

Contributors / Collaborateurs

Oksana Chefranova is a postdoctoral Associate Research Scholar in Film and Media Studies, Yale University, where she works on her first book, *From Garden to Kino: Evgenii Bauer, Cinema, and Genealogies of Built Environment in Russia Circa 1900*. The book studies the mutual history of image-making and designing milieu between 1876 and 1917 while offering a new approach to cinema through practices and theories of built environment. This research is supported by Andrew Mellon International Dissertation Research Fellowship, Yale MacMillan Center for International and Area Studies, and National Endowment for the Humanities Fellowship. Oksana's other projects focus on artists' moving image.

Polina Golovátina-Mora, PhD, is Professor and researcher at Faculty of Social Communication-Journalism, Universidad Pontificia Bolivariana, Medellín, Colombia. In her research she combines cultural studies, memory studies and social theory, art-based pedagogy and research methodology. She has been recently exploring relations with matter, organic artistic practices, questions of inner migration. She sees her artistic practice as a way of connecting to the world and learn about it and self in it. Exploring relations between different media, techniques, materials and the potentialities of such unity, she sees art as a story-making and searches to weave the textual storytelling into visual artistic practice. She is the author of articles and book chapters.

Sarah Keller is Associate Professor of Art and Cinema Studies at the University of Massachusetts Boston. Her research focuses on experimental forms and feminist issues in cinema. She co-edited the collection *Jean Epstein: Critical Essays and New Translations*, and in her book *Maya Deren: Incomplete Control* she examines the role of unfinished work, focusing on Deren's oeuvre. Most recently, she published her book *Anxious Cinephilia* (2020), which centers on the intertwined role of love and anxiety in encounters with cinema, and she has just completed a manuscript on the career of experimental filmmaker and artist Barbara Hammer (forthcoming 2021).

Ana María López Carmona, PhD, is Professor and researcher at Faculty of Social Communication-Journalism, Universidad Pontificia Bolivariana, Medellín,



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Colombia. In her professional trajectory, she worked as audio-visual producer for television and documentary projects, and analyst of media of communication. Her research interests include topics of creative and art-based research, memory and territory, audio-visual narratives, unfolding of the collective memory and trauma in Latin American fiction and documentary cinema and modes of production in the documentary cinema and their aesthetics. She is the author of articles and book chapters, editor of the collective volumes and journal special issues, member of international research networks and professional associations.

Shana MacDonald is an Associate Professor in the Department of Communication Arts at the University of Waterloo. Her interdisciplinary scholarship is situated between film, media and performance studies, and examines feminist experimental media. She has published in *Feminist Media Histories*, *Media Theory Journal*, *Performance Research*, *Canadian Theatre Review*, and the *Canadian Journal of Film Studies*. She runs the online archive *Feminists Do Media* (Instagram: @aesthetic.resistance). She is an internationally curated artist who explores the community-building potential of practice-based research through her work with the qcollaborative (www.qcollaborative.com), a feminist design lab dedicated to developing new forms of relationality through technologies of public performance.



Elena Marcheschi is Junior Assistant Professor at the University of Pisa. She teaches 'Cinema and the Arts' and 'Art and Multimedia'. Her research, on which she has written books, articles and essays in volumes, concerns video art, experimental cinema and video installation forms, with particular attention to the analysis of the contemporary world, female languages and self-representation. She is part of the editorial staff of *Cinéma&CIE. International Film Studies Journal* and since 2005 she is artist consultant of INVIDEO, Mostra internazionale di video e cinema oltre (Milan). Among her publications, the monographs *Videoestetiche dell'emergenza. L'immagine della crisi nella sperimentazione audiovisiva* (Kaplan, Torino 2015), *Sguardi eccentrici. Il fantastico nelle arti elettroniche* (ETS, Pisa 2012) and she's the editor of *Videogame Cult. Formazione, arte, musica*. (ETS, Pisa 2019).



Ivelise Perniola is Associate Professor at the University of Roma Tre. She is the author of the following monographs: *Chris Marker o del film saggio* (2003, II ed. 2011), *Oltre il neorealismo* (2004), *L'immagine spezzata. Il cinema di Claude Lanzmann* (2007), *L'era postdocumentaria* (2014), *Gillo Pontecorvo o del cinema necessario* (2016). She is currently working on the relationship between cinema and iconoclasm.

