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## ACADEMIC CAREER

### EDUCATION

2019-2024: Ph.D., Universidad de Zaragoza (España), 478-Programa de Doctorado en Estudios Ingleses. Transnational Cinema and Cosmopolitanism.

Sobresaliente, cum Laude (defence date: September 17, 2024)

Title: "Up and Down the Rio Grande: Mapping Out the US-Mexico Border in the Classical Hollywood Western, 1930-1960."

Supervisors: Prof. Celestino Deleyto, Universidad de Zaragoza; Prof. Michele Fadda, Alma Mater Studiorum - Università degli Studi di Bologna

Keywords: Hollywood, Classical Western, Transnational exchanges, Spatial Representation, Cultural Geography.

July 2015: MA in Cinema, Televisione e Produzione Multimediale (classe 73/S Scienze dello Spettacolo e della Produzione Multimediale), Università degli Studi di Bologna.

110/110 cum laude,

Title: "*Simple Stories of the Plain People*: il cinema e la cultura americana populista negli anni della Grande Depressione."

Disciplina: "Cinema e studi culturali." Supervisors: Prof. Michele Fadda; Prof. Sara Pesce.

Keywords: Hollywood, History of the U.S., Populism, John Ford, Frank Capra, Will Rogers.

July 2005: BA + MA in Discipline dell'Arte, della Musica e dello Spettacolo (Indirizzo: Spettacolo), Università degli Studi di Bologna.

110/110 cum laude,

Title: "La cultura della virtualità reale: tempo e spazio nelle nuove tecnologie."

Disciplina: "Teoria e tecniche delle comunicazioni di massa." Supervisors: Prof. Pierluigi Capucci; Prof. Veronica Innocenti.

Keywords: New Technology, Information Technology, Computer Generated Image, Virtual Reality, Space, Time.

### RESEARCH

- January 2025-present: Universidad de Zaragoza, Facultad de Filosofía y Letras, Dpto. Filología inglesa y alemana.

Proyectos de investigación PID2024-155365NB-I00 “PerSpace - Performing Space/ Spatializing Performance: The Interface between Actors and Space in 21<sup>st</sup> Century Transnational Cinema.” Scientific Coordinators: Prof. María del Mar Azcona Montoliu, Prof. Celestino Deleyto Alcalá

- April 2024-March 2025: Università degli Studi di Bergamo, Dipartimento di Lettere, Filosofia, Comunicazione.

Assegno di Ricerca PRIN 2022-TRAFFIC “Tracing American and Foreign Funds in Italian Cinema (1945-1962): Geografie dei film di interesse americano in Italia.”

Scientific Coordinator: Prof. Giorgio Avezzù, Università degli Studi di Bergamo; Prof. Paolo Noto, Alma Mater Studiorum - Università degli Studi di Bologna.

### TEACHING

2024-2025 Teaching Tutor, “Cinema e Studi Culturali”. Second cycle degree programme (LM) in Cinema, Television and Multimedia Production. Dipartimento delle Arti, Università degli Studi di Bologna.

2024-2025 Research Fellow, Dipartimento di Lettere, Filosofia, Comunicazione. Università degli Studi di Bergamo.

2023-2024 Teaching Tutor, “Cinema e Studi Culturali”. Second cycle degree programme (LM) in Cinema, Television and Multimedia Production. Dipartimento delle Arti, Università degli Studi di Bologna.

2023-2024 Adjunct Professor, “Cinema and Literature” Module 2 (“Noir e Hardboiled School”). First cycle degree programme (L) in Foreign Languages and Literature Primo Ciclo di Studi (L) in Lingue e Letterature Straniere. Dipartimento LILEC (Lingue, Letterature e Culture Moderne), Università degli Studi di Bologna.

2022-2023 Teaching Tutor, “Cinema e Studi Culturali”. Second cycle degree programme (LM) in Cinema, Television and Multimedia Production. Dipartimento delle Arti, Università degli Studi di Bologna.

### PEER-REVIEWED PUBLICATIONS (Book chapters and journals)

Salvi, C., “John Ford’s Mexico: ‘The Fugitive’ (1947).” In J. Assouly, E. Eboyan (eds.) *‘Elsewhere’ in American Cinema: How Hollywood Represents the World*. London: Bloomsbury, 2026, pp. 107-125.

