had been republished in anthologies or edited essay collections at the time of my doctoral research (the complete edition thereof was only released in December 2018). During these three years, I have repeatedly held BA and MA guest lectures in Film History, Film Aesthetics, Film Theory and Film Criticism History. In 2008, I have convened a one-semester seminar on European New Waves in the 1960s. I have also been an examiner for the oral exams of the said BA and MA courses, and the co-supervisor of approximately fifteen final theses. During the last three months of 2008, thanks to a scholarship offered by the University of Bologna, I had the opportunity to study in Paris, where I eventually returned several times also during the following months for research purposes.

1999-2006: BA (Hons) in Film Studies (Università di Bologna). Graduation thesis: Park Chan-Wook's *Oldboy* according to Slavoj Žižek and his lacanian/hitchcockian/oedipal theoretic approach.

1994-1999: High School degree in Languages at Liceo Scientifico Statale Morando Morandi, Finale Emilia (MO)

TEACHING QUALIFICATIONS:

Associate Fellowship Scheme (University of Kent, 2016).

“Esperto formatore”, within the project “Operatori di educazione visiva a scuola” (*Piano nazionale cinema per la scuola*) (2021). [Official, nation-wide Italian qualification, enabling *esperti formatori* to train school teachers in cinema-related subjects, so as to facilitate

the undertaking, ideation and organization of cinema-related projects in their schools]
[<https://cinemaperlascuola.it/wp-content/uploads/2021/02/DECRETO-esperti-definitivo-15-febbraio-1.pdf>]

TEACHING

- 2021 (Fall semester): “Tragic Philosophy and Film” UG course (45 lecture hours), and “Elements of Aesthetics” UG course (30 lecture hours) [TWO SECTIONS], Habib University.
- 2021 (Spring semester): “Film Aesthetics II” UG course (30 lecture hours), and “What is Modernity?” UG course (only seminar leader; 15 lecture hours + 30 seminar hours), Habib University. ONLINE
- 2020 (Fall semester): “Film Aesthetics I” UG course (30 lecture hours + 15 screening hours), and “Frankfurt and Beyond” UG course (30 lecture hours) [TWO SECTIONS], Habib University. ONLINE
- 2020 (Spring semester): “Realism – an Overview across Cinema and Literature” UG course (30 lecture hours), “Forms of Inquiry” UG course (co-taught; 15 lecture hours + 30 seminar hours), and “What is Modernity?” UG course (only seminar leader; 15 lecture hours + 30 seminar hours), Habib University. PARTLY ONLINE
- 2019 (Fall semester): “Film Aesthetics” UG course (30 lecture hours + 15 screening hours), and “Frankfurt and Beyond” UG course (30 lecture hours), Habib University.
- 2019 (Spring semester): “Realism – an Overview across Cinema and Literature” UG course (30 lecture hours), “Forms of Inquiry” UG course (co-taught; 15 lecture hours + 30 seminar hours), and “What is Modernity?” UG course (only seminar leader; 15 lecture hours + 30 seminar hours), Habib University.
- 2018 (Fall semester): “Film History and Theory: an Extended Introduction II” UG course (30 lecture hours), and “Frankfurt and Beyond” UG course (30 lecture hours), Habib University.
- 2018 (Spring semester): “Film History and Theory I” UG course (30 lecture hours), and “What is Modernity?” UG course (only seminar leader; 15 lecture hours + 30 seminar hours), Habib University.
- 2017 (Fall semester): “Realism – an Overview across Cinema and Literature” UG course (30 lecture hours), and “Forms of Inquiry” UG course (co-taught; 15 lecture hours + 30 seminar hours), Habib University.
- 2017 (Spring semester): “Film History and Theory: an Extended Introduction II” UG course (30 lecture hours), and “Forms of Inquiry” UG course (co-taught; 15 lecture hours + 30 seminar hours), Habib University.

2016 (Fall semester): “Film History and Theory: An Extended Introduction I” UG course (30 lecture hours), and “Film, Modernity and the City” UG course (30 lecture hours), Habib University.

