

## Curriculum vitae SALARI Chiara

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### EDUCATION ET FORMATION

08/09/2015 –

Université Paris Diderot-Paris 7, France  
LARCA (Laboratoire de recherches sur les cultures anglophones) ; ED 131 « Langue, littérature, image » /  
Université Roma 3, Italie  
Laboratoire « MediaStudies » ; Département de Philosophie, communication et spectacle/Architecture

Co-tutelle France - Italie

01/09/2012 – 30/06/2013

University of Guelph, Canada  
Etudes européennes ; Ecole de langues et littérature ;  
College of Arts /  
Université de Perpignan via Domitia, France  
Département d'Etudes Anglophones  
(programme Crossing Territories / « Heterologies »)

01/10/2008 – 23/11/2011

Université Roma 3, Italie  
Faculté des lettres  
Département de Philosophie, communication et spectacle

01/10/2005 - 10/07/2008

Université Roma 3, Italie  
Faculté des lettres  
Département de Philosophie, communication et spectacle

01/02/2007 - 30/06/2007

Université Paris 8, France

07/09/2000 - 15/07/2005

Ecole d'art Manzù de Bergamo, Italie

#### **Doctorat en « Langue et culture des sociétés anglophones » et en « Paysages de la ville contemporaine. Politiques, techniques, études visuelles »**

- Préparation d'une thèse sur les pratiques photographiques du paysage et leurs traditions artistiques dans une perspective cross-culturelle USA/France/Italie  
- Mission d'enseignement dans le département d'études anglophones (Paris 7) : cours sur la culture visuelle (« Lire l'image : analyses en séries ; « Images et paysages américains ») ; la littérature (« Ecriture créative ») et les projets préprofessionnels  
- Assistante à l'enseignement dans le département de philosophie, communication et spectacle (Roma 3) : collaboratrice pour le cours "Photographie : histoire et critique"  
- Participation aux « Rencontres internationales d'étudiants avancés en histoire de l'art », Festival de l'histoire de l'art 2017 « Nature – Etats-Unis » (Fontainebleau)

#### **Erasmus Mundus Master Art « Crossways in Cultural Narratives » A Distinction**

- Mémoire « New Visions in Photography in the Interwar Period. Portraits of Paris and New York by Eugène Atget, André Kertész and Berenice Abbott »  
- Cours à la Guelph University: « European Culture », « The Discourse of Civilization », « Research Methods » ; cours à l'Université de Perpignan: « Cinema and Architecture », « American Literature », « American Environmentalism »  
- Assistante à l'enseignement : cours « Mid-19th/20th European Culture » (Guelph)

#### **Master 2 en « Cinéma, télévision et production multimédia » 110/110 mention**

- Mémoire sur le photographe et réalisateur français Raymond Depardon  
- Cours de cinéma et média, ateliers de critique cinématographique et artistique  
- Atelier de création d'entreprise culturelle (production et diffusion des arts visuels)

#### **Licence en « Arts, musique et spectacle » 110/110 avec mention**

- Mémoire sur le cinéma documentaire et la culture visuelle  
- Cours d'arts visuels et plastiques  
- Critiques et interviews sur expositions et films pour l'association "Univerty Tv"

#### **Attestation de programme de mobilité étudiant "Erasmus"**

Stage linguistique, études visuelles et ateliers en cinéma documentaire

#### **Baccalauréat en disciplines artistiques (100/100)**

Spécialisation en histoire de l'art et arts visuels, pratique en peinture et photographie

### BOURSES

2015-2018

Contrat doctoral ED 131 (Ecole doctorale "Langue, littérature, image", Université Paris Diderot-Paris 7)

2016

- Bourses doctorales AFEA (Association Française d'études américaines) : voyages de recherche à Chicago-Dayton-Cincinnati  
- Subventions IED/LARCA (Institut des études doctorales/Laboratoire de recherches sur les cultures anglophones) : voyages de recherche en Arizona (Center for Creative Photography, Tucson) et New Mexico (Center for Southwest Research, Albuquerque)  
- FIE (Fonds pour les initiatives étudiantes Cité Internationale Universitaire of Paris) pour le projet photo-cinématographique « Visions Croisées » (organisation d'un cycle de cinéma de science-fiction à travers présentations, projections, débats)

