

## CURRICULUM VITAE

### Michael Syrimis

Associate Professor & Chair  
Department of French and Italian  
Tulane University  
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## EDUCATION

### THE UNIVERSITY OF CHICAGO

Doctor of Philosophy, Comparative Literature, June 2003

### THE UNIVERSITY OF CHICAGO

Master of Arts, Comparative Literature, June 1991

### RUTGERS, THE STATE UNIVERSITY OF NEW JERSEY

Bachelor of Arts, Comparative Literature, January 1990

### RUTGERS, THE STATE UNIVERSITY OF NEW JERSEY

Bachelor of Science, Accounting, May 1986

## EMPLOYMENT

### TULANE UNIVERSITY

Department of French and Italian

- Chair, July 2014-present
- Undergraduate Advisor, Italian, 2013-present
- Associate Professor, 2012-present
- Assistant Professor, 2005-12

Film Studies Program, Department of Communication

- Associated Faculty, 2006-present

Courses taught: Elementary & Intermediate Italian/ Italian History and Culture/ Neorealism in Film and Literature/ The Italian Cinema from Its Origins to the Present/ Italian Cinema and Literature/ Pasolini, Film Theory, and Italian Modernism: The “Cinema of Poetry”/ Independent Studies/ Honors Theses/ Internship Studies/ Service Learning

WASHINGTON UNIVERSITY IN ST. LOUIS

Department of Romance Languages and Literatures

- Lecturer in Italian, 1998-2005
- Supervisor, First-Year Italian Language Sequence, 2000-05
- Director, Summer Institute in Italy, 2002-05
- Assistant Director, Summer Institute in Italy, 1999-2001

Program in Film and Media Studies

- Associated Faculty, 1999-2005

Courses taught: Elementary & Intermediate Italian/ Advanced Grammar and Composition/ Advanced Conversational Italian/ Topics in Italian Literature and Culture/ Italian Cinema/ Topics in Italian Cinema: Neorealism/ Topics in Italian Cinema: Pier Paolo Pasolini/ Independent Study (Undergraduate & Graduate)

THE UNIVERSITY OF CHICAGO

Department of Romance Languages and Literatures

- Lecturer in Italian, 1996-98

Courses taught: Elementary Italian

**PUBLICATIONS**

**Book**

*The Great Black Spider on Its Knock-Kneed Tripod: Reflections of Cinema in Early Twentieth-Century Italy.* Toronto: University of Toronto Press, 2012.

**Articles in Peer-Reviewed Journals**

“Self-Parody in Pasolini’s *La ricotta* and *Appunti per un’Orestiade africana*.” *Forum Italicum* 47.3 (2013): 557-69.

“Pasolini’s Erotic Gaze from *Medea* to *Salò*.” *Italica* 89.4 (2012): 510-31.

“‘Squarci di notti romane’: Pasolini’s Early Authorial Confessions.” *Romance Notes* 52.1 (2012): 89-96.

“Mechanical Giants, Futurist Laughs: From Gazurmah to Deed’s Bully.” Federico Luisetti and Luca Somigli, eds. *A Century of Futurism: 1909-2009*. Spec. issue of *Annali d’Italianistica* 27 (2009): 225-42.

“From Nestoroff to Garbo: Pirandellian Humour in Its Cinematic Vernacular.” *Quaderni d’italianistica*. 29.2 (2008): 29-52.

“The Humoristic Lens in Pirandello’s *Si gira*.” *Journal of the Pirandello Society of America*. 21 (2008): 45-63.

“Mona Lisa’s Gaze: D’Annunzio, Cinema, and the ‘Aura.’” *Quaderni d’italianistica* 27.1 (2006): 69-88.

“Decadent Repetitions, Technological Variations, in Gabriele D’Annunzio’s *Forse che sì forse che no.*” *Romance Notes* 45.2 (2005): 141-150.

### **Book Chapters**

“Futurist Gymnastics.” In “Futurism: A Microhistory,” eds. Sascha Bru, Luca Somigli, and Bart Van Den Bossche. Maney/ Legenda. Forthcoming.

“Futurist Cinema.” In “The Total Art: Italian Cinema from Silent Screen to Digital Image.” Ed. Joseph Luzzi. Continuum. Forthcoming.

“Film, Spectators, and War in Italian Futurism.” *Italian Cultural Studies 2001: Selected Essays*. Ed. Anthony Julian Tamburri et al. Boca Raton, FL: Bordighera Press, 2004. 168-85.

