

## Contributors / Collaborateurs

**Marie Sophie Beckmann** is a PhD candidate in the Graduiertenkolleg ‘Configurations of Film’ at the Goethe University, Frankfurt. She received her B.A. in Media and Cultural Studies at the University of Düsseldorf and completed the M.A. program Curatorial Studies – Theory – History – Criticism at the Goethe University and the Städelschule, Staatliche Hochschule für Bildende Künste, Frankfurt (Academy of Fine Arts). As a writer and independent curator, she focuses on contemporary film, video art and feminist art practices.

**Simone Dotto** is a post-doctoral fellow and a lecturer in History and Techniques of Television and New Media at the University of Udine. His research deals with sound studies, media history and archaeology, sponsored and non-theatrical cinema. He is a member of the *Cinema&Cie* editorial boards and one of the scientific coordinators of the FilmForum International Film and Media Studies conference. His essays has been published on several national and international journals and collections, and he recently authored his first monography “Voci d’Archivio” on the history and theory of phonography as an archival medium in interwar Italy (Meltemi, Milan 2019).

**Donal Fullam** is a PhD researcher in University College Dublin analyzing algorithmic composition and the rationalization of music within algorithmic culture. He is primarily concerned with video game music as it is procedurally constructed, but also with the material and historical conditions in which this musical approach has developed. As an aspect of contemporary algorithmic culture, video game music can be understood in terms of a historical impulse towards the transformation of human expression into the logic of data and computation. Donal makes games in UE4, plays with the National Concert Hall Gamelan Orchestra, and various underground punk bands..

**Matias Guerra** (Santiago - Chile 1973) is a painter, multimedia artist and musician focusing mainly on video and sound experimentation, his work often reflects this diverse expertise highlighting the relationship between man, machine and chance. He collaborates with artists, musicians and composers and

with associations as an organizer or cultural promoter, prioritizing collective and self-sustained projects. Has held workshops and lectures at *IED* and *Standards*, in Milan, at University of Pisa, at Venice Biennale. His work has been shown in galleries and contemporary art museums (most recently at *MACRO* in Rome). Since 2008 he collaborates with *La Camera Verde* in Rome.

**Sandra Lischi** is full professor in “Cinema, Photography and Television”, University of Pisa. Her research focuses on the language and aesthetics of video-art, experimental and independent cinema, innovative television, the relationship between cinema, video and the arts in media history, themes which she has dealt with in monographs, essays in volumes, contributions in journals, articles, books and catalogues. She has taught and held lectures in universities, cultural centers and museums in several european and non-european countries. She is co-curator of the “Invideo Festival” in Milano and curator of the “Ondavideo” activities and screenings in Pisa.

**Runchao Liu** is a Ph.D. candidate and graduate instructor in the department of Communication Studies at University of Minnesota Twin Cities. Her research intersects with critical media studies, cultural studies, feminist and queer theory, and sound studies. She is currently working on her dissertation project examining the musical perspective of Asian American diasporas and the postcolonial politics of experimental popular music. She also writes about rock music politics, performative feminist activism, transnational musical communication, women in music, and youth culture and identity.

**François Mouillot** holds a joint Research Assistant Professor position in the Department of Music and in the Department of Humanities and Creative Writing at Hong Kong Baptist University. His research is at the intersection of Music and Cultural/Media Studies and focuses on the mediation of popular and experimental music practices through their infrastructural and technological dimensions, and on contemporary identity politics in relations to these practices and other forms of popular culture. He has particular interest in music scenes of various industrialized minority cultures. His work analyses historic and current developments in the recording and live music industries, digitization, the evolution of contemporary urban cultures, the construction of contemporary minority identities, as well as improvisation and Do-It-Yourself practices in music.

**Gauri Nori** is a PhD researcher at the English and Foreign Languages University, Hyderabad and has a Masters in Film and Literature from The University of York, U.K. Her research explores spaces for radical and alternative thought and seeks to delineate experimental film practices in India. She has taught various Liberal Arts courses with an emphasis on Film and Gender Studies at the graduate and undergraduate level.

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**Ana Ramos** holds a Ph.D. from the department of communication, University of Montreal. Her current postdoctoral research at the SenseLab, Concordia University, is devoted to process philosophy inquiry in the field of aesthetics and affect theory as related to art experience and techniques of the body. Her research work spans questions concerning technology, perception, and collective subjectivity applied to media studies. In her publication “On Consciousness-with and Virtual Lines of Affection” (*Evental Aesthetics*) she acknowledges an affective dimension of the body.

**Francesco Spampinato** is a contemporary art and visual culture historian and writer and senior assistant professor at the University of Bologna. He holds two degrees from the University of Bologna, in *Preservation* (2003) and *Art History* (2004), an MA in *Modern Art* (2006) from Columbia University, New York, and a Ph.D. in *Arts et Média: Études Cinématographiques et Audiovisuelles* from Sorbonne Nouvelle, Paris. From 2011 to 2015 he was Adjunct Professor at Rhode Island School of Design, Providence, US, teaching courses on contemporary art history, and performance art's relations to media. His articles have been published on academic journals such as *NECSUS*, *PAJ*, *Senses of Cinema*, and *Stedelijk Studies*, as well as magazines such as *Abitare*, *Blueprint*, *DIS*, *Flash Art*, *Kaleidoscope* and *Mousse*. In 2015 he authored the books *Come Together: The Rise of Cooperative Art and Design*, Princeton Architectural Press, New York, and *Can You Hear Me? Music Labels by Visual Artists*, Onomatopée, Eindhoven, and in 2017 *Art Record Covers*, TASCHEN, Cologne.

**Maria Teresa Soldani** holds a Ph.D. in *History of Art and Performing Arts* (Pegaso Program – Universities of Florence, Pisa and Siena, Italy). She is webTV author/editor and video archivist at the “Luigi Pecci” Center for Contemporary Art in Prato. Her research focuses on American independent cinema, film music, underground cultures, experimental cinema, and video art. She published the monograph *Naked City. Features of Identity, Independence, and Research in the Filmography on New York City* (Quaderni di CinemaSud, 2013), essays and video-essays in books and journals, such as *Imaginations*, *Cinéma&Cie*, *Cinergie*, *L'Avventura*, *SegnoCinema*, and *Duellanti*. She is also composer and musician, in particular for many film scores of Daniele Segre's documentary films.