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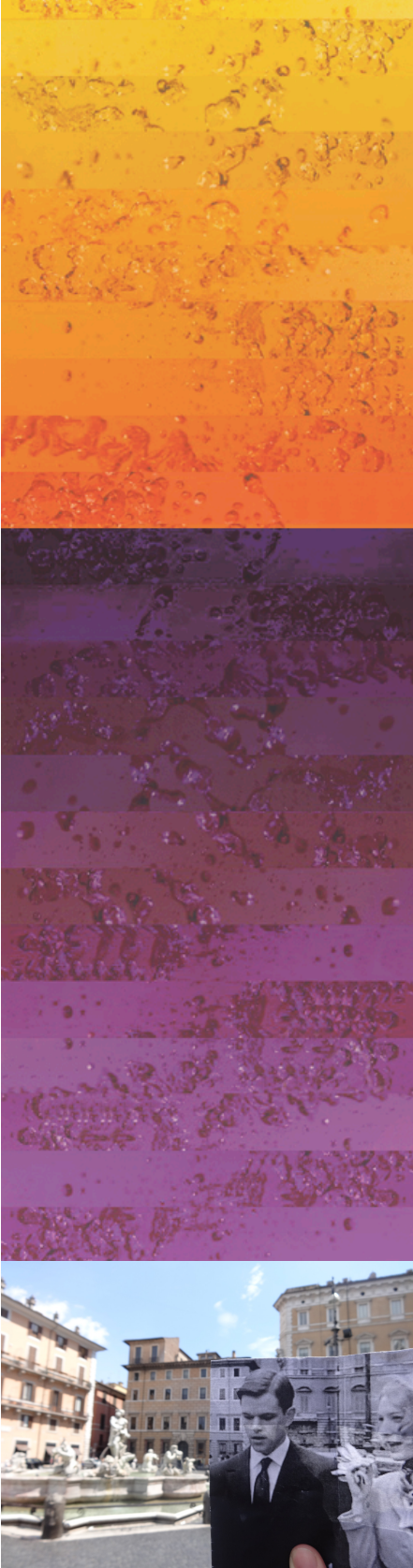
# Cinematic Pilgrims: Photography, Location, and the Emplacement of Time

Dr. Alberto Zambenedetti (U of T)

Thursday November 2nd, 15:00 – 16:30  
Room: WH327

**Abstract:** According to sociologist George Simmel, modern life requires that individuals conceive of their lives as organized according to an “impersonal time schedule” that replaced the circadian rhythms of agriculture-based societies. This epochal shift is accompanied by the rise of cinema, arguably the time-based medium that is most synonymous with modernity, and with what Mary Ann Doane described as the “emergence of cinematic time.” Of course, the cinema is also an art form of place, in that it records it in time and, in the best circumstances, it stores it through time. If, as Michel De Certeau famously remarked, “space is a practiced place,” then cinema is the memory of that practice, it is the archive of that transformation: cinema, in other words, emplaces time. In recent years, this process has become the subject of a dual contemplation on the part of a generation of photographers who, in their projects, re-photograph cinema’s loci—from movie palaces to film locations. This lecture will examine the theoretical implication of this practice, with particular reference to the work of Canadian photographer Christopher Moloney and British artist Michael Lightborne.

**Bio:** Zambenedetti earned a PhD in Italian Studies from New York University after completing a Masters’ degree in Cinema Studies at NYU Tisch School of the Arts and a Laurea in Foreign Languages and Literatures at Ca’ Foscari University in Venice, Italy. He has published on mobility in Italian cinema, on transnational cinemas, and urban studies. He has edited the Florence and the Cleveland installments in the series *World Film Locations* published by Intellect Books. He is also the co-editor of *Federico Fellini: Riprese, Riletture, (Re)visioni* (Florence: Franco Cesati Editore, 2016). His recent research focuses on temporality in film and media.



Christopher Moloney, Image 456, “FILMography”,  
The Talented Mr. Ripley (1999)