

# SABRINA NEGRI

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Ricercatrice a tempo determinato di tipo B (Assistant Professor)  
Borsista Rita Levi Montalcini  
Dipartimento di Studi Umanistici  
Corsi di laurea in DAMS e CAM  
Via S. Ottavio, 20  
10124 Torino, Italy  
[sabrina.negri@unito.it](mailto:sabrina.negri@unito.it)

## PAST POSITIONS

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University of Colorado, Boulder

*Assistant Professor*, Department of Cinema Studies and Moving Image Arts, 2017-2022.

*Co-PI*, Institute for Museum and Library Services, Laura Bush 21<sup>st</sup> Century Librarian Program.  
\$187,585 grant awarded for the teaching of Media Archiving and Preservation to undergraduate students. Project title: "An Experiential Curriculum in Media Archiving and Preservation." Co-PIs: Sabrina Negri and Jamie Wagner (University of Colorado Boulder Archives).

## EDUCATION

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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

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### Books

*Essi Vivono (John Carpenter's They Live)*. Florence, Italy: Gremese editore. 2022.

## Peer-Reviewed Essays

“Men and Machines, One Heartbeat? Technological Bodies in Fascism’s Empire Cinema.” *California Italian Studies* 12/2023 (forthcoming).

“(Di)visioni di genere. La critica cinematografica delle Figlie di San Paolo.” *L’avventura. International Journal of Italian Cinema and Media Landscapes* 2/2022.

“The Afterlife of New American Cinema: An Archival Perspective.” *Framework* 63/2022.

“Fine Arts on Film: The Hand-Painted Work of Stan Brakhage.” *Color Culture and Science* 7/2022.

“World War I Was Not in Black and White: *They Shall Not Grow Old* and the Status of the Digitally Restored Image.” *Imago* 20/2019.

“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

“A Marriage on the Moon,” book chapter. Forthcoming in *A Teaching Companion to Silent Cinema*, ed. Liz Clarke and Martin Johnson (Rutgers University Press).

“Cattolicesimo a passo ridotto: San Paolo Film e Angelicus Film tra competizione e collaborazione,” book chapter. Forthcoming in *La storia del cattolicesimo contemporaneo e le memorie del cinema e dell'audiovisivo*, ed. Gianluca Della Maggiore and Dario Viganò (Mimesis). Co-authored by Maurilio Forestieri.

“*The Cinema in Flux. The Evolution of Motion Picture Technology from the Magic Lantern to the Digital Era*, book review.” *Technology and Culture* 63.4, 2022.

“*Italian Ecocinema: Beyond the Human*, book review.” *Journal of Cinema and Media Studies* 62.1 (2022).

“*Giallo! Genre, Modernity, and Detection in Italian Horror Cinema*, book review.” *Journal of Fantastic in the Arts* 32.2, 2022.

Chapters on *The Lusty Men* (Nicholas Ray, 1952), *River of No Return* (Otto Preminger, 1954), *Johnny Guitar* (Nicholas Ray, 1954), and *Run for Cover* (Nicholas Ray, 1955). *Enciclopedia del Cinema Western*. Eds. Roberto Guarino and Matteo Pollone (Florence, Italy: Gremese Editore 2022).

“Fine Arts on Film: The Hand-Painted Work of Stan Brakhage.” Associazione Internazionale del Colore Conference Proceedings, September 2021. Available at <https://aic-color.org/publications-proceedings/>

Introduction to Alice Plutino, *Tecniche di restauro cinematografico. Metodi e pratiche tra analogico e digitale* (Rome: Dino Audino 2020).

“The Humanistic Digital: Digital Restoration Tools and the Paradoxes of Uniqueness.” In *Moving Pictures, Living Machines: Automation, Animation and the Imitation of Life in Cinema and Media* (Milano-Udine: Mimesis International, 2020)

“From Grain to Pixel, book review.” *Critical Inquiry* (October 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.

## **PRESENTATIONS AND WORKSHOPS**

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### **Commencement Speeches**

Cinema and Media Studies Graduation Ceremony, University of Colorado Boulder, May 2022.

Cinema and Media Studies Graduation Ceremony, University of Colorado Boulder, May 2020.

L. Jeffrey Selznick School of Film Preservation Graduation Ceremony, June 2019.

Cinema and Media Studies Graduation Ceremony, University of Colorado Boulder, May 2019.

### **Conferences, Workshops, Symposia**

“Cattolicesimo a passo ridotto: San Paolo Film e Angelicus Film tra competizione e collaborazione,” La storia del cattolicesimo contemporaneo e le memorie del cinema e dell’audiovisivo, Rome, June 9-10, 2022. Co-presenter: Maurilio Forestieri.

Co-Organizer, “The New American Cinema Group in Europe: The 1960s Grand Tour and its Afterlife.” Paper presented: “The Afterlife of New American Cinema: An Archival Perspective,” Turin, Italy, May 24-26, 2022.

Invited Speaker, “Preserving Uniqueness: The Archival Life of Stan Brakhage.” A Conversation between Art, Film, and Philosophy: A Conference in Honor of D.N. Rodowick, Chicago, May 13-14, 2022.

Invited speaker, “Insegnare il restauro tra Università e industria,” doctoral workshop, Udine, Italy, November 2021.

Invited speaker, “Il film come oggetto d’archivio: Il restauro cinematografico come pratica e come metodo interpretativo,” doctoral workshop, Udine, Italy, November 2021.