2016: seminar leader for the “Sound and cinema” MA course, University of Kent (20 seminar hours; convenor: Murray Smith).

2014: “Film Criticism” MA course, University of Kent (10 lecture hours, 20 seminar hours).

2013: “Film and Modernity” MA course, University of Kent (10 lecture hours, 20 seminar hours).

DESCRIPTIONS OF COURSES TAUGHT

(if not otherwise specified, each of the following courses has been designed by myself alone)

“Film Aesthetics I” – 30 lecture hours – Undergraduate

“Film Aesthetics I” is the first of two courses replacing "Film History and Theory I" and "Film History Theory II" (both previously offered at Habib) and merging together a selection of topics that were previously covered therein. On the whole, they have been conceived in such a way as to organically interweave the exploration of various aspects of filmmaking (scriptwriting, montage etc.), the non-chronological illustration of a number of trends and developments in the history of cinema (from Hollywood’s classical Golden Age to Neorealism, from New Waves to digital cinema and beyond), and the study of a range of film-theoretical concerns (postcolonial perspectives, gender theory etc.). The interrelation between these three level (aspects of filmmaking, film history and film theory) will be examined primarily by closely analyzing 14 relevant films in each of the two courses, over the seminar sessions. In other words, the main focus of the course will be primarily on teaching the students how to read a film through analysis and through a selected range of analytical methodologies, which mainly means how to track down the formal workings of a film so as to connect them organically with broader (social, cultural, political etc.) contexts. Moreover, “Film Aesthetics” I&II shift constantly back and forth between films from the past and films from contemporary international cinemas; through this constant “zigzagging” from present to past and back, students will get a sense of the fact that cinema is historically and theoretically layered, and that films do not emerge in a void, but rather are in constant dialogue with these “layers”. Thereby, while never departing from the course’s main focus on film analysis, the students will begin to learn how to frame cinematic phenomena historically and theoretically, without this being a film history or a film theory course strictly speaking. More specifically, “Film Aesthetics I” will revolve primarily around film narrative and a few of the aspects of filmmaking that most

straightforwardly relate to it, such as scriptwriting, editing, genre and point-of-view. The five modules the course is broken down into will take the cue from these aspects to gradually shift to more abstract historical and theoretical concerns (such as classical-modern-postmodern periodization, gender theory, political cinema and the like). The focus is here mostly on Hollywood and European cinema; non-Western cinemas (while not altogether absent in this course) will be tackled much more extensively in “Film Aesthetics II”.

“Film Aesthetics II” – 30 lecture hours – Undergraduate

As a continuation of the eponymous first part, “Film Aesthetics II” takes the cue from aspects of filmmaking such as mise-en scene and the relationship between action and environment, to then gradually shift to more abstract issues on third world cinema, postcolonial cinema, so-called “World Cinema”, transnational cinema and the like. The focus is thus primarily on non-Western cinemas. “Film Aesthetics II” will start off with the illustration of non-linear, “synthetic” ways of storytelling undermining sequentiality in favor of simultaneity; then it will show how trends like “neorealism” and “third cinema” combine this way of storytelling with historical, geographical, cultural and even geopolitical issues (among others: anticolonial issues, and issues of nation-making). This interconnection between the formal/stylistic aspects of film and their broader implications will continue in the third module, dedicated to the temporality of postcolonial films, and how it relates to the other components of these films. In the last third of the course, these historical, theoretical and aesthetic concerns will be interwoven with a more practical illustration of the dynamics of contemporary global film market and contemporary global film culture, having to do with how a film can be rooted in a local context while at the same time gaining global/universal interest and visibility. In this regard, Iranian cinema will be touched upon as a suitable case study.

