

SABRINA NEGRI

Assistant Professor

Department of Cinema Studies and Moving Image Arts
ATLAS 335 / 316 UCB
University of Colorado Boulder
Boulder, CO 80309
sabrina.negri@colorado.edu

EDUCATION

University of Chicago, Chicago, IL

Ph.D., Department of Cinema and Media Studies, 2017.

Dissertation title: "Archival Clues. Film, Digital, and the Evidential Paradigm." Advisor: Tom Gunning.
Committee: D. N. Rodowick, Noa Steimatsky, and Jennifer Wild.

Università degli Studi di Torino, Turin, Italy

M.A., *summa cum laude* and *dignità di stampa* (Italian honorary distinction,) Cinema and Media Studies,
February 2011.

George Eastman Museum, Rochester, NY

Graduate Certificate in Film Preservation, L. Jeffrey Selznick School of Film Preservation, June 2009.

Università degli Studi di Torino, Turin, Italy

M.A., *magna cum laude*, American Studies, February 2007.

Università degli Studi di Torino, Turin, Italy

B.A., *summa cum laude*, Cinema Studies, September 2005.

PUBLICATIONS

Peer-Reviewed Essays

"Immersed in an Unbridgeable Distance: The Contradictory Aesthetics of Widescreen Films." In progress.

"Painting, Mirrors, Memories. Epistemological Paths in Dario Argento's *Profondo Rosso*." *La Valle dell'Eden* 32 (September 2018).

"I Saw, Therefore I Know? Alfred Hitchcock's *The Wrong Man* and the Epistemological Potential of the Photographic Image." *Film Criticism* 41.1 (February 2017).

"Simulating the Past. Digital Preservation of Moving Images and the 'End of Cinema'." *Cinéma&Cie* XVI. 26/27 (Spring/Fall 2016). 45-54.

“San Paolo Film: Education through Cinema in Post-War Italy.” In *Can We Learn Cinema? Knowledge, Training, the Profession*. (Udine, Italy: University of Udine Press, 2013).

“Digital Cinema, Analogical Archives, Film Historiography: The Missing Links.” *Intermedialités. Histoire et théorie des arts, des lettres et des techniques* 18 (Autumn 2011): 71-84. Co-authored by Luca Giuliani.

Other Publications

From Grain to Pixel, book review. *Critical Inquiry*. In progress, expected Fall 2019.

Chapters on *The Lusty Men* (Nicholas Ray, 1952), *River of No Return* (Otto Preminger, 1954), and *Johnny Guitar* (Nicholas Ray, 1954). *Enciclopedia del Cinema Western*. Eds. Roberto Guarino and Matteo Pollone (Florence, Italy: Gremese Editore). In progress, expected Fall 2019.

“Nitrate Did Wait. And It Looks Fabulous.” *Aniki. Portuguese Journal of the Moving Image* 2.2 (2015): 394-399.

“La censura nella distribuzione in 16mm: il caso San Paolo Film.” In *Cinencensura. 100 anni di revisione cinematografica in Italia*. (Rome, Italy: Ministero dei Beni Culturali and Cineteca Nazionale, 2014). Accessible online at http://cinencensura.com/wp-content/uploads/2014/06/Il_caso_San_Paolo_Film_S_Negri.pdf

“Do You Have Any 16mm Nitrate Films in Your Archive? The Case of Ferrania 16mm Nitrates in the San Paolo Film Collection at the Museo Nazionale del Cinema in Torino.” *FLAF Journal of Film Preservation* 84.4 (2011): 33-37. Co-authored by Luca Giuliani.

FILM PRESERVATION AND ARCHIVAL EXPERIENCE

University of Colorado Boulder

Instructor, January 2019. Training session on film handling with library and archive staff.

Instructor, Fall 2018. Seminar on Film Preservation with graduate and undergraduate students.

University of Chicago, prof. Jaqueline Stewart

Research Assistant, Summer 2014. Compilation of the filmography and retrieval of copies of the titles in archives and libraries for the book. *L.A. Rebellion. Creating a New Black Cinema*. Eds. Allyson Nadia Field, Jan-Christopher Horak, Jaqueline Najuma Stewart (Los Angeles: University of California Press, 2015).

Museo Nazionale del Cinema, Turin, Italy

Film Archivist, 2009-2012. Inspection, identification, evaluation, and cataloging of film collections (mostly pre-print materials, silent and sound) in view of their potential acquisition and restoration.

Associazione Museo Nazionale del Cinema, Turin, Italy

Freelance Consultant, January-June 2010. Collection of archival materials from major Italian institutions in view of an exhibition dedicated to actress Caterina Boratto.

Haghefilm Foundation, Amsterdam, Netherlands

Fellow, July-October 2009. Preservation of the only surviving print of a 1922 Kodak color test and presentation of the restored print at the Giornate del Cinema Muto festival.