<https://www.bloomsbury.com/in/elsewhere-in-american-cinema-9781350561977/#>

Salvi, C., “All things change, but Gilbert Roland remains the same” (or not?): Recycling, adaptability, and endurance in age transition.” In *Mediascapes Journal*. La Sapienza, 25:1 (2025), pp. 29-41.

Salvi, C., “Temperament at a Terminal: Locating ‘Indiscretion of An American Wife/Stazione Termini’ (1953).” In *Immagine - Note di storia del cinema*. Persiani, 29 (2024), pp. 71-93.

Salvi, C., "Conference Report. Elsewhere from an American Perspective: Foreign Places in American Cinema." In *Transatlantica, American Studies Journal*, special issue "Passeurs de la littérature des États-Unis en France (1) / L'héritage de Michel Foucault aux États-Unis," 2 (2022).

<https://journals.openedition.org/transatlantica/19773>

Salvi, C., "John Ford's Cavalry Trilogy (1948-1950): Caught Between US-American Imperialism and Irish Republicanism." In D. Roche, H. Mayer (eds.) *Transnationalism and Imperialism: Endurance of the Global Western Film*. Bloomington (IN): Indiana University Press, 2022, pp. 51-67.

ISBN 0253060745, 9780253060747

Salvi, C., "Dead Men Talking. How Sonic Imagination Works in 'Our Town' (1940), 'Laura' (1944), and 'D.O.A.' (1950)." In M.I. Bernabei, S. Dotto, P. Villa (eds.) *Retuning the Screen: Sound Methods and the Aural Dimension of Film and Media History*. Milano: Mimesis, 2022, pp. 109-117.

ISBN: 9788869773310

Salvi, C. and Marine Soubeille, "Conference Report. 26<sup>th</sup> SERCIA Conference: Cosmopolitan Aspirations in English-Speaking Cinema and Television." In *Miranda, Multidisciplinary peer-reviewed journal on the English-speaking world*, special issue "Modernist Exceptions," 23 (2021).

<https://doi.org/10.4000/miranda.41228>

Salvi, C., "Mending Wall? L'ambigua rappresentazione dei rapporti con il Messico in alcuni film hollywoodiani sul confine." In O. Castiglione (ed.) *Confini. Traiettorie geografiche e simboliche tra cinema, architettura e altre discipline*. Roma: Aracne, 2020, pp. 125-145.

ISBN 9788825538199

Salvi, C., "Champion of the underdog: il cinema populista di Will Rogers." In *Cinema & Storia, Rivista di studi interdisciplinari*, special issue "Cinema e Populismo. Modelli e immaginari di una categoria politica," edited by V. Coladonato, A. Sangiovanni, Catanzaro: Rubbettino, 8:1 (2019), pp. 43-57.

ISSN 2281-1729

Salvi, C., "Feeling Comes First: Music and Sounds as Entertaining Force in 'The River,' 'The City,' and 'One Tenth of Our Nation'." In *InMedia, French Journal of Media Studies*, special issue "Documentary and Entertainment," edited by D. Lipson, Z. Baqué, 7:2 (2019).

<https://doi.org/10.4000/inmedia.1622>

Fadda, M. e Costanza Salvi, "I contain multitudes: Berkeley, Vidor e alcune declinazioni della moltitudine nel cinema hollywoodiano della Grande Depressione." In *Fata Morgana*. Cosenza: Pellegrini, 11:32 (2017), pp. 95-111.

ISSN 1970-5786

Salvi, C., “Simple Stories of the Plain People: il cinema e la cultura americana populista negli anni della Grande depressione”, in *Griselda-on-Line*, 16 (2016-2017).

<https://doi.org/10.6092/issn.1721-4777/9099>

#### **In press:**

Salvi, C., “Crooners and Cowboys: How 1930s American Sensibility Was Shaped by Vocal Tracks.” In S. Pesce (ed.) *That’s Entertainment: Spectacle, Amusement, and Leisure Culture*. Milano: Mimesis International, 2026.

#### **Under review:**

Salvi, C., “Exploring the Mexican Border in ‘The Furies’ (1950): Character, Space, Ideology.” In R. Munro (ed.) *The Films of Anthony Mann. ReFocus, The American Directors Series*. Edinburgh: Edinburgh UP.