2013

Bourse Leonardo da Vinci pour un stage dans une cinémathèque (European Union Lifelong Learning Program 2007-2013)

2012

Prix du concours "Europe et jeunesse" (section Université) pour l'essai "La ville des hommes. Responsabilité et triomphe de la question urbaine entre représentations et visions" (Institut régional d'études européennes du Friuli Venezia Giulia)

2011

- Prix du projet "Petite entreprise do-it-yourself" pour le Business Plan "VasesCommunicants : projet pour la production et la diffusion des arts visuels" (Association culturelle "Centio Giovani", Roma)  
- Bourse pour le mémoire de master (Relations internationales Roma 3): voyages de recherche en France (Arles and Paris)

2010

Bourse Erasmus Student Placement pour un stage dans une société de production de films (EU LLP 2007-2013)

2007

Bourse Erasmus pour une période d'échange culturel en France (EU LLP 2007-2013)

## EXPERIENCE PROFESSIONNELLE

<p>01/02/2015 – 31/07/2015 Act4u Association (8, B-dul Vasile Lucaciu, Satu Mare, Roumanie)</p>	<p><b>Volontaire pour le projet EVStart paying forward</b> (EVS-European voluntary service) - Organisation d'événements culturels et artistiques pour l'association - Cours de langue, culture et arts italiens dans les lycées et pour les adultes - Chargée du ciné-forum et exposition « Cinéma européen et jeunesse »</p>
<p>01/06/2013 – 31/03/2014 Institut Jean Vigo – Cinémathèque Euro-Régionale (1, rue Vielledent, 66000 Perpignan, France)</p>	<p><b>Chargée de mission <i>Mémoire filmique du Sud</i></b> (<a href="http://www.memoirefilmiquedusud.eu/">www.memoirefilmiquedusud.eu/</a>) - Catalogage et recherches documentaires pour le site web du projet - Montage de programmes de films thématiques pour les « séances patrimoine » - Support technique pour le visionnage public des archives film - Organisation de résidences artistiques pour la réutilisation créative de ces archives</p>
<p>01/02/2013 – 30/05/2013 Institut Jean Vigo – Cinémathèque Euro-Régionale (1, rue Vielledent, 66000, Perpignan, France)</p>	<p><b>Stage documentaliste et organisatrice d'un festival de cinéma</b> - Développent d'un projet pour la valorisation des archives film régionales - Participation à l'organisation du festival "Confrontations" (sur cinéma et histoire)</p>
<p>09/01/2012 – 31/07/2012 Lab 80 film Soc. Coop. (123, via Pignolo, 24121 Bergamo, Italie)</p>	<p><b>Stage production multimédia</b> (<a href="http://lamemoriavisibile.lab80.it/">http://lamemoriavisibile.lab80.it/</a>) - Numérisation d'archives amateurs et de famille de la région de Bergame - Catalogage et recherches documentaires pour le projet et le site web « <a href="#">Cinescatti</a> » - Collaboration au festival de cinéma "Bergamo film meeting"</p>
<p>01/04/2011 – 31/07/2011 Bibliothèque des arts (139, via Ostiense, 00154, Rome)</p>	<p><b>Part-time stage assistante bibliothécaire et archiviste films</b> Recherche et catalogage des films</p>
<p>22/03/2010 – 22/08/2010 ADR PRODUCTIONS (2, rue de la Roquette, 75011 Paris, France)</p>	<p><b>Stage assistante production et montage, traductrice pour un documentaire</b> - Traduction des interviews de l'italien au français, première phase de sous-titrage - Recherche archives vidéo et son, négociation droits, assistante montage</p>
<p>01/06/2009 – 31/10/2009 Bibliothèque littérature (236, via Ostiense, 00154, Rome)</p>	<p><b>Part-time stage assistante bibliothécaire et archiviste</b> Recherche et catalogage des livres</p>

### Compétences linguistiques

Italien	Langue maternelle					
	Comprendre		Parler		Ecrire	
Français	C1	Utilisateur expérimenté	C1	Utilisateur expérimenté	C1	Utilisateur expérimenté
Anglais	C1	Utilisateur expérimenté	B2	Utilisateur indépendant	C1	Utilisateur expérimenté

[Cadre européen commun de référence \(CECR\)](#)

