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- Emeritus Professor (Professeur honoraire) of Langue et Littérature françaises, Littérature comparée, Cinéma, Département de Français moderne, University of Geneva
<http://www.unige.ch/lettres/framo/ens/lombardo.htm>
- President of the Société académique de Geneva.
- Member of the *Academia Europaea* (since 2008).
- Project Leader of “Affective Dynamics and Aesthetic Emotions,” Swiss National Centre in Competence in Research (NCCR) in Affective Sciences (since 2009).
<http://www.affective-sciences.org/node/2970>
- Project Leader of Norwegian-European Project *Text, Action and Space*. (with Professors Lars Saetre (University of Bergen), Atle Kittang (University of Bergen), Svend Erik Larsen (University of Aarhus), since 2006.
- Associate Partner of the French Interdisciplinary Project ANR *Les Pouvoirs de l'art (The Powers of Art)* <http://www.pouvoir-des-arts.fr/presentation/> (2010---
- Partner and Project Leader of Leverhulme Trust (2015---), Project *Landscapes of Realism*.

ADDRESS

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PERSONAL DATA

Born January 23, 1950, in Udine, Italy.

EDUCATION

Maturità classica, Liceo Jacopo Stellini, Udine, 1968.
Laurea cum Laude, Facoltà di Lingue e Letterature Straniere, Ca'Foscari, Università di Venezia, 1974.
Oxford University, Bachelor Program, 1972-1973 (Department of English).
University of Princeton, Graduate Program (Department of English), 1976-1977
Doctorat de troisième cycle de Littérature comparée, mention très bien à l'unanimité, École des Hautes Études en Sciences sociales, Paris, 1981.

DISSERTATIONS

Italy: “The Imp of the Text: a reading of *The Tale of the Ragged Mountains* by Edgar Allan Poe”, directed by Sergio Perosa and Stefano Agosti, 1974
France: “Le livre et la lettre: une histoire du sujet”, directed by Roland Barthes and Louis Marin, 1981.

LANGUAGES

Italian, French, English (fluent: speaking and writing)

Latin, some Ancient Greek

Portuguese (speaking and reading)

German and Spanish (some reading knowledge)

EMPLOYMENT

1977-78 Professore of English Literature, Liceo Umanistico A. Manzoni, Milan, Italy.

1978-80 Lecturer, Department of Romance Languages and Literatures, Princeton University.

1980-87 Assistant Professor, Department of Romance Languages and Literatures and The Program for European Cultural Studies, Princeton University.

1987-91 Associate Professor, Department of French and Italian, University of Pittsburgh.

1989-94 Director, Program for Cultural Studies, University of Pittsburgh.

1991-94 Professor, Department of French and Italian, University of Pittsburgh. Joint appointments in the Department of History and the Department of Communication and Rhetoric.

1993-94 Professore di Teoria della Letteratura, Università Gabriele D'Annunzio, Chieti, Italy.

1995– Professor of French Literature and Comparative Literature, Département de français moderne, and in the Graduate Program of the Institut européen, Université de Genève, Switzerland.

VISITING APPOINTMENTS

Fall 1977 Assistente di Lingua e Letteratura Francese, Università di Udine.

Spring 1978 Visiting Lecturer, European Cultural Studies Program, Princeton University.

Summer 1979 Visiting Associate Professor, Department of French and Italian, New York University.

1982-83 Visiting Lecturer, Department of Philosophy, European Cultural Studies Program, American College in Paris.

Spring 1983 Visiting Associate Professor, Comparative Literature, New York University in Paris.

Spring 1987 Visiting Assistant Professor, Department of French and Italian, University of Southern California, Los Angeles.

May 1991 Visiting Lecturer, Università di Salerno, Dipartimento di Francese.

Fall 1992 Visiting Professor, British Film Institute, London.

Spring 1998 Visiting Professor, Université de Lausanne, Section Littérature comparée.

September 2002-2014 Seminars at the International School for Comparative Studies, Pontignano, Siena, Italy.

Fall 2004 Visiting Professor, Columbia University, Department of French and Romance Philology.

January 2005 Visiting Professor, Università di Arezzo, Dipartimento di Letteratura comparata.