“Tragic Philosophy and Film” – 45 lecture hours – Undergraduate

Since at least the ancient Greeks, the philosophical relevance of tragedy as a dramatic form has always been readily recognized. Tragedy is about the limits of man: only by acknowledging these limits, man can find his place in society, and in the world at large. In the Anthropocene, the evidence of the limits of human agency and the trouble with human hybris (i.e. the insolent transgression of those limits) is inescapable; for this and many other reasons, tragedy has still a lot to say to 21st century humanity. This course investigates the idea of the tragic, as it appears in the dramatic form known as “tragedy”, in the writings of philosophers, and as a fundamental feature of human experience. Particular attention will be given to political economy, a field variously

interrelated with tragedy which the course will explore at several junctures. The course begins with a thorough (3 weeks) study of Aristotle's *Poetics*, the earliest and most influential overview on tragedy as a dramatic form. Then we leap to the 18th-19th centuries, when such seminal philosophers as Schelling and Hölderlin fostered the revival of tragedy in the modern era; back then, tragedy was perceived as essential to the definition of the new humanity that modernity was about to produce. Particularly, three weeks will be dedicated exclusively to Hegel's thought on tragedy. The second half of the course will revolve around two tragedies whose reach in the past couple of centuries has been exceptionally broad: Sophocles' *Antigone* and Shakespeare's *Hamlet*. With the latter, we will think about spectrality, or how the past haunts the present. We will read *Hamlet* in conjunction with philosophical texts, with special emphasis on how the tragedy speaks to the experience of nothingness, nihilism, and shattered horizons of meaning; and the implications of spectrality and the revenant for crises of the nation-state and global free market capitalism. With Sophocles' *Antigone*, we will think about what the death of others means for every living member of a political community, and the ethical implications of the work of mourning, lamentation, and commemoration. *Antigone* has been key to a number of 20th century's philosophical reflections on the conflicted nature of justice and ethics, on the possibilities of reconciliation, on the limits of state power and sovereignty, on blood ties, gender, femininity, slavery, and marginalization, on idioms of universality and singularity, and on finitude and the metaphysics of Spirit and Being. This will lead us to the final part, assessing the relevance of tragedy to the present day – including with regard to the possibility of a new politics and ethics of cosmopolitanism, forgiveness, friendship, and democracy. Cinema will play a major role in the course. Cinematic storytelling has been quite literally modeled after tragedy: in the Golden Age of Hollywood Studios (1930s-40s-50s), in order to attain universality in their scripts, screenwriters were told to look no further than Aristotle's *Poetics*. A selection of eight films (plus two more as part of the assignments), chosen among the very many cinematic iterations of tragedy as a dramatic form, will be discussed in-depth during the course. They will, however, be something more than mere illustrations of the tragic as a dramatic form. They will show how the classical tropes of tragedy can still speak to a number of concerns of our contemporary world: the boundaries of freedom, the inseparability between civilization and violence, the clash between individuality and institutions, the difficult possibility for a truly ethical act, and so on and so forth. Thus, the course will cater to CND/COM as much as CH, and is conceived as an occasion of

dialogue and intersection between the two programs' agendas. Students from CH will not only explore one of the most philosophically-charged dramatic forms, which for thousands of years has played a key role in the development of the Humanities in general and philosophy in particular, but also find in film a very useful "bridge" between tragedy and the concerns of the present day. Students from CND/COM will explore the many, multi-faceted philosophical layers informing the tragic as a dramatic form – and by extension cinematic storytelling as such (as it historically took shape under its influence). In this way, if perhaps indirectly, the course is also a first, preliminary introduction to the philosophical potential of cinema, and fiction at large.