### Compétences informatiques

Suite Office : Word, Excel, Power Point  
Suite Adobe : Photoshop, InDesign, Première  
Logiciels de montage vidéo: Avid, Final Cut, Première

### Compétences artistiques

- Présentation de travaux photographiques (séries et collages) à des expositions collectives organisées par les associations culturelles Orange (Bergamo, 2007) et Noart (Bologna, 2010)  
- Participation à l'installation vidéo du projet collaboratif et multimédia "Oxigenius" pour l'exposition d'art contemporain "Container Art" (Roma, 2008)  
- Préparation d'un livre (essais, photographies personnelles et reproductions artistiques) sur l'expérience du voyage et l'idée d'identités culturelles comme travail final pour mon baccalauréat en arts (Bergamo, 2005)

### Permis de conduire

B

## ANNEXE

### Publications

- Chapitre **Postcards from Google Earth** pour l'ouvrage *New Objects of visibility* (collection d'essais dirigé par Prof. Catherine Bernard dans le contexte du groupe de recherche "Imaginaires contemporains" à l'Université Paris 7), publication attendue en 2018

#### ABSTRACT en anglais

This chapter aims to show different uses of the Google Maps digital world map and some artistic appropriations of the Google Earth and Google Street View archives of images. The map and the archive: on the one side my attention will be on the cartographic projection used by Google Earth, its ideological function and its transformation through an augmented interactivity of the users; on the other side I will focus on the acts of selection and of re-contextualization – through human choice and intention – of images captured automatically by machines. After an introductory section on the evolution of geographic representations from the first maps of the world to Google Earth, I will describe some websites and applications which use Google Maps as a flexible map (that can be modified and enriched with data or audiovisual contents) and its association with the Gps (Global Positioning System). Then I will analyze some artistic projects that present themselves as personal collections of images captured while travelling through Google Earth or Google Street View, to end up with reflections about the double logic of remediation and the new concept of "radical mediation", the contemporary mobile interfaces and screens heterogeneity. As to the critical perspective, a "media archeology" approach will be used to identify the ancestors of Google Earth, Maps and Street View (maps of the world, aerial views, but also road photographic guides), in order to see the continuities and the ruptures in this new aesthetic form of the visual, which is based at the same time on the virtualization of the geographic experience and on the interactivity, as well as on a new level of fluidity among different types of images and layers of reality (the experience of the globe, but also aerial and street views). My intention is to show how objects or devices which developed mostly in military or colonial domains – like maps, aerial and satellite photography, but also the Gps – undergo a process of diversion of their functions through civic or artistic uses, becoming also tools for the mobility or the knowledge of the world. While the paradox between the supposed democratization of maps (their access and interactivity) and Google's Western vision, imperial claims and financial imperatives (making money with the users' data) is evident, my chapter chooses to focus on the effects of technological innovations on the visual experience, which in my case concerns the geographical imaginary.

- Essai **Sense of Place: Photographic Surveys and Man-altered Landscapes** pour une publication dans un volume thématique de l'organisation Euroacademia (suite à ma participation à la 7th International Conference "Europe inside-out"), publication attendue en 2018

#### ABSTRACT en anglais

This essay is a survey of some landscape photographic surveys, considering landscape as a medium for the creation of visual identities, and photography as a practice which has the power of reaffirming or challenging our sense of place. While in the second half of the 19th century photographic collections supported national identities – reflected for example in the artistic and monumental heritage (as in Italy), or in the wonders of natural world (as in North America) – in the second half of the 20th century the consequences of urbanization and suburbanization push us to rethink the relationships between place and identity. The 1975 American exhibition "New Topographics" is one of the first to show photographs of common "man-altered landscapes", expressing the idea of stylistic anonymity that will also be adopted by some European projects, like the Italian "Viaggio in Italia" and the French "Mission DATAR", as well as by many public surveys of the 80s and 90s. In the year 2000 the European Landscape Convention expresses an equality principle for landscape as heritage, inviting to integrate it in public politics. The technique of re-photography is used to gather information for territory awareness and management, by the Flemish project "Recollecting Landscapes" and by the French "Observatoire photographique du paysage", but also by the artistic project "Paysages usagés", part of the collective photographic survey "France(s) territoire liquide", questioning the relation between national identity and landscape in the 21st century. A similar kaleidoscopic vision is provided in Italy by the public surveys "Atlante 003" and "Atlante 007: Rischio paesaggio: ritratto dell'Italia che cambia", while "TAV Bologna – Milano. Fotografia, ricerca, territorio" offers a more focused investigation on the construction project of a high-speed railway link, and "Atlante dei Classici Padani" looks for new "classics" in the landscapes of northern Italy.