Museo Nazionale del Cinema, Turin, Italy

Intern, February-June 2008. Contribution to the Museum's ongoing project of preservation of Italian silent cinema.

Università degli Studi di Torino, Turin, Italy

Intern, Fall 2004. Responsible for cataloging and providing access to the University's video archive.

PRESENTATIONS AND WORKSHOPS

“An Antidote to Post-Truth. Teaching Audio-Visual Archiving as a Model for Evidence-Based Critical Thinking” EYE International Conference: Activating the Archive, May 2018.

“De-Materialized Evidence. Film Archival Holdings and the Transition to Digital Technology”
Workshop Chair and Organizer: Society for Cinema and Media Studies annual conference, Chicago, IL, March 2017.

“Film as Archival Object. Analog Film Materials and the Evidentiary Value of Archival Holdings”
Invited Speaker. Chicago Film Seminar, February 2017.

“Two Color Kodachrome Test Shots No. III” (Eastman Kodak Company, US 1922)
Invited Speaker. Introduction to the screening of the preserved print, The Nitrate Picture Show, George Eastman Museum, Rochester, NY, May 2016.

“I Saw, Therefore I Know? Alfred Hitchcock's *The Wrong Man* and the Epistemology of the Moving Image”
Southwest Popular American Culture Association conference, Albuquerque, NM, February 2016.

“Film Curatorship in the Digital Age”
LARM Conference: Digital Archives, Audiovisual Media and Cultural Memory, University of Copenhagen, Denmark, November 2013.

“San Paolo Film: Education through Cinema in Post-War Italy”
FilmForum International Conference, Udine, Italy, March 2012.

“16mm Nitrate Films at the Museo Nazionale del Cinema”
Association of Moving Image Archivists conference, Austin, TX, November 2011.

“Digital Cinema, Analogical Archives, Film Historiography: A Missing Link”
Impact of Technological Innovations on the Historiography and Theory of Cinema conference, Cinémathèque Québécoise de Montréal, Canada, November 2011.

EDITORIAL WORK

Peer-review of an article submitted to *Cultural History. Journal of the International Society for Cultural History*. Consulting editor: Steven Schouten. November 2017.

AWARDS AND FELLOWSHIPS

New Assistant Professor Program, University of Colorado Boulder, Certificate of Completion, 2018.

Graduate Aid Initiative Fellowship, Division of the Humanities, University of Chicago. 2012-2017.

Haghefilm Foundation Fellowship, Haghefilm Foundation, Amsterdam, Summer 2009. Awarded to one student of the L. Jeffrey Selznick School of Film Preservation for the restoration of one film from the George Eastman Museum collection at the Haghefilm laboratory in Amsterdam, the Netherlands, and for the presentation of the preserved print at Le Giornate del Cinema Muto in Pordenone, Italy.

Erasmus Scholarship, European Commission, 2006. Scholarship awarded to selected students for Masters thesis research at the American Studies department of the University of Paris 7 – Denis Diderot.

D.A.M.S. Scholarship, Università degli Studi di Torino, 2004. Merit-based scholarship awarded to the two highest achieving students in the D.A.M.S. department.

GRANTS

Mini Roser Grant, University of Colorado Boulder, October 2018. Organization of the screening of Ross Lipman's *The Exploding Digital Inevitable* in the First Person Cinema Series.

New Assistant Professor Program, University of Colorado Boulder, NAPP Course Development Grant, March 2018. Grant awarded to two assistant professors to develop a new course at CU Boulder.

Department of Cinema and Media Studies, University of Chicago, Conference Travel Grant, Spring 2016.

Division of the Humanities, University of Chicago, Conference Travel Grant, Winter 2016.

Department of Cinema and Media Studies, University of Chicago, Specialized Festival Travel Grant, Spring 2015.

Film Studies Center, University of Chicago, Graduate Student Curatorial Grant, Fall 2014. Organization of the American première of a newly-preserved Italian film, *Gli Ultimi* (Eng. Tit. The Last Ones; Vito Pandolfi and David Maria Turolfo, Italy 1963), introduced by the preservation curator Luca Giuliani. Organization of a workshop on the topic of “Local History and National Canon in the Digital Age: The Case of the Preservation of *Gli Ultimi*.”

Department of Cinema and Media Studies, University of Chicago, Conference Travel Grant, Fall 2013.

TEACHING EXPERIENCE

University of Colorado at Boulder

Instructor, Fall 2018

Film History I. Taught 132 students in 1 section.

Film Archiving and Preservation. Taught 16 students in 2 sections (graduate/undergraduate).

Instructor, Spring 2018

Film History II. Taught 75 students in 1 section.

Form, Structure, and Narrative Analysis. Taught 24 students in 1 section.

Instructor, Fall 2017

Film History I. Taught 92 students in 1 section.