"Elements of Aesthetics" – 30 lecture hours – Undergraduate

Positioned exactly halfway through the course, the birth of modern Aesthetics as a philosophical discipline in the 18th century is indeed the pivot of "Elements of Aesthetics". Importantly, this "aesthetic turn", decisively contributing to the slow but steady emergence of modernity in and around that century, has always been inextricably tied to ethics – hence the complex linkages between ethics and aesthetics will also be at the center of the course. Thus, another way to define this course could be "a preliminary glimpse on the ethical side of communication/media theory, from the angle of Aesthetics". Race and representation in one particularly relevant contemporary example (*The Wire*) will trigger an exploration, in the first module, of the interrelationships between representation and power: portraying the world has meant, very often, outlining power relationships, since as early as Ancient Greece and up to our 21st century TV series. With the aforementioned "aesthetic turn", however, the focus shifts at least partly away from the representation of external objects, to the subjective conditions of possibility of aesthetic experience. By elaborating on this "turn", the second module will also highlight the altogether different ethical attitude that came with it (in short: "intersubjective responsibility"). And as this turn, in the long run, has ended up undermining the anthropocentrism of the West (notoriously informing the key principle of Western visual representation known as "central perspective"), this will be dealt with in the third module (among others, by reflecting on the internet, the freedom it enables and the limits of this freedom, as was also the case in part of C&C too). These ideas, however, will not be explored in the abstract, but by taking a very close look at a variety of artworks and media products (literature, films, paintings, VR, installations, TV series etc.) from a variety of historical eras. Each of the three modules is a journey through a selected range of art and media examples, starting from several centuries ago and culminating in our present day. Each of them is

named after one of what might be called “transcendental aesthetic categories”, i.e. some of the frameworks underlying artistic creation, both in theory and in practice: “Mimesis [imitation]”, “Perception”, “Frame”. In this way, students will be trained to think creatively and critically “through” some of the main categories of the Aesthetics, with a special awareness of the historical layers that are embedded in the present-day ways we think of them.

“Film History and Theory I: an Extended Introduction” – 30 lecture hours – Undergraduate

This is the first of two Film History and Theory courses spread over two consecutive semesters, and covers the first half-century of cinema, from its inception until approximately World War II. The course consistently alternates between, and tightly intertwines, History and Theory, yet it does not follow a strictly chronological thread. Rather, it starts out by recalling the basic tenets of Classical Hollywood, quickly leaping through the main stages of its evolution: from its beginnings in the 1910s, to its consolidation in the 1920s-1930s, until its peak in the early 1940s. After this overview on what is arguably still nowadays the single most influential form of cinematic storytelling ever, the course then goes back to the 1920s to deal with those cinematic experiments, as well as those strands of theoretical reflections on cinema, that were carried out in France, Germany, Russia and elsewhere in those years. While apparently far removed from them, Hollywood was massively affected by these experiments; this is why in the last few weeks the focus shifts again to Classical Hollywood, but this time from a different angle, i.e. so as to complicate the account given earlier in the course, and show that the apparent obviousness of Classical Hollywood cinema is in fact thickly layered, highly nuanced, hugely complex and belabored, and ensuing from a wide range of external influences.

“Film History and Theory II: an Extended Introduction” – 30 lecture hours – Undergraduate –

This is the second part of the "Film History and Theory" course outlined above. It covers the history of film from 1945 onwards, and introduces a number of topics in film theory (realist film theories, structuralism, semiotics, Third Cinema, Cinema and the Postcolonial, Gender and Race, Authorship Theories, Ideological Criticism, Contemporary Cinema, Cognitivist film theory, Psychoanalytical film theory etc.).

“Frankfurt and Beyond” – 30 lecture hours – Undergraduate

This course starts off by outlining over the first few weeks what the Frankfurt School thought of the then-emerging and consolidating mass media scene (Theodor Adorno, Max Horkheimer, Walter Benjamin, Leo Löwenthal, Siegfried Kracauer etc.), only to move on to much more recent instances of media theory variously following in the FS’s wake

(e.g. Bolter's and Grusin's "Remediation" paradigm, the Cultural Studies tradition, Boris Groys, the post-Habermasian debate as to whether the new media can be accounted for as a new "public sphere", the issue of representation of under-represented groups in contemporary media and its links with Axel Honneth's concept of "recognition", and so on and so forth), as well as to relevant case studies taken from contemporary mediascape.