John Powers is Assistant Professor in Film and Media Studies at Washington University in St. Louis. His writing on experimental cinema has appeared or is forthcoming in *Cinema Journal*, *Screen*, *October*, *Millennium Film Journal*,



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and *A Companion to Experimental Cinema* (Wiley-Blackwell). He is currently preparing a book manuscript on semiprofessional film technology and the postwar American avant-garde.

Rebecca A. Sheehan is Associate Professor of Cinema and Television Arts at California State University, Fullerton. Her book, *American Avant-Garde Cinema's Philosophy of the In-Between* (Oxford University Press, 2020) examines the intersections between American avant-garde cinema and film-philosophy. She is also the co-editor of *Border Cinema: Reimagining Identity Through Aesthetics* (Rutgers University Press, 2019), a collection that looks at border studies through the lens of media aesthetics. Her work on topics ranging from experimental cinema, sculpture and cinema, epistolary cinema, the biopic, and border cinema has appeared in edited book collections and various journals including *Discourse*, *Screen*, *Film Studies* and *Screening the Past*.

Bridget Sheridan, PhD, is a lecturer in visual arts at the University of Toulouse, France. She belongs to the LLA CREATIS research lab. Art walking and the body in motion are at the heart of her research, which incites her to explore collective memory via walking in the landscape, photography and video practice. Both in her research and with her artistic practice she invites to imagine a metaphorical process of weaving between creative work and theory that awakens a curiosity for historical, anthropological, philosophical and architectural subjects. She is the author of articles and book chapters. As an artist, she has exhibited her work across France and England.

Giulia Simi is Junior Assistant Professor at the University of Sassari. She obtained her PhD in History of Art and Media at the University of Pisa with a thesis focused on the relationship between amateur cinema practices and the Rome-based 1960s Avant-Garde. Her research interests include Post-War Italian arts scene and the entanglement between experimental, amateur and autobiographical practices, particularly in women's cinema. She published articles in international peer-reviewed journals and essays in edited volumes. She's the author of the monography *Corpi in rivolta: Maria Klonaris e Katerina Thomadaki tra cinema espanso e femminismo* (ETS, 2019).

Anita Trivelli is a Full professor of Cinema Studies at the Department of Modern Languages, Literatures and Cultures of the University 'G. d'Annunzio'. She was awarded US and by CNR (Centro Nazionale delle Ricerche) fellowships, and has taught in Italy and abroad. Her studies have mainly focused on experimental and research cinema, in the light of the issues of experientiality and nomadism, and of the questions raised by feminist film theory and gender studies. Speaker at international conferences (at the universities of Innsbruck, Mainz, Leipzig, Paris, Timisoara, Varshaw, Vienna, Yale, Pescara, Rome, Turin), and collaborator of film magazines (*Imago. Studi di cinema e media*, *Bianco & Nero*, *La Valle dell'Eden*,

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Cinema Sessanta), she is the author of numerous essays and three books (*L'altra metà del sguardo*; *Sulle tracce di Maya Deren. Il cinema come progetto e avventura*; *Il cinema di Jane Campion. Dai cortometraggi a Top of the Lake*). She realized the educational DVD *Jonas Mekas e il New American Cinema*, and translated the book by the same filmmaker *My Night Life* into Italian (*La mia vita notturna*).

Lydia Tuan is a PhD student in the Departments of Italian and Film and Media Studies at Yale University. She works on the formal and aesthetic developments of contemporary Italian cinema and at the intersection between new media and cinema. She has previously worked as a *lectrice* in the Department of English at the Université Paul-Valéry Montpellier 3, as well studied at the Universities of Padua and Cambridge, the latter from where she received an MPhil in Film and Screen Studies in 2017. Her recent research on Paolo Sorrentino has been published in the *Journal of Italian Cinema and Media Studies* and will be reprinted in the forthcoming edited volume *Paolo Sorrentino's Transnational Cinema and Television* (Intellect, 2021).