January 2008 Visiting Professor, ENS Paris, Département de Littérature comparée.

February 2012 Visiting Professor, École des Hautes Etudes EHESS, Paris

HONORS AND GRANTS

Summer 1971 Semiotics and Linguistics Seminar, Università di Urbino.

1972 -1973 Oxford University (with Prof. Richard Ellmann).

- 1974-76 Bourse du gouvernement français, École des Hautes Études en Sciences sociales, Prof. Roland Barthes, Paris.
- 1976-77 Fulbright-Hays Scholarship, Department of English, Princeton University.
- 1983-86 Jonathan Dickinson Bicentennial Preceptorship, Princeton University.

SOME COMMITTEES since 2000

- Department of French: Course Development, Postgraduate Programs, Evaluation 2000----
- Nomination Committees in various disciplines of Universities of Geneva, Lausanne, Zurich.
- Prix Hentsch (literary prize within the University of Geneva), 1998-2000.
- Prix Barbour (literary prize in Geneva), 2000-2003. 2007-2010.
- Prix Arditì (literary prize in Geneva), 2007-2012.
- Committee for Publications of the University of Geneva, 1996-2015.
- Culture Task Force member for the University of Geneva in the Coimbra Group (Association of 35 European Universities), 2003-2008.
- Steering committee of Rencontres internationales de Genève (RIG, founded in 1946), 1997---
- Steering Committee of the Société académique de Genève (SACAD, research foundation, founded in 1888) since 1999; vice-president since 2002, President since September 2015.
- Steering Committee of the Foundation Konstantin and Zinovia Katzarovi (selecting fellowships in all disciplines for Bulgarian citizens), 2004-2006.
- Vice-president of the Sélection Internationale (Foreign Students Selecting and Examining Committee) of the École normale supérieure de Paris, 2004-2008.
- Member of Arditì Foundation (Geneva), since 2006-2014.
- Member of Institut National Genevois, section Beaux-arts, musique et lettres, 2008-2011.
- Conseil scientifique de la Fondation du Réseau français des Instituts d'études avancées (RFIEA) (Instituts d'études avancées à Lyon, Marseille, Nantes et Paris.), December 2009- December 2016.
- Reviewer for French Labex Projects, 2011.
- Président du comité du rapport d'évaluation du Centre d'Étude de la Langue et des Littératures françaises CELLF de l'Unité Paris Sorbonne (September 2017- May 2018).

EDITORIAL BOARDS

- Since 1991 *Critical Quarterly* (Oxford: Blackwell).
- Since 2005 *Cahiers de littérature française* (Paris: L'Harmattan).
- Since 2007 *L'Année Baudelaire* (Paris: Champion).
- Since 2008 *Critique* (Paris: Éditions de Minuit).
- 2009-2018 *Comparative History of Literatures in European Languages Series* (CHLEL) (University of Antwerpen)

PUBLICATIONS

Books

1. *Edgar Poe et la modernité: Breton, Barthes, Derrida, Blanchot* (Birmingham, Alabama: Summa Publications, 1985).
2. *The Three Paradoxes of Roland Barthes* (Athens: Georgia University Press, 1989). Traduction en chinois École normale supérieure de Hua Dong, Shanghai, 2017 (pp.210) https://mp.weixin.qq.com/s/_oexKTlmg3t8UL3QfA1GyA (2017).
3. *Cities, Words, Images. From Poe to Scorsese* (Houndsmills, Basingstoke: Palgrave Macmillan, 2003).
4. *Memory and Imagination in Film. Scorsese, Lynch, Jarmusch, Van Sant.* (Houndsmill, Basingstoke: Palgrave Macmillan, 2014) pp. 244.