"Realism – an Overview Across Literature and Film" – 30 lecture hours – Undergraduate

Literary "realism" has consistently been acknowledged as one of the most socially-charged aesthetic categories, and has immeasurably contributed to shaping the visual medium that more than any other has marked the twentieth century (cinema). And even nowadays, issues about realism are tremendously relevant in today's global mediascape; so much so that it can safely be argued that in order to properly pin down how a certain medium tackles, relates to, reproduces or gives shape to external reality, it is still essential to have a solid grasp of the ways "Realism" has been developed over the past two centuries on the written page as well as on the big screen. "Realism, an Overview Across Cinema and Literature" starts off by answering over the first three weeks the crucial preliminary question "in what consists the realism of 19th century realist novels?". It then moves forward to outline a few theoretical perspectives (Lukacs, Bakhtin, Magny, Bazin et al.) that are of utmost importance to understand how literary realism of the 19th century heavily informed the emergence of Hollywood's interwar Classicism (arguably the main source of inspiration, in one way or another, for most kinds of narrative cinemas across the globe). In its second half, the course continues the exploration of the manifold mutual influences and exchanges between cinema and the literary realisms of the 19th and 20th centuries, as well as of the various different kinds of realism (e.g. Brechtian realism, magical realism, hyperrealism etc.), by focusing on the aftermath of World War II, when cinematic realisms from the Second and the Third World (and more generally from elsewhere than Europe and the US) began to gain significant international prominence. Lastly, the final part of the course revolves around a few contemporary cinematic examples of the "Realism" aesthetic category.

"Forms of Inquiry" – 15 lecture hours + 30 seminar hours – Undergraduate –this course was co-designed along with Prof. Saima Zaidi, also co-teacher thereof.

This course provides a conceptual framework for several major developments in the arts and humanities extending from the close of the 19th century to the present. It introduces students to texts, movements, and thinkers, with a focus on reciprocal influences, appropriations, and resulting hybrid forms that characterize much South Asian,

European and American aesthetic work. Traversing between the two halves of the 20th century, this course explores various kinds of modernisms and avant-gardes in design, literature, cinema and visual arts, and the consequences of World War II on them. In addition, it examines the multiple ways arts have tackled political engagement and propaganda, and taken part in the progressive loss of centrality of the West in the global arena. It focuses on nation-based case studies [Brazil, India and Pakistan, Japan] as well as on some of Europe's and America's most significant cultural contributions, such as Structuralism and Pop Art.

“Film, Modernity and the City” – 30 lecture hours – Undergraduate

There is no single definition of “modernity”. In fact, several different modernities have appeared over the past few decades and centuries: high modernity, late modernity, avant-garde modernism and so on and so forth - up to and beyond postmodernism. One way or another, cinema has traversed most of them in its century-plus-long history. This course sets out to disentangle these different conceptions of modernity by taking the cue from a wide range of relevant and exemplary films. Thereby, it will answer such questions as: what makes a film modern? In what sense and under which circumstances can a film be modern? What kind of modernity can a given film stand for? Most importantly: no overview on modernity could reasonably avoid taking into account the modern city. Modernity, especially in the Western world, has always gone inseparably hand in hand with a certain kind of urban development. Paris, in particular, has bound its fate as a metropolis to the emergence of modernity in its various forms since at least the 19th century. This is why our focus will partly be on the cinematic depictions of modern cities, and most notably of Paris, over different decades: considerable attention will be given to Paris-set films illustrating the special relationship between that city and modernity in all its forms. The final part of the course will touch upon a few cinematic depictions of non-Western 21st century globalized megalopolises, so as to foster comparisons between the latter and the modern metropolis (Paris in particular) through film.

“What is Modernity?” – 15 lecture hours + 30 seminar hours – Undergraduate – this course was designed and convened by Prof. Nauman Naqvi; for this course, I have only been the seminar leader for one of the course's sections.