- “Building an Undergraduate Curriculum in Media Archiving and Preservation: The Experience of the University of Colorado, Boulder,” Association of Moving Image Archivists Conference, online, November 2021.
- “Fine Arts on Film: The Hand-Painted Work of Stan Brakhage,” Associazione Internazionale del Colore Conference, Milan (held remotely), August 2021.
- “Comparing Approaches to Collecting/Preserving the Experimental Films of Stan Brakhage in the Turin and Boulder Archives,” Society of Cinema and Media Studies Conference, online, March 2021.
- “Film Preservation and Experimental Cinema: Two Case Studies,” Society of Cinema and Media Studies Conference, March 2020, canceled due to Covid.
- “Teaching Film Preservation at a U.S. Public University: The Case of the University of Colorado Boulder” International Network Workshop: Film Archival and Curatorial Studies Master's Programs, Goethe-Universitaat, Frankfurt, December 2019.
- “How to Survive Academia as an Archivist,” L. Jeffrey Selznick School of Film Preservation, George Eastman Museum, June 2019.
- “The Humanistic Digital: Digital Restoration Tools and the Paradoxes of Uniqueness” Film Forum Conference, Gorizia, March 2019.
- “An Antidote to Post-Truth. Teaching Audio-Visual Archiving as a Model for Evidence-Based Critical Thinking.” EYE International Conference: Activating the Archive, Amsterdam, 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.

## **AWARDS AND FELLOWSHIPS**

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Rita Levi Montalcini Fellowship, Ministero dell'Università e della Ricerca, Italy. August 2022.

Marinus Smith Award for Excellence in Teaching, University of Colorado Boulder. Spring 2019.

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 Master's 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**

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Laura Bush 21<sup>st</sup> Century Librarian Program, Institute of Museum and Library Services Grant. Co-PIs: Sabrina Negri and Jamie Wagner. \$187,585 grant, awarded in July 2021.

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 Tuoldo, 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**

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### **University of Colorado at Boulder, Department of Cinema Studies and Moving Image Arts. Semester System (16 weeks per course).**

*Assistant Professor*, 2018-present.

- Film History I (2017, 92 students; 2018, 132 students; 2020, 109 students; 2021, 122 students; 2022, 123 students)
- Film History II (2018, 75 students; 2019, 132 students; 2021, 119 students; 2022, 122 students)
- Advanced Research Seminar: Film Archiving and Preservation (2018, 16 students; 2020, 7 students; 2022, 11 students)
- Major Film Directors: The Cinema of John Carpenter (2019, 30 students; 2022, 36 students)
- Film and Literature: Detective Fiction (2020, 33 students)
- Form, Structure, and Narrative Analysis (2017, 24 students; 2018, 24 students; 2020, 36 students; 2021, 35 students)

### **University of Chicago, Department of Cinema and Media Studies. Quarter System, 10 weeks per course.)**

*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.
- Winter 2016: Film and the Moving Image, prof. Salomé Skvirsky. Taught 18 students in 1 section.
- Fall 2016: Methods and Issues in Cinema Studies (graduate course), prof. Jennifer Wild. Taught 18 students in 1 section.
- Spring 2015: History of International Cinema, Part III: 1960 to Present, instructor Clint Froelich. Taught 17 students in 1 section.
- Fall 2014: History of International Cinema, Part I, prof. Tom Gunning. Taught 30 students in 2 sections.

### **Guest Lectures**

“Conservazione e restauro del film: Il caso di *Metropolis*,” in Cinema e storia, prof. Giaime Alonge, Università degli Studi di Torino, June 2022.

“*They Shall Not Grow Old* e l’etica del restauro cinematografico,” in Cinema e storia, prof. Giaime Alonge, Università degli Studi di Torino, June 2021.

“Bigger Than Life: L’estetica del CinemaScope,” in Istituzioni di storia del cinema, prof. Giaime Alonge, Università degli Studi di Torino, November 2019.

“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**

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*Advisor*, Master's Thesis, Anastasia Mathews, A.Y. 2021/22.

*Committee Member*, Master's Thesis, Rachel Walkup, A.Y. 2021/22.

*Reviewer*, AIC Conference: Sensing Color, Toronto, June 2022.

*Board of Directors Member*, Brakhage Center, University of Colorado Boulder. November 2017 - 2022.

*Quality Teaching Initiative committee member*, Department of Cinema Studies and Moving Image Arts, University of Colorado Boulder, A.Y. 2021/22.

*Faculty Steering Committee Member*, Center for Humanities and the Arts, University of Colorado Boulder, Fall 2020-present.

*Committee Member*, Honor's Thesis, Anastasia Mathews (summa cum laude), A.Y. 2020/21.

*Faculty Search Committee Member*, Black Cinema Practices Assistant/Associate Professor search, A.Y. 2020/21.

*Faculty Sponsor*, BAM Application, student Anastasia Mathews, Fall 2019.

*Advisor*, PhD student Joseph Steele, independent study, Spring 2019.

*Honors Thesis Committee Member*, student Stella Coble, "Fascist Icon to Fashion Headquarters: Palazzo della Civiltà Italiana and its Political Associations," defended on April 2019.

*Reviewer*, Rhodes/Gluck and "Excellence in Critical Studies" Scholarship Applications, University of Colorado Boulder. March 2019.

*Reviewer*, NAPP Course Development Grant for the Advancement of Teaching and Learning, March 2019.

*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.

*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.

## **FILM PRESERVATION AND ARCHIVAL EXPERIENCE**

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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.

## **EDITORIAL WORK**

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Editorial board member, “Collana Crocevia,” Turin, Italy: Graphot Editrice.

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

Peer-review of a book project submitted to Peter Lang Publisher. December 2022.

## **LANGUAGES**

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Italian (native speaker), English (near-native speaker), French (good).