Salvi, C. and Celestino Deleyto, “King of the Bandits: The Cisco Kid, the B-Western, and the Space of the Border,” *Interfaces. Image Texte Language*, Special Edition “Questioning the Margins of English-speaking Films and TV Series” edited by N. Cloarec, C. Murillo, A.M. Paquet-Deyris, Open Edition Journal by Université de Bourgogne, College of the Holy Cross, Paris-Cité.

Salvi, C. and Sara Pesce, “La polifonia di *Casablanca* (Michael Curtiz, 1942),” *Imago Studi di cinema e media*, Roma: Sapienza, 2026

#### **EDITED VOLUMES**

- *Immagine. Note di storia del cinema*, special issue: “Percorsi di internazionalizzazione dell’industria cinematografica italiana. Reti finanziarie, mediazioni e immaginari (1945-1962) / Pathways for Internationalizing the Italian Film Industry: Financial Networks, Mediation, and Imaginary (1945-1962),” Associazione Italiana per le Ricerche di Storia del Cinema, Bologna: Persiani, 29 (2024).

Role: co-editor, with Francesco Di Chiara, Enrico Gheller and Cosimo Tassinari.

- *That’s Entertainment: Spectacle, Amusement, and Leisure Culture*. Milano: Mimesis International, 2026.

Role: co-editor, with Michele Fadda and Sara Pesce.

- *Celebrità e crisi*. Bologna: Patron, 2026

Role: co-editor, with Antonella Mascio and Sara Pesce.

## MONOGRAPHS

### **Under review at Oklahoma University Press:**

Salvi, C., *The Classical Hollywood Western at The Mexican Border: An Industry History*.

## INTERNATIONAL CONFERENCES & SEMINARS

15-17 April 2026. Highcliff Marriott Hotel. Bournemouth, UK

BAFTSS Conference

Paper: *Runaway Westerns in Mexico, 1948-1956: A Tentative Methodology*

26-29 March 2026. Fairmont Chicago, Millennium Park, and Swissôtel. Chicago (IL), US

SCMS Annual Conference, Panel B01 “Off the Lot: Historicizing and Theorizing Decentralized U.S. Production” with Daniel Steinhart, Leigh Ann Duck, Bob Joseph.

Chair: Costanza Salvi

Paper: *The Transnational Subplot of Trastevere in Roman Holiday (William Wyler, 1952)*

2-3 February 2026. Università di Bologna

Workshop Film Industry Research. A Transnational Approach: State of the Art and Emerging Perspectives.

Paper: “*Americans Abroad*”: *Transnationalism in Postwar Italian-American Cinema*

17-20 July 2025. USC School of Cinematic Arts, Los Angeles, US.

“The Hollywood Conference”

Paper: *A Map Is a Connection Made Visible: Trajectories of Hollywood Studios in Runaway Productions in Italy (1945-1962)*.

29-30 May 2025. Universidad de Zaragoza, Facultad de Filosofía y Letras, Spain

“Real and Imagined Spaces in Film.”

Paper: ‘*A More Complete Picture*’: *Real and Intimate Space of the US-Mexico Border in Lone Star (John Sayles, 1996)*.

3-6 April 2025. Fairmont Chicago, Millennium Park, and Swissôtel. Chicago (IL), US.

SCMS Annual Conference, Panel F20 “Reframing the Western in the Post-1948 Phase of Studio Production” with Jenny Barrett (Edge Hill University), Austin Fisher (Bournemouth University), and John Winn (Duke University).

Paper: *Runaway Westerns in Mexico, 1948-1956: A Tentative Methodology*.

17 October 2024. Università degli Studi di Bologna, Italia.

“Workshop Celebr-Età”

Paper: *‘All things change, but Gilbert Roland remains the same’ (or not?): Recycling, adaptability, and endurance in age transition.*

13-17 March 2024. Sheraton Boston Hotel, Boston (MA), US.

SCMS Annual Conference, Panel M7 “Expanding the Borders of the Frontier: Race and Gender in the Hollywood Western” with Philippa Gates (Wilfrid Laurier University), Jenny Barrett (Edge Hill University), and Andrew P. Nelson (University of Utah).

Paper: *Revising Anthony Mann’s The Furies (1950) through Pairing Antagonism: Vance (Barbara Stanwyck) and Juan (Gilbert Roland).*

6-8 September 2023. Université Sorbonne Paris Nord, Paris, France.