Books edited, translated, written in collaboration

1. Stephen Heath, *L'analisi sregolata: lettura di Roland Barthes* (Bari: Dedalo, 1977). Translation of *Vertige du déplacement* (Paris: Fayard, 1974).
2. Bernard Huet and Patrizia Lombardo, *Aldo Rossi : Tre città* (Milan: Electa, 1985).
3. Hippolyte Taine, *Etienne Mayran* (Milano: Adelphi, 1988). Introduction of 1909 by Paul Bourget. Followed by a critical essay by Patrizia Lombardo.
4. Elisabeth Rallo-Dichte, Jacques Fontanille, Patrizia Lombardo. *Dictionnaire des passions* (Paris: Belin, 2005).
5. Anders Marcussen Gullestad, Lars Saetre, Patrizia Lombardo. *Exploring Textual Action* (Aarhus University Press, Aarhus, 2010). (p. 429).
6. Lombardo Patrizia, Lars Saetre, Julien Zanetta. (2014) *Exploring Text and Emotions* (Aarhus: Aarhus University Press), p. 449.
7. Lombardo Patrizia, Lars Saetre, Sara Tundrup. (2017) *Exploring Media and Memory* (Aarhus: Aarhus University Press), p. 450.

Special Issues of Journals Edited

1. *Europe: Theory of the City, Critical Quarterly* (Winter 1994).
2. *Monumento – documento, Studi storici e letterari* 1 (December 1996), with C. Bologna.
3. *The End of Childhood, Critical Quarterly* (Fall 1997).
4. *Critique* (“Penser les émotions”) 625-626 (June-July 1999), with Kevin Mulligan.
5. *Critique* (“Jean Starobinski”) 687-688 (August-September 2004).
6. *The Intelligence of the Heart*, ed. by Patrizia Lombardo, (Special Issue: “The Intelligence of the Heart”) *Critical Quarterly*, Fall 2008.
7. *Critique* (“L’Europe romantique”) 45-746 (June-July 2009), P. Lombardo and Philippe Roger (Eds.).
8. *Faces Journal d’architecture* (Special Issue “Affect”) 69. Crausaz Switzerland: InFolio, August 2011, P. Lombardo and Paolo Amaldi (Eds.).
9. *Critique*, (“Sur les traces de Carlo Ginzburg”) 769-770, June 2011, P. Lombardo and Martin Rueff (Eds.) (p. 452-608).
10. (2012) Balibar F., Lombardo, P. and Roger Ph. (Eds), *Critique* 783-784 (Special Issue “Penser la catastrophe”), September-October 2012 (189 p.).
11. (2013) Cerisuelo Marc and Lombardo Patrizia, *Critique* 795-796 (Special issue “Cinélittérature”), August-September 2013.

Introductions to Books

- “The Philosophy of the City,” introduction to Massimo Cacciari, *Architecture and Nihilism* (New Haven: Yale University Press, 1993) pp. vii-lviii and notes pp. 213-224.
- “Préface : Sentiment et raison (p. 7-29), *Hazlitt. Choix d’essais*, trad. Julien Zanetta, Paris, Éd. de la Sorbonne, 2019 (pp. 218).

Articles

1. “Appunti sull’ American Renaissance,” *Nuova Corrente* 74 (1977), pp. ???.
2. “Le dernier livre,” *L’Esprit créateur* 22 (1982), Special Issue on Roland Barthes, pp ???.
3. “Contre le langage,” *Critique* 424-424 (1982), Special Issue on Roland Barthes.
4. “Edgar Allan Poe: verso un’estetica tecnologica,” *Prometeo* 5 (1982).
5. “Raccontare in prima persona: Poe, Emerson, Hawthorne,” *Rivista di studi americani* 2-3 (1982-83).
6. “L’éløge de l’ombre,” *Critique* 428-429 (1983), Special Issue on Japan.
7. “Lieu de retour ou lieu de fuite? De Slataper à Bazlen,” *Critique* 435-436 (1983), Special Issue on Trieste.