No one in the medieval world thought they were ‘medieval.’ The belief that we live in a distinct period of human history – that of ‘modernity’ – sets us apart from all pre-modern peoples. It is a defining aspect of who we are, essential to our modern identities. It is thus imperative to the task of understanding both ourselves and our world to ask the

question: What is it to be modern? What is modernity? Our ‘modernity’ is the very air we breathe. It encompasses, at a gathering pace, all aspects of our lives. This is why the question of modernity has been a central concern across the range of disciplines and fields of the arts, humanities and social sciences throughout the modern period. This course is thus designed as a multidisciplinary study of key texts that illuminate the various features and structures of our lives and our world, of the dynamic culture of modernity. Examples of themes covered in the course are: Political modernity, Economic modernity, scientific modernity, Aesthetic modernity, Modernity and media, Modernity and gender, Modernity and the environment, Modernity and religion. Through critical and intensive engagement – in discussion, debate, and writing – with both classic and contemporary texts from the history of reflection on modernity, students will gain a sophisticated and articulate understanding of both themselves and their world.

“Sound and Cinema” – 20 seminar hours – Master level – Spring 2016 (University of Kent) – the course was designed and convened by Prof. Murray Smith; for this course, I have only been the seminar leader for one of the course’s sections.

This course was basically an overview on how the use of sound in cinema has evolved (along with the related technology) throughout the 20th century.

“Film Criticism” – 10 lecture hours + 20 seminar hours – Master level – Spring 2014 (University of Kent)

I designed this module as a veritable writing class intended to develop the students' skills to meaningfully write about films. After each class (encompassing one hour-long lecture about a certain topic in the history and theory of film criticism, plus two hours of moderated seminar discussion on a pre-established corpus of film reviews), students were asked to individually write their own film reviews of the film screened short before class, and to send them to me via email a few hours thereafter, so that I could return them all the following week along with my corrections and suggestions for improvement. This innovative pedagogic practice was ultimately successful: students highly appreciated the module, in that they learnt to look at films in a different, competently analytical way, and felt fruitfully stimulated by the constant attention devoted to the development of their writing skills.

“Film and Modernity” – 10 lecture hours + 20 seminar hours – Master level – Spring 2013 (University of Kent)

This module could in fact be easily assimilated to a historically-inflected “Film Theory” module. It explored three different conceptions of cinematic modernity (turn of the century “high

modernity”, mid-century “late modernity” and contemporary “post-modernity”) by pairing the illustration of a certain piece of film theory (which I had assigned the students as their weekly reading and/or presented during my lectures) with a close formal analysis of a relevant film screened before class, usually carried out collectively by students during seminar hours under my supervision. The main learning objective of this module was to develop a capability to establish meaningful, significant connections between different levels (film, film style, film theory, theory broadly conceived, history, society etc.), and the students proved to be highly responsive to it.

OTHER TEACHING ACTIVITIES

- 2022: External member of the board of examiners for Karel Pletinck’s PhD (University of Antwerp, November 15).
- 2018-2019: Supervision for Syed Mohammad Hassan’s final year Capstone dissertation projects (UG).
- 2017-2018: Supervision for Rehan Karim’s and for half of Unzila Bilal’s final-year Capstone dissertation projects + for two Independent Studies (Zoha Jabbar’s and Asmara Faiq’s) (UG).
- 2014: Supervision for one MA dissertation (Zhao Hanqing's)
- 2013: Supervision for two MA dissertations (Ilse Schooneknaep's and Man Man Wong's).

OTHER PROFESSIONAL EXPERIENCES

I placed second at the 2003 edition of "Ferrero Prize", the most important movie criticism competition in Italy, in the "reviews" section. I was also a finalist in the "critical essays" section of the same prize.

On the side, I have been a film critic for almost 15 years now, collaborating with various Italian movie reviews and websites (*FilmIdee*, *Cinergie*, *Sentieri Selvaggi*, *Kinematrix*, *La furia umana*, *Gli Spietati*), with some 400 articles written to date; I have also occasionally written for prestigious International magazines, such as *Film Comment* (July/August 2011; July August 2012; November/December 2013) and *Senses of Cinema*. As a film critic, I have especially covered most of the major film festivals of the past dozen years, especially Cannes, Venice and Rotterdam, thereby significantly increasing my knowledge of World Cinema.

