

## CONTRIBUTORS / COLLABORATEURS

**Dudley Andrew** is professor of Film and Comparative Literature at Yale. His concern with French film history has expanded to an interest in issues involving world cinema. He is, in addition, a student of French aesthetics in the 20<sup>th</sup> century, particularly as this involves cinema. André Bazin remains a special focus of his research.

**Giorgio Avezzi** is a Ph.D. Candidate at the Università Cattolica del Sacro Cuore of Milan. His research project is entitled “Geography and Cinema. The Crisis and Persistence of Geography in Contemporary Cinema”, and it aims at understanding how cinema comments on its primitive “geographical vocation” today, in the age of the “crisis of the cartographic reason.”

**Natalie Boehler** is a postdoctoral researcher and lecturer at the Institute of Cinema Studies of the University of Zurich, Switzerland. Her research focuses on East and Southeast Asian Cinemas, the globalization of film and cultural theory, and World Cinema.

**Valerio Coladonato** is a Ph.D. candidate in the Film Studies Program at Sapienza University of Rome. His research focuses on masculinity and globalization in contemporary cinema. His publications in peer-reviewed journals include a survey of recent studies on masculinity in the cinema (in *Imago. Studi di cinema e audiovisivi*, n. 6), and a discussion of Miriam Hansen’s works on Walter Benjamin (in *La valle dell’Eden*, n. 27). He is a contributor to the magazine *Alfabeta2*.

**Ilaria A. De Pascalis** obtained her Ph.D. in Film Studies in 2009 at Roma Tre University (Italy), with a dissertation on “Contemporary European Cinema and Globalization.” She has published essays in international reviews and book chapters, and has been assistant professor at Sapienza – University of Rome and at the University of Cassino. She also authored the volume *Commedia nell’Italia contemporanea* (Il Castoro, 2012).

**Jakob Nilsson** holds a Ph.D. in Cinema studies from Stockholm University and teaches at Södertörn University. His doctoral thesis is titled *The Untimely-Image: On Contours of the New in Political Film-Thinking* (2012). He is the co-editor, together with Sven-Olov Wallenstein, of *Foucault, Biopolitics, and Governmentality* (2013) and has published articles in *Journal of Aesthetics and Culture*, *SITE Magazine*, and *Rhizomes*.

**Angela Prysthon** is associate professor in the Department of Social Communication at the Federal University of Pernambuco, Brazil, where she teaches Film Studies and Media Theory. She is the author of *Cosmopolitismos periféricos* (Bagaço, 2002) and editor of *Ecoss urbanos: a cidade e suas articulações midiáticas* (Sulina, 2008), among other works. Her writings on film, media and literature have appeared in numerous books and journals, including *Cinema, Globalização e interculturalidade* (Argos, 2010), *Culture of the Cities* (University of Pittsburgh Press, 2010), *Visualidades hoje* (EDUFBA, 2013) *Galaxia*, *La furia umana* and *Contracampo*.

**Cosetta G. Saba** is associate professor at DAMS Cinema, Gorizia, University of Udine, where she teaches film studies. Her research is especially focused on the relationships between cinema, video, infographics and the Net. She is the author of several publications; among the others: *Carmelo Bene* (2005), *Cinema Video Internet* (2006), *Lo sguardo che insegue* (2006).

**Luca Taddio's** main interests are visual studies and theory of perception. He has been teaching Aesthetics at the University of Udine and Mind-Body problem and A.I. at the University of Trieste. He is director of several book series (among them: "Volti", "Filosofie" and "Sx" for Mimesis, Milan-Udine). He wrote some philosophical short stories published in *Spazi immaginali* (2004). He is also author of *Fenomenologia eretica* (2011), *L'affermazione dell'architettura* (with Damiano Cantone, 2011), *Global Revolution* (2012) and *I due misteri* (2012).

**Delphine Wehrli** is currently a SNSF (Swiss National Science Foundation) Ph.D. Student in History and Aesthetic of Cinema's section in the University of Lausanne where she is doing a research on "The Battle For Realism: Italian Cinema Journals at the Heart of the Political and Aesthetic Debates (1932-1960)". The aim of this thesis is to contribute to the study of Neorealism. She just published the article "Bazin/Aristarco : une relation en montage alterné" in the French review *1895* (n° 67, pp. 32-63).