- Article **Pratiche ri-fotografiche sui paesaggi dell'Ovest americano** pour le journal *Iperstoria* (Monographic Section Spring/Summer 2018 "American Constructions of Photography/Photographic Constructions of America"  
[http://www.iperstoria.it/joomla/images/PDF/Numero\\_11/monografica\\_11/Salari.pdf](http://www.iperstoria.it/joomla/images/PDF/Numero_11/monografica_11/Salari.pdf))

#### ABSTRACT en anglais

This article investigates the role photographic images had and still have in shaping the perception and the definition of the American West. We focus on re-photography, a practice based on researching and adopting the same vantage points in order to see the changes over time, which has been used by scientists and geologists since the 19th century, then by professional, commercial or amateur photographers, and introduced in the art field since the 1970s. In the first paragraph we use the concept of re-photography in its more metaphorical sense as an act of reinterpretation: of the West, which moves from a reservoir of wilderness icons to a generator of man-altered landscapes, but also of photographs of the West, in and out the art world. Then we concentrate on some projects that use this technique of relocating the exact points of view, from the collective surveys *Second View: The Rephotographic Survey Project* (1984) and *Third Views, Second Sights: A Rephotographic Survey of the American West* (2004) to the more recent *Reconstructing the View: The Grand Canyon Photographs of Mark Klett and Byron Wolfe* (2011) and *Oblique Views: Aerial Photography and Southwest Archaeology* (2015). We conclude by reframing re-photography through some contemporary examples, websites or applications for mobile devices.

- Article **Notes sur l'asphalte, une Amérique mobile et précaire, 1950-1990, vers une autre photographie documentaire : premier volet de la saison 2017 au Pavillon Populaire de Montpellier**, Transatlantica 2 | 2016 <http://journals.openedition.org/transatlantica/8348>

ABSTRACT en anglais

The exhibition "Notes on asphalt. A mobile and Precarious America, 1950-1990" opens the cycle dedicated to American photography at the Pavillon Populaire in Montpellier by revealing the works of six researchers in the fields of architecture, urbanism and landscape: Donald Appleyard, John Brinckerhoff Jackson, Allan Jacobs, Chester Liebs, Richard Longstreth et David Lowenthal. Their "visual notes" taken on the American road for research and teaching purposes (which were until now very little exhibited or published) have been selected by the curators from the authors' archives and consequently reactivated on the exhibition walls in the form of a road trip for the audience.

This article retraces the exhibition's path following its three main parts: the archives of six researchers (where some biographic and bibliographical references accompany the presentation of these archives through thematic sections and slides reproductions); a journey into a mobile and precarious America (where the creation of a "synthetic journey" through vernacular landscapes mixes the different authors' pictures revealing the manipulability of their sequence and their status as cultural documents); shared photographic practices (where these researchers' photographic notes are brought closer to photographers' works as well as to artists' publications integrating photography). Various authors, amateur photographers, have clearly set out to photograph the mobile and precarious American landscape, sharing an interest in its vernacular architecture, twining photography and travel, or combining images and writing in conceptual, topographic or land art projects and books. Their work makes it possible to imagine a history of (documentary) photography that is much more extensive and complex than the artistic works alone, conceived and designed for exhibitions, would allow.

- Article **Western Stories, Les Rencontres de la photographie Arles 2016**, Transatlantica 1 | 2016 <http://journals.openedition.org/transatlantica/8256>

ABSTRACT en anglais

In the frame of the Rencontres de la photographie Arles 2016, the section "Western Stories" puts the accent on the notion of stories, in order to consider not only photography, but also photographic exhibitions as fictional acts and imaginary spaces. While "Western Camarguais" presents itself as the epopee of the cinematographic appropriation of a collective mythology, "Western Colors" offers the individual photographic tale of Bernard Plossu in the American West. The two exhibitions show respectively a "storyteller" (the photographer as an explorer questioning at the same time his personal story and the possibilities of the photographic medium through the creation of an individual cosmology) and an encounter with "another photography" (through pictures archived as historic documents which are here reactivated to fit the context of the exhibition).