Form, Structure, and Narrative Analysis. Taught 24 students in 1 section.

University of Chicago, Arts Core Curriculum Program

Instructor, Winter 2017

Film and the Moving Image. Taught 24 students in 1 section.

Course Assistant, Spring 2016

Margins of the Medium: Text/Image, prof. Jennifer Wild. Taught 18 students in 1 section.

Course Assistant, Winter 2016

Film and the Moving Image, prof. Salomé Skvirsky. Taught 18 students in 1 section.

University of Chicago, Department of Cinema and Media Studies

Course Assistant, Fall 2016

Methods and Issues in Cinema Studies (graduate course), prof. Jennifer Wild. Taught 18 students in 1 section.

Course Assistant, Spring 2015

History of International Cinema, Part III: 1960 to Present, instructor Clint Froelich. Taught 17 students in 1 section.

Course Assistant, Fall 2014

History of International Cinema, Part I, prof. Tom Gunning. Taught 30 students in 2 sections.

Guest Lectures

“André Bazin's 'The Ontology of the Photographic Image,’” in Margins of the Medium: Text/Image, prof. Jennifer Wild, April 2016.

“Jean Epstein and the Issue of Scale,” in *Film and the Moving Image*, prof. Salomé Skvirsky, February 2016.

“Dario Argento's *Suspria* and Post-1960 Horror Cinema,” in *History of International Cinema, Part III: 1960 to Present*, instructor Clint Froelich, May 2015.

“The restoration of *Metropolis*,” *History of International Cinema, Part I*, prof. Tom Gunning, November 2014.

“*Profondo rosso* and the Italian *giallo* film,” in *Horror Cinema*, prof. James Lastra, January 2014.

Other Teaching Experience

Seminar Instructor, Il Cinema Ritrovato Festival, Bologna, July 2013. Seminar organized by prof. Oliver Fahle, Ruhr-Universität Bochum, Germany. Seminar title: *Film Archives in the XXI Century: Opportunities, Challenges, and Risks of the Digital Turn*.

Adjunct instructor, City of Alessandria, Italy, 2007. Outreach project for the teaching of cinema in public middle schools.

ACADEMIC SERVICE

Curator, The Cinema of John Carpenter, International Film Series, University of Colorado Boulder, Spring 2019.

Organizer, Ross Lipmann at First Person Cinema, University of Colorado Boulder, Fall 2018.

Organizer, Guest Lectures by Kyle Westphal (Chicago Film Society), Ross Lipman (Independent Filmmaker and Film Preservationist), and Gordon Nelson (Digital Preservation Specialist, George Eastman Museum), Seminar in Film Archiving and Preservation, University of Colorado Boulder, Fall 2018.

Reviewer, Rhodes/Gluck and "Excellence in Critical Studies" Scholarship Applications, University of Colorado Boulder. March 2018.

Board of Directors Member, Brakhage Center, University of Colorado Boulder. November 2017 - Present.

Workshop Organizer, University of Chicago, Winter 2017. Workshop on dissertation proposal writing, geared towards third- and fourth-year PhD students.

Organizer, Guest Lecture, Film Studies Center, October 2016. Paolo Cherchi Usai (George Eastman Museum), “The Lindgren Manifesto; Part 5: Archival Cinema and the Post-Digital Marketplace.”

Workshop Organizer, University of Chicago, Spring 2016. Organization of a workshop on the preparation of field exams, geared towards first-, second-, and third-year Ph.D. students.

Workshop Organizer, University of Chicago, Fall 2014. “Local History and National Canon in the Digital Age: The Case of the Preservation of *Gli Ultimi*,” guest speaker Luca Giuliani.

LANGUAGES

Italian (native speaker), English (fluent), French (good reading comprehension).

REFERENCES

Ernesto Acevedo-Muñoz
Professor and Director, Film Studies
University of Colorado Boulder
e-mail: ernesto.acevedo@colorado.edu

Tom Gunning
Edwin A. and Betty L. Bergman Distinguished Service Professor, Department of Art History, Department of Cinema and Media Studies, and the College.
University of Chicago
e-mail: tgunning@uchicago.edu

Paolo Cherchi Usai
Senior Curator, Moving Image Department
George Eastman Museum, Rochester, NY
e-mail: pcherchiusai@eastman.org

D. N. Rodowick
Glen A. Lloyd Distinguished Service Professor in Cinema and Media Studies and the College.
University of Chicago
e-mail: dnrodowick@uchicago.edu

Noa Steimatsky
Visiting Scholar, Department of Italian Studies
University of California Berkeley
e-mail: steimatsky@berkeley.edu

Jennifer Wild
Associate Professor, Department of Cinema and Media Studies, the Department of Romance Languages and Literatures, and the College.
University of Chicago
e-mail: jenniferwild@uchicago.edu