### **Book Review**

“Pirandellian Filmmakers.” Review of *Contemporary Italian Filmmaking: Strategies of Subversion: Pirandello, Fellini, Scola, and the Directors of the New Generation*, by Manuela Gieri. *Oltre l’autore I*. Spec. issue of *Fotogenia: Storie e teorie del cinema* 2 (1996): 128-30.

### **PAPERS PRESENTED**

“War, Laughter, and the Mechanized Body in Italian Silent Film.” *Specters of the Great War: France, Italy, and the First World War*. Interdisciplinary Conference, Dartmouth College, May 15-17, 2014.

“Ideology and the Use of Sound in Blasetti’s *1860*.” American Association for Italian Studies, Charleston, May 2012.

“Self-Parody in Pasolini’s *La ricotta* and *Appunti per un’Orestiade africana*.” Tulane University Seminar on Historical Change and Social Theory, January 30, 2012.

“Key Instances of Implicit Self-Parody in Pasolini’s Work.” *Pier Paolo Pasolini and the Multiplicity of the Italian Language*. Symposium at the University of Chicago, October 22, 2010.

“Chapter Six: The Humoristic Image in Pirandello’s *Si gira*,” from book manuscript in progress, “The Great Black Spider on Its Knock-Kneed Tripod: Reflections of Cinema in Early Twentieth-Century Italy,” Tulane University Seminar on Historical Change and Social Theory, March 8, 2010.

“The Outcast’s Gaze from Pasolini to Garrone,” South Central Modern Language Association, Baton Rouge, October 2009.

“Mechanical Giants, Futurist Laughs: From Gazurmah to Deed’s Bully,” American Association for Italian Studies, New York, May 2009.

“Honoring the Early Italian *comica*: Technology, Slapstick, Avant-Garde,” Modern Language Association, San Francisco, December 2008.

“From Nestoroff to Garbo: Pirandellian Humor in Its Cinematic Vernacular.” American Association for Italian Studies and American Association of Teachers of Italian, Taormina, Italy, May 2008.

“The Pervasive Camera in Pirandello’s *Si gira*.” American Association for Italian Studies, Colorado Springs, May 2007.

“Pasolini’s Erotic Gaze: from *Medea* to *Salò*.” Symposium, Center for Gender Studies, University of Chicago, February 2005.

“D’Annunzio Films Daphne: From Ovid to Avant-Garde.” Midwest Modern Language Association, Chicago, November 2003.

“Mona Lisa’s Gaze: D’Annunzio, Cinema, and the ‘Aura.’” American Association for Italian Studies, Washington D.C., March 2003.

“D’Annunzio’s ‘Cinema’: Re-Visions of the Past, and Beyond.” Midwest Modern Language Association, Minneapolis, November 2002.

“Decadent Repetitions, Technological Variations: The ‘Fatal Woman’ and the ‘Superman’ in D’Annunzio’s *Forse che sì forse che no* (1910).” Midwest Modern Language Association, Cleveland, November 2001.

“Film, Spectators, and War in Italian Futurism.” Italian Cultural Studies Association, Boca Raton, October 2001.

## **DEPARTMENT AND UNIVERSITY SERVICE AT TULANE UNIVERSITY**

Member, Tulane Study Abroad Committee, 2013-present.

Member, Italian job search committee, Department of French and Italian, 2012-13 & 2010-11.

Organizer, Italian Movie Night, Italian Major Week, March 2011.

Representative of School of Liberal Arts to the Graduate Studies Honor Board pool, Tulane University, 2010-12

Member, committee to review learning outcomes assessment plan, Italian Program, Department of French and Italian, 2010 & 2011.

Representative of the Italian and/or Film Studies Programs at the Tulane, Honors Weekend Luncheon, 2010-present.

Organizer, visit of Studio 3 Italian artist Jonathan Bertucelli, who spoke of the Italian origins of his New Orleans Carnival floats, Italian Major Week, March 2010.

Member, committee to review learning outcomes assessment plan, Film Studies Program, Department of Communication, 2009-present.

Organizer and presenter, "Rethinking the Neorealist Image," lecture by invited Georgia Institute of Technology scholar Angela Dalle Vacche, Tulane University, April 2009.

Member, committee for the development of service learning courses, Department of French and Italian, February 2009.

Co-Organizer and presenter, Italian Film Festival USA of New Orleans, Tulane University campus, April 2008. New Orleans premier of contemporary Italian films.

Voluntary member, Italian job search committee at MLA convention, Department of French and Italian, 2007, 2008 & 2009.