In 2019, I have served as a FIPRESCI jury member at 65th International Short Film Festival Oberhausen.

In 2011, I have worked as a freelance part-time writer of short film/tv-series synopses and director

profiles (more than 450 in all) for "Tactic" company, based in New York.

I have organised a 1-day symposium (*Film Criticism in Arts Magazine. Godard, Rivette, Rohmer and Truffaut away from Bazin's Paradoxes*) that took place at London's Institute of Contemporary Arts on June the 10th, 2014. Five speakers took part in it: Prof. Marc Dambre (University of Paris3 Sorbonne Nouvelle), Prof. Douglas Morrey (University of Warwick), Prof. Hervé Joubert-Laurencin (University of Paris10, Nanterre), Prof. Antoine de Baecque (University of Paris10, Nanterre), and myself. The event was co-organised with Prof. Hervé Joubert-Laurencin (University of Paris10, Nanterre), and received financial support from the Kent Institute for Advanced Studies in the Humanities, the Aesthetics Research Centre at the University of Kent, the Centre for the Interdisciplinary Study of the Moving Image at the University of Kent.

At Habib University, alongside my regular teaching, I have been in charge of a few administration tasks: I have served as a member of the committee for the development of the local University Library, and as part of the committee deciding the allocation of intra-University research funding. Moreover, I have been for about a year the patron of the local Film Club; in this capacity, besides organizing approximately half a dozen screenings in collaboration with the Italian Consulate (both at Habib University and in other Karachi universities), I have helped the Film Club (ruled by students themselves) organize the first (2-days long) Film Festival ever to take place at Habib (in November 2018).

As a member of the "Atlante del Giallo" PRIN ("Research Project of National Interest") mentioned above, I have co-organized a two-day workshop on Italian crime fiction (Bologna, 30-31 May, 2023).

BOOKS:

Eric Rohmer's film theory (1948-1953). From 'école Schérer' to 'Politique des auteurs'. Amsterdam: Amsterdam University Press, 2018.

Armonie contro il giorno. Il cinema di Béla Tarr, Bologna: Bébert, 2014.

EDITED VOLUMES:

La capture de mouvement ou le modelage de l'invisible, Rennes: Presses Universitaires de Rennes, 2014 (co-edited with Jean-Baptiste Massuet).

Consumato dal fuoco: il cinema di Guy Debord. Pisa: ETS, 2012 (co-edited with Monica Dall'Asta).

EDITED JOURNAL ISSUES

"The *Cahiers* Film Critics in *Arts Magazine*", special issue of *Film Criticism* vol. XXXIX, no. 1 (Fall 2014). (co-edited with Hervé Joubert-Laurencin).

PEER REVIEWED ARTICLES:

"More Zombies than Zombies Catherine Malabou's 'New Wounded' and their Ethico-Political Implications, According to Victor Erice's *Cerrar los ojos*", in Andrea Bernardelli, Eduardo Grillo and Federico Montanari (eds.), *Ocula* vol. 26, n. 35, special issue "Zombesque: Sociosemiotica di un'epidemia culturale", pp. 156-180, <https://www.ocula.it/files/OCULA-35-GROSOLI-More-zombies-than-zombies-catherine-malabous-new-wounded.pdf>.

"Wrapping Up 'Through the Eyes of Those Who Are No Longer': Paolo Taviani's *Leonora addio* (2022)", in Susana Viegas and Vasco Baptista Marques (eds.), *Arts* 14(5) (special issue on testament films), 2025, <https://www.mdpi.com/2076-0752/14/5/115>.

"The Political Asleep: Non-Traumatic Spectrality in Apichatpong Weerasethakul's Cemetery of Splendour", in Massimo Fusillo and Mirko Lino eds., *Cinergie* 27 (special issue on the spectral turn in cinema), 2025, pp. 71-85, <https://cinergie.unibo.it/article/view/21518/20049>.

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