8. "Piazza d'Italia: l'architecture d'Aldo Rossi," *Critique* 447-448 (1984), Special Issue on Italy. English and Italian translations in Aldo Rossi, *Tre città* (Milan: Electa, 1984). Spanish translation in *Los Cuadernos del Norte* 36 (1986).
9. "Hippolyte Taine ou la critique sans l'art," *Cahiers de l'Association internationale des études françaises* 37 (1985).
10. "Gadda: la fête de la langue et la douleur du monde," *Critique* 457-458 (1985).
11. "Huysmans, Taine, et la description coloriste," *Une esthétique décadente: J.K. Huysmans*, ed. André Guyaux, Christian Heck, and Robert Kopp (Paris: Champion, 1987).
12. "Architecture as an Object of Thought," *Threshold* 4 (1988). Reprint in *Restructuring Architectural Theory*, ed. Marco Diani and Catherine Ingraham (Evanston, Illinois: Northwestern University Press, 1989).
13. "Les couleurs de Van Gogh et le silence de Hofmannsthal," *Littérature moderne* 1 (1988).
14. "1808: Discipline and Melancholy," *A New History of French Literature*, ed. Denis Hollier (Cambridge, Mass.: Harvard University Press, 1989).
15. "Hippolyte Taine between Art and Science," *Yale French Studies* 77 (1989).
16. "Du dessin et de la couleur dans le roman italien: Aldo Busi et Daniele Del Giudice," *Critique* 514 (1990).
17. "Le leurre d'une recherche," *La Recherche photographique* 12 (1992).
18. "Europe and the Italian Film Today," *Screening Europe: Images of Post Colonialism* (London: British Film Institute Publications, 1992).
19. "Cultural Studies and Interdisciplinarity," *Critical Quarterly* 34, 3 (1992).
20. "Je ne suis plus que le temps," *Roland Barthes: Teoria e Scrittura*, ed. Mariella Di Maio (Naples: Edizioni scientifiche italiane, 1992).
21. "Venise, Trieste et l'Adriatique," *L'Esprit de l'Europe*, ed. Antoine Compagnon and Jacques Seebacher (Paris: Flammarion, 1993).
22. "Vittorini ou la quatrième dimension de la Sicile," *Critique* 553-554 (1993).
23. "The Modern Metropolis and the Ancient City," *Home and its Dislocations in Nineteenth-Century France*, ed. Suzanne Nash (SUNY, 1993).
24. "Zola et Taine. La passion du document," *Les Cahiers naturalistes* 67 (1993).
25. "Barthes, l'enseignement et la parole," *Roland Barthes écrivain* (Bordeaux: Salon du livre, 1993).
26. "An Interview with Stefano Lavagetto," *Critical Quarterly*, 36, 4 (1994).
27. "Il mare di Turner," *Naufrazi*, ed. Mariella Di Maio (Milan: Guerini, 1994).
28. "The Ephemeral and the Eternal: Reflections on History," *Continuity and Change in Culture and History: Essays in Honor of Carl Schorske*, ed. Michael Roth (Stanford UP, 1995).
29. "Curtius et la *Finis Austriae*," *E.R. Curtius et l'idée d'Europe*, ed. André Guyaux and Jeanne Bem (Paris: Champion, 1995).
30. "Absence and Revelation: Photography as the Art of Nostalgia," *New Scholarship from BFI Research*, ed. Colin MacCabe and Duncan Petrie (London: British Film Institute, 1996).
31. "Projet et vison: imaginer l'architecture," *Critique* 589-590 (1996).
32. "Introduzione," and "Misericordia e splendore del documento : Taine e Zola," *Studi storici e letterari* 1 (1996).
33. "Decostruire," *Il testo letterario. Istruzioni per l'uso*, ed. Mario Lavagetto (Bari : Laterza Editori, 1996).
34. "Andy Warhol: the Dandy and the Flâneur," *BFI Working Papers* (London: British Film Institute, 1997).
35. "Corps à corps avec la fatigue," *Critique* ("Rêve, sommeil, fatigue") 603-604 (1997).
36. "Introduction," *Critical Quarterly* ("The End of Childhood") 34 (1997).
37. "Baudelaire et le beau mensonge de la peinture," *Publications de la Faculté des Lettres et des Sciences humaines* 71 (Rabat, 1998).
38. "Le kaléidoscope du temps," *Critica del testo* 1 (Rome, 1998).

