

## Contributors / Collaborateurs

**William Carroll** is a PhD candidate at the University of Chicago. He is pursuing a joint degree in the Department of Cinema and Media Studies and Department of East Asian Languages and Civilizations. His main research interests include Japanese Cinema from the 1920s to the 1960s, cinephilia, and international popular genre cinemas. His work has been published in the *Journal of Japanese and Korean Cinema*. He is writing his dissertation, 'Suzuki Seijun & the Redemption of Cinephilia', which he anticipates completing in 2019.

**Anna Caterina Dalmasso** is postdoctoral fellow at Saint-Louis University, Brussels. She is the author of *Le Corps, c'est l'écran. La philosophie du visuel de Merleau-Ponty*, Mimésis, 2018), and the co-editor of *Vivre par(mi) les écrans* (Presses du réel, 2016) and *Des pouvoirs des écrans* (forthcoming, Mimésis, 2018). She has lectured in Aesthetics, Philosophy of Art and Visual Culture at University of Lyon 3, University of Lyon 2 and University of Milan.

**Paul Frith** is a Research Associate working on the project 'The Eastmancolor Revolution and British Cinema, 1955–85' at the University of East Anglia. In 2014, he completed his thesis on horror and realism in Britain during the 1940s, with publications on this subject appearing in *The Journal of British Cinema and Television* and *Horror Studies*. His research specialism is in British cinema with an emphasis upon censorship and the horror film. He has recently been researching the use of colour by amateur filmmakers and the rise of colour in British horror cinema.

**Elena Gipponi** is a postdoctoral fellow at IULM University of Milan, where she obtained her PhD in 'Communication and New Technologies', with a thesis that explores the use of colour in Italian home movies and amateur cinema. Since 2008, she collaborates to Iulm's courses of History of Cinema. She has published many essays, particularly on contemporary Italian cinema and on the transition from black and white to colour in the Italian media landscape. She is in the editorial staff of *Cinéma & Cie. International Film Studies Journal* and of *Cinergie. Il cinema e le altre arti*.

**Keith M. Johnston** is Reader in Film & Television Studies at the University of East Anglia. He is co-investigator on 'The Eastmancolor Revolution and British Cinema, 1955–85'. His research focuses on the interplay of technology, aesthetics and industry in British cinema, including Ealing Studio's use of colour (1948–57), British stereoscopic 3-D (1950s and modern), and special effects in 1940s Ealing films. He is also the author of *Coming Soon: Film Trailers and the Selling of Hollywood Technology* (McFarland&Co, 2009), *Science Fiction Film: A Critical Introduction* (Berg, 2011), and co-editor of *Ealing Revisited* (BFI/Palgrave Macmillan, 2012).

**Bregt Lameris** is a Postdoctoral Researcher ERC Advanced Grant project *FilmColors*. She has a PhD in Media and Culture Studies (Utrecht University). Her research interests are the film archiving, film historiography, film colours, medical images, and the representation of madness. Her monograph *Film Museum Practice and Film Historiography* was published in 2017 with Amsterdam University Press. Lameris has also worked as a Research Associate for the Leverhulme Trust funded project 'Colour in the 1920s: Cinema and Its Intermedial Contexts'. She has taught a large variety of courses at the University of Amsterdam, Utrecht University and the University of Zurich.

**Justus Nieland** is Professor of English and teaches in the Film Studies Program at Michigan State University. He is the author of *Feeling Modern: The Eccentricities of Public Life* (2008), *David Lynch* (2012), and co-author of *Film Noir: Hard-Boiled Modernity and the Cultures of Globalization* (2010). His most recent book, *Happiness by Design: Modernism and Media in the Eames Era*, is forthcoming from the University of Minnesota Press in 2019. With Jennifer Fay, he is co-editor of the Contemporary Film Directors series at the University of Illinois Press.

**Federico Pierotti** is an Associate Professor of Cinema and Visual Culture at the University of Florence. He has published the books *La seduzione dello spettro: Storia e cultura del colore nel cinema* (Le Mani, 2012), *Un'archeologia del colore nel cinema italiano: dal Technicolor ad Antonioni* (ETS, 2016), and *Diorama lusitano. Il cinema portoghese come archeologia dello sguardo* (Mimesis, 2018). He has also published several essays on Italian cinema, Portuguese cinema, and the relationship between technology and visual culture. He is part of the scientific committee of *L'avventura: International Journal of Italian Film and Media Landscapes* and *Immagine: Note di Storia del Cinema*. In 2016 he was the recipient of an Italian Academy fellowship at Columbia University.

**Carolyn Rickards** is a Research Associate working on the AHRC project 'The Eastmancolor Revolution and British Cinema, 1955–85' based at the University of Bristol. She received her PhD from the University of East Anglia in 2015 with publications from this appearing in the *Journal of British Cinema and Television*

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and *Fantasy / Animation: Connections Between Media, Mediums and Genres* (Routledge, 2018). Her current research focuses on the impact of colour on the fantastic with further interests in costume, design and intermediality.

**Sarah Street** is Professor of Film at the University of Bristol, UK. She has published widely including *British National Cinema* (1997; 2<sup>nd</sup> ed. 2009), *Transatlantic Crossings: British Feature Films in the USA* (2002), *Costume and Cinema* (2001), *Black Narcissus* (2005) and (co-authored with Tim Bergfelder and Sue Harris) *Film Architecture and the Transnational Imagination: Set Design in 1930s European Cinema* (2007). Her book *Colour Films in Britain: The Negotiation of Innovation, 1900–55* (2012) won the British Association of Film, Television and Screen Studies' Award for Best Monograph. She has also co-edited (with Simon Brown and Liz Watkins) *Color and the Moving Image: History, Theory, Aesthetics, Archive* (2012) and *British Colour Cinema: Practices and Theories* (2013). She is currently Principal Investigator on 'The Eastmancolor Revolution and British Cinema, 1955–85' AHRC-funded project. Her latest book, *Chromatic Modernity: Color, Cinema, and Media of the 1920s* (2019) is co-authored with Joshua Yumibe.

**Kirsten Moana Thompson** is Professor of Film Studies and Director of the Film Programme at Seattle University. She writes on animation and material colour history as well as classical Hollywood cinema, New Zealand and Pacific studies. She is the author of a number of articles on colour processes and animation in *Animation Practice, Process and Production, Animation Studies, Refractory*, and *The Moving Image* as well as *The Colour Fantastic: Chromatic Worlds of Silent Cinema*. She is currently working on several new books: *Color, Visual Culture and American Cel Animation; Bubbles*, and *Advertising and Animation*, co-edited with Malcolm Cook.

**Joshua Yumibe** is Associate Professor and Director of Film Studies at Michigan State University. He is the author of *Moving Color: Early Film, Mass Culture, Modernism* (Rutgers University Press, 2012), co-author of *Fantasia of Color in Early Cinema* (Amsterdam University Press, 2015) with Giovanna Fossati, Tom Gunning, and Jonathon Rosen, and most recently of *Chromatic Modernity: Color, Cinema, and Media of the 1920s* (Columbia University Press, 2019) with Sarah Street.