Co-Organizer, "The End of the Renaissance Treatises on Love: Leone Ebreo in Tomaso Garzoni and Miguel de Cervantes." Lecture by invited University of Chicago scholar Armando Maggi. Tulane University, February 2007.

Member, grievance committee, Department of French and Italian, 2007 & 2011.

Representative of the Italian Program at lunch portion of the Louisiana Week program for prospective Louisiana high school juniors and seniors and their parents, 2006-present.

Recording Secretary, Department of French and Italian, 2006-07.

Library Liaison, Italian Program, Department of French and Italian, 2006-present.

Representative of the Italian and/or Film Studies Programs, School of Liberal Arts Open House and Reception for Freshmen, 2006-present.

## **HONORS, AWARDS, AND RESEARCH GRANTS**

Lurcy Grant, Tulane University, 2009-10, 2011-12 & 2012-13

Carol S. Levin Grant, Tulane University, 2011-12 & 2012-13

Glick Fellow, Tulane University, 2012-2013

Mortar Board Award for Excellence in Non-Tenured Teaching, Tulane University 2007-08

Research Enhancement Fund, Phase II Grant, Tulane University 2007-09

Committee on Research Summer Fellowship, Tulane University, 2005-06

Honors on Dissertation Defense, The University of Chicago, 2003

Faculty Award from Students of Arts and Sciences, Washington University, 2002

## **SERVICE TO THE PROFESSION**

Peer Reviewer, *The Journal of the Pirandello Society of America*, 2010, 2013 & 2014.

Peer Reviewer, *Comparative Literature*, 2014.

External Tenure Reviewer, 3 cases in 2013.

Peer Reviewer, University of Toronto Press, 2011-13.

Discussant, Seminar on Historical Change and Social Theory, Tulane University, April 2011 & September 2011.

Guest Speaker, "The Italian Cinema," Italian Wonder Week Course, Newman School, New Orleans, 2011 & 2012.

Chair, "In quest'anno futurista I: La ricostruzione futurista dell'universo," American Association for Italian Studies Annual Conference, New York, May 2009.

Chair, "Italian Modernism II," American Association for Italian Studies and American Association of Teachers of Italian Annual Conference, Taormina, Italy, May 2008.

Peer Reviewer, *M/MLA Journal*, Midwest Modern Language Association, 2006.

Presenter and Co-Organizer, Saint Louis Italian Film Festival, Washington University, March-April 2005. Saint Louis premier of contemporary Italian films, question and answer sessions.

Reviewer, *Theatron*, a semi-annual theater journal published out of Washington University in St. Louis, submissions by graduate students, 2004.

Guest Lecturer, presentation of *Death in Venice* (Luchino Visconti, 1971) at a film series held at the Saint Louis Art Museum, January 2004.

Organizer, "Italian (Post)Modernity in Literature and Film." Midwest Modern Language Association Annual Convention, Chicago, November 2003.

Organizer and Chair, "Italian Cinema and Literature." Midwest Modern Language Association Annual Convention, Minneapolis, November 2002.

## **ARCHIVAL RESEARCH**

Centro Sperimentale di Cinematografia, Rome, Italy, summer 2007, 2008, 2010, 2012, 2013.

Cineteca del Museo Nazionale del Cinema, Turin, Italy, June 2007

Cineteca del Comune di Bologna, Bologna, Italy, October 1995.

Museum of Modern Art, New York, July 1995.

## **LANGUAGES**

Ancient Greek (reading comprehension)  
English (near native)  
French (reading comprehension)  
Greek (native)  
Italian (near native)

## **RESEARCH INTERESTS**

Pirandello, D'Annunzio, and Marinetti on cinema and technology; Italian avant-garde and modernism; Italian film theory and criticism 1910-1920; Italian mass culture of the 1930s; Early and classical Neorealism and its relations with modernism and classical Hollywood cinema; Pasolini, writer and filmmaker.

## **TEACHING INTERESTS**

History of Italian cinema & special topics in Italian cinema (silent era; *divismo*; Neorealism; popular genres of the 1950s and '60s; Italian *auteurs*; New Italian Cinema; literary adaptations; the construction of the Italian metropolis in film); Literature and technology in early twentieth-century Italy; Pasolini writer, filmmaker, and theorist; Modern Italian literature; Italian language, history, and culture.

## **MEMBERSHIPS IN PROFESSIONAL ORGANIZATIONS**

American Association for Italian Studies  
American Association of Teachers of Italian  
Midwest Modern Language Association  
Modern Language Association of America  
Pirandello Society of America  
Society for Cinema and Media Studies  
South Central Modern Language Association