39. "Hippolyte Taine," *Encyclopedia of Aesthetics*, ed. M. Kelly (Oxford: Oxford University Press, 1998).
40. "Introduction," with Kevin Mulligan, *Critique* ("Penser les émotions") 625-626 (1999).
41. "Blanchot et l'obscurité," *Furor* ("Maurice Blanchot") 29 (1999).
42. "Napoléon: odi et amo," *Guerres et Paix* ("Volume en l'honneur de Jean-Claude Favez"), ed. M. Porret, J.-F. Fayet, C. Fluckiger (Genève: Georg, 2000).
43. "Stendhal psychologue," *Variétés* 1 (2000).
44. "Sexe, film et vidéo," *Critique* ("Eros 2000") 637-638 (2000).
45. "I versi e i fiumi. Introduzione critica," Silvia Bortoli, *Tutti i fiumi* (Verona: Anterem Edizioni, 2000).
46. "André Bazin et l'adaptation cinématographique," *Cahiers de l'Association Guillaume Budé* (Paris: Belles Lettres, 2001).
47. "Memory and Imagination: From Baudelaire to Film Aesthetics," *Collective Imagination: Limits and Beyond*, ed. Enrique Rodriguez Larret (Rio de Janeiro: Editora Universitaria Candido Mendes, Unesco ISSC Educam, 2001).
48. "Variations sur la plume et le pinceau," *Agora* 1 (Cluj, Spring 2001).
49. "Le Mépris: Homère vu par Godard," *La Mythologie et l'Odyssee* ("Hommage à Gabriel Germain") (Genève: Droz, 2001).
50. "David Lynch et l'esthétique de la disparition," *L'Imaginaire du corps* (Paris: L'Harmattan, 2002).
51. "Scorsese et le grand texte du cinéma," *Littérature* (Spring 2002).
52. "Suzy Cohen, *Gaétan et Rachel. En toute innocence*," fiche web cinéma (May 2002).
53. "De fête en fête: le bonheur de la critique" (on Jean Starobinski), *Critique* 672 (2003).
54. "Pynchon: la mascarade des mots et de l'histoire," *Critique* ("American Fiction"), 675-676 (2003), pseudonyme: P. Lee Basoar.
55. "Sublime Scorsese: le cinéma comme mémoire et imagination," *Critique* ("American Fiction") 675-676 (2003).
56. "Présentation" (with Philippe Roger), *Critique* ("Jean Starobinski") 687-688 (2004).
57. "The Image Versus the Visible," in Colin MacCabe, Denise Riley and Steven Heath, *Discourse, Language and Society Reader* (Houndsmills, Hampshire: Palgrave Macmillan, 2004).
58. "Jim Jarmusch 'philosophe de la composition'," *Critique* ("Cinéphilosophie"), 693 (2005).
59. "Architettura e memoria in Aldo Rossi," *Atti di Synapsis 2003* (Florence: Le Monnier, 2005).
60. "Baudelaire: l'imagination et la vitesse d'exécution". In *La note bleue. Essais en honneur de Jean-Jacques Eigeldinger*, ed. Jacqueline Weber (Basel: Lang 2006).
61. "Edgar Allan Poe: mistero e infinito". In *Atti di Synapsis 2004* (Florence: Le Monnier, 2006).
62. "Le sublime: ciel ou enfer?" *Critique* 713 (2006).
63. "Des cœurs mis à nu" *Critique* 715 (2006).
64. "Stendhal et l'idéal moderne," *Nineteenth Century French Studies*, "Sculpture et poétique", ed. Cassandra Hamrick and Suzanne Nash (2006).
65. "Le beau idéal: Stendhal et Proust". In *Marcel Proust 6 Proust sans frontières*. Eds. Bernard Brun, Masafumi Oguro and Kazuyoshi Yoshikawa (Caen : Lettres Modernes Minard, 2007).
66. "Baudelaire: le clair-obscur du vers," *L'autre de l'œuvre*. Ed. Nakaji Yoshikazu (Paris : Presses Universitaires Vincennes, 2007).
67. "Filmer comme peindre," *Mulholland Drive*, ed. Nathalie David and Cyrille Habert (Chatou : Les Editions de la Transparence, 2007).
68. "Les désarrois de l'élève Alex (*Paranoid Park* by Gus Van Sant)," *Critique* 730 (March 2008).
69. "Le vertige du rire," *Baudelaire*, ed. Nakaji Yoshikazu, *La Lycorne*, 2008.