28<sup>th</sup> Sercia Conference “Questioning the Margins of English Speaking Films and Series”

Sercia and Université Sorbonne Paris Nord

Paper (with Celestino Deleyto): *King of the Bandits: The Cisco Kid, the B-Western and the Space of the Border.*

23 May 2023. Universidad de Zaragoza, Zaragoza, Spain.

School of English, Drama, and Creative Studies and Universidad de Zaragoza Post-graduate Research Symposium

Paper: *Space, Landscape, and Characters in Westerns and South-of-the-Border Westerns.*

12-15 April 2023. Sheraton Denver Downtown Hotel, Denver (CO), US.

SCMS Annual Conference, Panel B14, “Revisiting the Cold War Western” with Austin Fisher (Bournemouth University), Jenny Barrett (Edge Hill University), and Andrew P. Nelson (University of Utah).

Paper: *The Revolutionary Implication of Duel in the Sun (1947): Irrationality and Conformism in the First Phase of the Cold War.*

5-8 July 2022. Sapienza Università Roma, Italy.

HoMER-History of Moviegoing Exhibition and Reception Conference

Paper (with Michele Fadda): *Hollywood Western and Mexican Audiences Across the US-Mexico Border: A Tentative Methodology.*

May 31-June 3, 2022. Université de Bordeaux-Montaigne, Bordeaux, France.

Conférence AFEA (Association Française d’Études Américaines) “Legitimacy, Authority, Canons”

Université Bordeaux Montaigne-AFEA

Paper: *John Ford and the Counter-canon of the Classical Hollywood Western.*

4-6 May 2022. Université d’Artois, Arras, France.

International Conference “Elsewhere From an American Perspective: Foreign Places in American Cinema”

Centre de Recherche Textes et Cultures-Université d’Artois

Paper: *John Ford’s Mexico: The Fugitive (1947)*.

16 December 2021. University of Birmingham, Birmingham, UK.

School of English, Drama, and Creative Studies and Universidad de Zaragoza Post-graduate Research Symposium

Paper: *Mapping Out the US-Mexico Borderland in the Classical Hollywood Western*.

8 November 2021. Università di Parma, Parma, Italia.

“Ricerche dottorali: fonti e metodi”

Università di Parma e CUC

Paper: *‘Up and Down the Rio Grande’. Il confine tra Messico e Stati Uniti nel western hollywoodiano, 1930-1960*.

21 October 2021. University of Birmingham, Birmingham, UK.

School of English, Drama, and Creative Studies and Universidad de Zaragoza Post-graduate Research Symposium

Paper: *From the Frontier to ‘la frontera’: A Transnational Perspective on the South-of-the-Border Western*.

8-10 September 2021. Universidad de Zaragoza, Zaragoza, Spain.

26<sup>th</sup> Sercia Conference “Cosmopolitan Aspirations in English-Speaking Cinema and Television” Sercia and Departamento de Filología Inglesa y Alemana Universidad de Zaragoza

Paper: *A Cosmopolitan Notion of Morality in Budd Boetticher’s ‘Southbound Detours’*.

2-4 June 2021. Université de Tours, Tours, France.

SAES 60<sup>th</sup> Conference “Renaissances”

SAES (Société des Anglicistes de l’Enseignement Supérieur), Université de Tours

Paper: *Two Cases of Black Rebirth: Duke Ellington’s Jump for Joy and Vincente Minnelli’s Cabin in the Sky (1941)*.

27-28 May 2021. Universidad de Zaragoza, Zaragoza, Spain.

SEING Seminar “Building Bridges and Filling Gaps in English Studies Research” Departamento de Filología Inglesa y Alemana Universidad de Zaragoza

Paper: *Exploring the Borderland: Anthony Quinn and The Ride Back (1957)*.

2-4 November 2020. Università degli Studi di Udine, Udine, Italia.

XXVII International Film and Media Studies Conference/Film Forum Udine “Retuning the Screen: Sound Methods and the Aural Dimension of Film and Media History”

Università degli Studi di Udine e Film Forum Udine

Paper: *Dead Men Talking: How Sonic Imagination Works in Our Town (1940), Laura (1944), and D.O.A. (1949).*

25 September 2020. Universidad de Zaragoza, Zaragoza, Spain.

SEING Seminar “Research Across Genres, Modes, and Media”

Departamento de Filología Inglesa y Alemana Universidad de Zaragoza

Paper: *‘Up and Down the Rio Grande’: Mapping Out the US-Mexico Border in the Classical Hollywood Western.*

4-6 September 2019. Université de Bretagne Occidentale, Brest, France.

