

Contributors / Collaborateurs

Maria Ida Bernabei received her Ph.D in Visual Culture and Études Cinématographiques (Università Iuav di Venezia and Université Paris 8) with a dissertation on the avant-garde reception of scientific films in the 1920s. She authored *La linea sperimentale. Un percorso di ricerca attraverso quarant'anni di cinema documentario italiano* (2013) and her essays have appeared in *1895. Revue de l'association française de recherche sur l'histoire du cinéma*, *Fata Morgana* and *Immagine. Note di Storia del Cinema*. She is currently editing the Italian edition of Ado Kyrrou's *Amour-Erotisme et Cinéma* (1957).

Alessandro Bratus received his PhD in Musicology in 2009 from the University of Pavia, where he is currently a Senior Lecturer in popular music. He received research grants from the European Network for Musicological Research (London), Fondazione Cariplo (post-doc training in DH) and Pavia/Boston Exchange Program (Tufts University). His teaching and research activities focus on analytical approaches to music and audiovisual media in Anglo-American and Italian popular culture since the 1960s.

Maurizio Corbella is Senior Lecturer in musicology at the University of Milan, where he received his PhD in 2010. He taught at the Universities of Vienna and Kiel and received research grants by the German Academic Exchange Service (DAAD) and the Paul Sacher Stiftung, Basel. His chief interests and publications focus on music and sound in audiovisual media, remediation theory and cultural musicology. He co-chairs the NECS Workgroup on Music and Sound in Media.

Massimo Locatelli, Associate Professor, Università Cattolica del Sacro Cuore, Milan. Founding member of NECS, the European Network for Cinema and Media Studies, he serves on the editorial boards of *CS/Comunicazioni Sociali*, *Journal of Media, Performing Arts and Cultural Studies* and *Cinéma&Cie*. His main research areas are the history of film theory and the social and technological history of Italian cinema. Among his publications, *Cinema e sonoro in Italia (1945-1970)* (special issue of *CS/Comunicazioni Sociali*, 2011, co-edited with Elena Mosconi).

Ewa Mazierska is Professor of Film Studies, at the University of Central Lancashire. She published over twenty monographs and edited collections on film and popular music. They include *Popular Music in Eastern Europe: Breaking the Cold War Paradigm* (2016), *Relocating Popular Music* (2015), edited with Georgina Gregory, *Falco and Beyond: Neo Nothing Post of All* (2014). She also guest-edited a special issue of *Popular Music History*, devoted to popular music in the North of England (2015). She is principal editor of a Routledge journal, *Studies in Eastern European Cinema*.

Miguel Mera is a composer of music for the moving image and a musicologist. His film and television music has been screened and broadcast around the world. He is the author of *Mychael Danna's The Ice Storm: A Film Score Guide* (2007), and co-editor of *European Film Music* (2006) and *The Routledge Companion to Screen Music and Sound* (2017). He serves on the editorial boards of *Music, Sound, and the Moving Image*, *Music and the Moving Image*, *The Journal of Film Music*, and *The Soundtrack*. Miguel is a Reader in the Department of Music and Associate Dean (Research and Enterprise) for the School of Arts and Social Sciences at City, University of London.

Anja Mølle Lindelof, Associate Professor, PhD, Head of Studies of Performance Design at Roskilde University. Her research focuses on music and media, arts institutions, liveness and audience experiences. Recent publications include the co-edited volume (with Matthew Reason): *Experiencing Liveness in Contemporary Performance: Interdisciplinary Perspectives* (2017).

Giulia Simi is an independent researcher and curator. She obtained her Ph.D in History of Art and Media at the University of Pisa in 2014, with a thesis focused on the relationship between amateur cinema practices and the Rome-based 1960s Avant-Garde. Her research interests include the Post-War Italian arts scene and its relations with cinema and media image, experimental cinema and amateur practices and feminist theory. She has published articles and essays in international peer-reviewed journals and edited volumes and curated a programme on women's experimental cinema in Italy from 1960s up to the present for the 54th Pesaro International Film Festival. As a digital communication consultant, she worked for ten years with film production companies, non-profit organisations, museums and publishing houses.