70. "Ironie et tendresse chez Stendhal," *Études philosophiques* (Montréal) 2008.
71. "Action, Space and Emotion in Film," *Ecphrasis* (Cluj-Napoca: 2008).
72. "Stendhal, Musil und die Dynamik der Gefühle" ," ed. Mulligan, K. and Westerhoff, A., *Robert Musil – Ironie, Satire, falsche Gefühle*, (Paderborn: Mentis Verlag, 2008).
73. "Introduction: The Intelligence of the Heart," *Critical Quarterly* 50\4 (Winter 2009).
74. "The Geneva School of Emotions: Interview with Klaus Scherer" (with Kevin Mulligan). *Critical Quarterly* 50\4 (Winter 2009).
75. "L'Europe romantique" (introduction with Philippe Roger), *Critique* 745-746 (Special Issue "L'Europe romantique"), June-July 2009.
76. "Edgar Poe: le sentiment et l'intellect," *Critique* 745-746, (Special Issue "L'Europe romantique") June-July 2009.
77. "Littérature comme connaissance chez Stendhal," *Études de Langue et Littératures françaises*, Kyoto, 2009.
78. "Intellectuals between Dawn and Midnight," in Eugenio Bolongaro, Mark Epstein, Rita Gagliano *Creative Interventions: The Role of Intellectuals in Contemporary Italy* (Cambridge: Cambridge Scholar Press, 2009).
79. "Literary Scandals: Flaubert and Baudelaire," in *Atti di Synapsis 2007*, ed. Rossella Cabotti (Florence: Le Monnier, 2009).
80. "Proust, Ruskin et les métamorphoses de Venise," *Marcel Proust 7* (Caen: Lettres Modernes Minard, 2009).
81. "Memory and Imagination in Film: *Gerry* and *Dead Man*," *Ecphrasis* 1/2, 2009 (special issue on the arts) (Cluj-Napoca, 2009).
82. (2010) "La Signature au cinéma," *Critique* ("Style") 145-157, January-February 752-753.
83. (2010) "L'idéal du dépouillement chez Flaubert et Taine". In *Letteratura e filologia tra Svizzera e Italia. Miscellanea di studi in onore di Guglielmo Gorni*, a cura di Alberto Asor Rosa, Maria Antonietta Terzoli, Giorgio Inglese. Roma, Edizioni di Storia e Letteratura
84. (2010) "L'esthétique de la tendresse chez Stendhal," *Cahiers de l'AIEF*, 2010.
85. (2010). "William Hazlitt, essayiste," *Poésie* 131-132, September issue, 272-275.
86. (2010). "Le tremblement du temps," in Souyri, P. ed., *Mémoire et Fiction. Décrire le passé dans le Japon du XXe siècle*, (Les Netscripteurs: Aix-en-Provence), 11-17.
87. (2010). "Hippolyte Taine: retorica, storia e romanzo," in Micali, S. And Mattucci, A. eds. *I Colori della narrativa* (Florence: Aracne), 225-240.
88. (2010) "Bazin, Bresson and Scorsese: Performative Power and the Impure Art of Cinema". In Saetre, L.; Lombardo, P.; Gullestad, A. M. Eds. *Exploring Textual Action* (Aarhus: Aarhus University Press). p.187-222.
89. (2010) "Étonnement et mémoire chez Scorsese". *Critique* 763, 74-87.
90. (2010). "Vertige de l'espace au cinéma: de Kubrick à Lynch et Scorsese". In "Ardenne, P. & Polla, B. (Eds), *Architecture émotionnelle. Matière à penser* (p. 137-153). Lormont, France: Editions du bord de l'eau.
91. (2011). "Foreword". In Zeljka Svrljuga, *Hysteria and Melancholy as Literary Style in the Works of Charlotte Perkins Gilman, Kate Chopin, Zelda Fitzgerald, and Djuna Barnes*" (pp. i-xii). Lampeter: Edwin Mellen Press.
92. Lombardo, P. (2011). "Le monde de Paranoid Park" In Valeria Wagner (Ed.), *Campos Abiertos* (pp. 177-188). Barcelona: Linkgua.
93. (2011). "Émotion et souvenir chez Aldo Rossi". *Faces journal d'architecture*, Special Issue "Affect"69, 34-41.
94. "L'émotion entretien avec Klaus Scherer". *Faces Journal d'architecture* 69, 4-6.
95. (2011). "La connaissance historique et le tempérament de l'historien". In Lombardo, Rueff (Eds.), *Critique* 769-770 "Sur les traces de Carlo Ginzburg". Paris: Editions de Minuit (485-501).