At the same time this section also explores some transatlantic influences, exchanges and displacements: if the French writer and cattle farmer Folco de Baroncelli was inspired by the Buffalo Bill's Wild West Show, and in some movies around the year 1910 the Camargue region played the role of the substitute of the American West thanks to its wild environment, the selection of photographs which Bernard Plossu took in the West of the United States (from his arrival in New Mexico in the 1960s until his return to France in 1985) shows a move from the imaginary landscapes of the westerns he saw in Paris when he was a child, pushing us to see the American road as a palimpsest of images made by generations of photographers and to confront European and American perspectives through different techniques, practices and aesthetics.

- Article **For the benefit and enjoyment of the people: from wilderness icons to National Geographic's bear's-eye views on the occasion of the National Park Service's 100th anniversary**, Transatlantica 1 | 2016 <http://journals.openedition.org/transatlantica/8265>

ABSTRACT en anglais

This article takes the occasion of the U.S. National Park Service's 100<sup>th</sup> anniversary to reflect on the recreational impulse, on issues of health, heritage, patriotism and economics which are at the basis of the creation and preservation of national parks as "natural antiquities", as American wilderness wonders opposed to European castles and cathedrals. As paintings, photographs, maps and videos have been and are still used to promote, document or substitute the national parks experience, I explore this communicative role and function of images but also their political power in creating and preserving protected landscapes, in particular through photography for its realistic effect and National Geographic magazine for its iconic status.

Indeed, images of the American landscape have been linked with politics of the land from the beginning, and the genesis of parks with the rise of tourism: while pictures have been used as political weapons (to stimulate or prevent action) by environmentalists and artists (for example by Ansel Adams from the 1930s and through the Sierra Club exhibit format series of the 1950s and 60s), private and governmental institutions have also made use of them for promotional purposes (for example railroad companies from the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century). With "the increase and diffusion of geographic knowledge" as its mission, National Geographic evolved from a scientific specialists' journal to a commonplace item in ordinary American households, often perpetuating romantic stereotypes as to the coverage of national parks. Nonetheless, this representation is today challenged by technological innovations (and the consequent supposed democratization in seeing, creating and diffusing images) as well as by new concerns about the Anthropocene and the climate change, bringing a new light to the importance of preserving entire ecosystems and to consider the interconnectedness of wildlife and wildness.

## Communications

- 22/11/2018 : **"Padania Classics et les pratiques de reconduction non systématiques sur les paysages Italiens"**, (Colloque "Le paysage temps photographié", Université de Saint-Etienne, 22-23 novembre 2018)
- 24/05/2018: **"Cartes postales de Google Earth et portraits de Google Street View"**, (Congrès de l'AFEA 2018 "L'Amérique à la loupe: poétique et politique du détail", Université Nice Sophia Antipolis 22-25 mai 2018)
- 22/09/2017: **"Ravaged Sublime: Landscape between Art and Environment"** (Journées doctorales "Politiques de la terre", Villa Finaly (USPC), Florence, 20-23 September 2017) [http://politiquesdelaterre.fr/?page\\_id=637](http://politiquesdelaterre.fr/?page_id=637)
- 1/07/2017: **"Postmodern Psychogeographies: from Travelogues and Avant-garde City Symphonies to Contemporary Urban Emotional Cartographies"** (NECS International Conference "Sensibility and the senses. Media, bodies, practices", Université Sorbonne Nouvelle – Paris 3, 29 June-1 July 2017) <https://necs.org/conference/archive/2017/paris/program/conference/index.html>
- 23/06/2017: **"Beyond wilderness: Landscape Re-photographic Practices and the American West"** (Seminar on the histories of photography "Camera Memoria", Paris 7) <https://camemoria.hypotheses.org/107>
- 29/04/2017: **"Sense of Place: European Photographic Surveys and Man-altered Landscapes"** (7th Euroacademia International Conference "Europe inside-out: Europe and Europeanness exposed to plural observer", 28th and 29th of April 2017, Porto, Portugal) <http://euroacademia.eu/presentation/european-photographic-surveys-and-man-altered-landscapes/>
- 09/01/2017: **"Cartes Postales de Google Earth: cartes re-médiatisées et appropriations artistiques entre collections personnelles et l'archive globale"** (Séminaire "Imaginaires contemporains", Paris 7)
- 24/05/2016: **"Le style documentaire américain à partir des journaux de voyage des photographes Jeff Wall et Stephen Shore"** (Séminaire des doctorants de l'ED 131 "Méthodes et théories interdisciplinaires", Paris 7)
- 18/04/2016 ; 13/05/2016: **"Practices of landscape photography in a cross-cultural Euro/American perspective"** (Séminaire des doctorants de François Brunet ; Journée d'étude des doctorants du LARCA, Paris 7)