25<sup>th</sup> Sercia Conference “Trouble on Screen”,

Sercia and UBO

Paper: *‘Troubles Melt Like Lemon Drops’: How to Tackle Psychological Depression in 1930s Popular Songs.*

19-22 March 2019. Università di Pavia, Cremona, Italia.

Dipartimento di Musicologia e Beni Culturali

“Mapping Places, Sounding Spaces. Geographies of Sound in Audiovisual Media”,

Università di Pavia, Kiel Society for Film Music Research

Paper: *The Spaces of Cowboy and Folk Songs in 1930s American Midwest.*

15-16 November 2018. Université Paul-Valéry Montpellier 3, France.

EMMA (Étude Montpelliéraines du Monde Anglophone)

“Transnationalism and Imperialism: New Perspectives on the Western”

Sercia and EMMA

Paper: *John Ford’s ‘Cavalry Trilogy’: American Imperialism or Irish Republicanism?*

6-8 September 2018. Linnaeus University, Växjö, Sweden.

24<sup>th</sup> Sercia Conference “Symbiotic Cinema, Confluences Between Cinema and Other Media”

Sercia and Linnaeus University Center for Intermedial and Multimodal Studies

Paper: *The Sounds in The Thin Man: A Case of Symbiotic Relationship Between Literature, Cinema, and Radio.*

7-9 September 2017. Università di Bologna, Bologna, Italia.

23<sup>rd</sup> Sercia Conference “That’s Entertainment! Spectacle, Amusement, Audience and the Culture of Recreation in the Audiovisual Contexts of English-speaking Countries”

Sercia and DARvipem

Paper: *Crooners and Cowboys: How 1930s American Sensibility Was Shaped by Vocal Tracks*.

### ARCHIVAL RESEARCH

July 21-30, 2025. Academy of Motion Picture Arts and Sciences and Margaret Herrick Library. Beverly Hills, Los Angeles (CA).

Research on the different versions of the script of *Roman Holiday* (William Wyler, 1953)

December 5-6, 2024. Archivio Andreotti, Istituto Luigi Sturzo, Roma. Analysis of files related to rental, credit, and Italian Commissione Consultiva per il Cinema, with particular attention to the ANICA - MPEA agreements.

June 17-28, 2024. Archivio Centrale dello Stato, Roma. Analysis of files related to the documentation which goes under the name of “Concessione di Certificato di Nazionalità” (acronym: CF 16 - 5000) in relation to Italian-American informal coproductions.

April 17-28, 2023. Academy of Motion Picture Arts and Sciences and Margaret Herrick Library. Beverly Hills, Los Angeles (CA). Gilbert Roland Papers.

Research on the relationship between Mexico and Mexican culture in the life and film/TV productions of Gilbert Roland.

April 24-25, 2023. Pickford Center for Motion Picture Study. Hollywood, Los Angeles (CA). Hollywood Home Movies: Treasures from the Academy Film Archive: Gilbert Roland Collection.

Research on the relationship between Mexico and Mexican culture in the life and film/TV productions of Gilbert Roland.

July 20-August 16, 2022. Harry Ransom Center. University of Texas at Austin (TX). Selznick Collection.

Research on spatial representation, costuming, and production of *Duel in the Sun* (King Vidor, 1947).

September 15-November 30, 2010. Cineteca di Bologna, Bologna, Italy.

Internship. Synopsis for English, French, and Spanish press reviews associated with the project “Italia Taglia” on censorship.

## LINGUISTIC COMPETENCES

Native language: Italian

English: C2

French: B2

Spanish: B2

## MEMBERSHIP

2025: BAFTSS (British Association of Film, Television and Screen Studies) London, UK.

<https://www.baftss.org/>

2020: SCMS (Society for Cinema and Media Studies) Norman, Oklahoma.

<https://www.cmstudies.org>

2020: LASA (Latin American Studies Association) Pittsburgh, Pennsylvania.

<https://lasaweb.org/en/>

2018: CUC (Consulta Universitaria Cinema) Roma, Italia.

<https://www.consultacinema.org/>

2017: SERCIA (Société d'Études et de Recherche sur le Cinéma Anglophone) Paris, France.

<http://sercia.net>