96. (2011). "Literature and the emotions: Hazlitt, Stendhal". In A. Reboul, *Reboul, A. (Ed.) Philosophical papers dedicated to Kevin Mulligan* (pp. 1-15).
<http://www.philosophie.ch/kevin/festschrift/>: <http://www.philosophie.ch/kevin/festschrift/>.
97. (2012). "Comme une fiction : empathie et expérience de pensée". In M. Gagnebin & J. Milly (Eds.), *Michel de M'Uzan ou le saisissement créateur* (pp. 185-197). Seyssel France: Champ Vallon.
98. (2012) "Crispé comme un extravagant : *Shame* de Steve McQuinn ". *Critique* 778 (April 2012)
99. (2012) "La politique au cinéma". *Critique* 780. (May 2012), 422-427
100. (2012). "Esthétique minimaliste : un film sur rien de Gus Van Sant" (pp. 213-222), In *Le récit minimal* Bedrane, S. ; Revaz, F. ; Vieignes, M. (Eds.) (Paris: Presses de la Sorbonne Nouvelle).
101. (2012) "Biopics : *J. Edgar* de Clint Eastwood et *Harvey Milk* de Gus Van Sant". *Critique* 781-782 (Special Issue : 'Biographies') June-July, pp. 610-623.
102. (2013) "Empathie et simulation", in *Empathie et Esthétique*, Gefen, A., Vouilloux, B. (Eds.) Paris: Hermann (p.1-15)
103. (2013) "Stendhal : 'La vérité, l'âpre vérité' ", in Pascal Engel Ed *Philosophiques* 40/1, pp. 87-105.
104. (2013) " Ben Affleck : le goût du récit". In Cerisuelo Marc and Lombardo Patrizia, *Critique* 795-796 (Special issue "Ciné littérature"), August-September 2013, pp. 743-757.
- 105.(2013). "William Blake : la netteté du trait". In *William Blake*, Yves Bonnefoy Ed. (Paris: Hazan) pp. 52-76.
106. (2014) "L'intelligence du cœur ". *Retour d'y voir*, Les Presses du réel, Issue 6-7-8, p.549-57.
107. (2014). "Stendhal and Hazlitt's theories of emotions". In *Exploring Text and Emotions* (Aarhus : Aarhus University Press) p.35-62.
108. (2014) "Tendresse et Pudeur chez Stendhal". *Nouvelle revue d'esthétique*. 14/2 (L'artialisation des émotions), p. 131-141.
109. (2015) "Amerika Amerika". *Critique*. 815 (April 2015), p. 336-348.
110. "L'essai ou le clair-obscur de l'imagination". In *Jeux sérieux. Cinéma et art contemporains transforment l'essai* (Eds. Bertrand Bacqué, Cyril Neyrat, Clara Schulmann, Véronique Terrier Hermann). (Genève : MAMCO), p. 459-470.
111. (2015) "Baudelaire et l'expérience de pensée". *L'Année Baudelaire* 19b ("Baudelaire moderne et anti-moderne"), p. 159-175.
112. (2016) "Imagination (pp. 207-208), Musil (pp. 259-260), Stendhal (p. 472) ". In *Arts et Emotions. Dictionnaire* (eds. Mathilde Bernard, Alexandre Gefen and Carole Talon-Hugon).
113. (2017) "Musica e cinema : le altezze dei confini estremi". *Musica domani*, 173, p. 19-26.
114. (2017) "Roland Barthes et l'affectivité". In Jean-Pierre Bertrand (ed). Roland Barthes Continuités. Paris : Christian Bourgois Éd., p. 607-628.
115. (2017) "Memory and Resurrection in Roland Barthes". In *Exploring Media and Memory*. (Aarhus: Aarhus University Press), p. 437-466.
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- "Le cinéma de David Lynch: trouble douleur et désespoir", Colloquium Emotional Bodies, Fondation Jantet, Geneva, October 2014.

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