## Mémoires de Master

- ***New Visions in Photography in the Interwar Period. Portraits of Paris and New York by Eugène Atget, André Kertész and Berenice Abbott*** (Perpignan, Juin 2013), sous la direction du Prof. Jocelyn Dupont (Université de Perpignan) et du Prof. Alan McDougall (University of Guelph)  
ABSTRACT en anglais  
This dissertation investigates how photography, that could be considered a trace of reality, the emanation of a referent (due to its nature of index and not of icon), can also be a spark for the imaginary. (In other words, the focus is on the capacity of this mechanical process, based on selection and not on creation, to attain human sense and expression). The question concerns the role of photography as either an instrument to register a particular fragment of space and time (a support for the memory) or as an extension of our eyes (an instrument to see in a different and also deeper way), in a context in which different ways of practicing and considering photography were developing and beginning to follow either the path of art or that of documentation, of subjectivity or objectivity, according to different backgrounds, purposes, and ways of seeing. The first part will investigate this question focusing on the early avant-garde and modernist uses of photography, comparing some American and the European visions. I intend in this way to use photography to enlighten some differences and some influences in these approaches. The second part will focus on the representations of two modern cities (Paris and New York) through the practice of three photographers (Eugène Atget, André Kertész and Berenice Abbott) and on the relationship between new rhythms of life, new perceptions and new technologies. The third and final part, titled "Blow-ups", will be the more focused on the reading of the images, and organized through recurring themes or perspectives among photographers. The purpose is, again, to study photography as a reflection of reality and in the same time as the projection of a particular and personal point of view, thus also to reflect on the relationship between photographs and their captions or commentaries, and between technique and aesthetics.
- ***Raymond Depardon. Viaggio al termine dello sguardo*** (Rome, Novembre 2010), sous la direction du Prof. Enrico Menduni (Université Roma 3) et du Prof. Enrico Carocci (Université Roma 3)  
ABSTRACT en anglais  
This dissertation is a travel through the oeuvres of Raymond Depardon, a French photographer and filmmaker who started his career as a photojournalist in the 1960s, and later developed a personal and original practice less influenced by the French school of the "decisive moment" and of the "cinéma vérité" than by the American photographic documentary style and street photography or direct cinema. While studying the differences and influences between some European (in particular French) photographic and cinematographic practices and some North American perspectives, I investigate the relations between this author's images and the media (his career as reporter and documentarist), as well as those with the artistic and editorial contexts (exhibitions and installations in contemporary art museums; photographic books which are a mixture of travel diaries and artist books). If Depardon explores some recurrent themes and places (the African continent and the rural world, some French and Italian institutions, the American cities and deserts), what fascinates is also the variety of the approaches he uses and of the questions he poses on the practice of the photographer and the filmmaker, which concern his personal path but more generally the history, the present and the future of images. *Les Années déclin (1957-1977)* is the starting point of this dissertation and his first autobiographic film which is based on showing a selection of his photographs. It has also been considered as "the founding myth of his creator's life", life during which this author will develop the capacity to capture the real and its characters in the most "objective" way, while showing at the same time his most personal pictures and intimate confessions. This film opens with an emblematic episode from *San Clemente*, film shot in a psychiatric hospital in Venice where he previously made a photographic project, which already presents the three directions I follow to analyze the practice of Depardon through the various chapters: the "separation of the roles" between photography and cinema, the question of the "distance" one has to keep or not from his subjects, the importance of travelling and of cultural and visual displacements for his personal and professional path.