

Contributors / Collaborateurs

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Enrico Carocci, PhD, is Assistant Professor in the Department of Philosophy, Media and Performing Arts at the Università degli Studi Roma Tre. His research and publication interests include emotion in film theory and trends in contemporary international cinema. He is author of the books *Tormenti ed estasi. "Strade perdute" di David Lynch* (2007) and *Attraverso le immagini. Tre saggi sull'emozione cinematografica* (2012). He co-edited the anthology *Il Cinema e le emozioni. Estetica, espressione, esperienza* (2012).

Maarten Coëgnarts holds an MA in Film Studies and Visual Culture and an MA in Sociology (Universiteit Antwerpen, Belgium). Since 2010 he has been doing research, in collaboration with Peter Kravanja, on the interplay between conceptual metaphors, image schemas and cinema. The results have been published in *Image [&] Narrative, Projections, Alphaville*, and *Metaphor and the Social World*. They have also edited the special issue "Metaphor, Bodily Meaning, and Cinema" of the journal *Image [&] Narrative*. He is currently preparing a PhD in film studies at the Universiteit Antwerpen.

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ema: Journal of Philosophy and the Moving Image, Cinéma&Cie, Fata Morgana, Film-Philosophy, Illuminace, Necsus and montage a-v.

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Mauri Kaipainen is Professor of media technology at Södertörn University. He studied education, musicology and cognitive science at the University of Helsinki and earned his PhD in 1994 on a systemic model of music cognition. His current research agenda focuses on the concept of interactive explorability of perspectives to multi-perspective media.

Peter Kravanja is a Research Fellow at the Katholieke Universiteit Leuven (Belgium), Faculty of Arts, research unit Literature and Culture. He holds an MS and a PhD in Mathematical Engineering and Computer Science (KU Leuven, Belgium), an MA in Cinema Studies (Université de la Sorbonne Nouvelle – Paris 3, France) and a BA in Philosophy (KU Leuven, Belgium). Since 2010 he has been collaborating with Maarten Coëgnarts to investigate the interplay between conceptual metaphors, image schemas and cinema. The results have been published in *Image [&] Narrative, Projections: The Journal for Movies and Mind, Alphaville: Journal of Film and Screen Media*, and *Metaphor and the Social World*. They have also edited the special issue *Metaphor, Bodily Meaning, and Cinema* of the journal *Image [&] Narrative*. Website: www.kravanja.eu.

Vittorio Gallese, MD and trained neurologist, is Professor of Physiology at the Dept. of Neuroscience of the Università degli Studi di Parma where he is Coordinator of the PhD Program in Neuroscience and Director of the Doctoral School of Medicine. Cognitive neuroscientist, his research focuses on an embodied account of social cognition. His major contribution is the discovery, together with his colleagues of Parma, of mirror neurons and the elaboration of a theoretical model of social cognition – Embodied Simulation Theory. His scientific activity is testified by more than 200 scientific publications in peer-reviewed international scientific journals and edited books. He received the Grawemeyer Award for Psychology in 2007, the Doctor Honoris Causa from the Katholieke Universiteit Leuven in 2010, and the Arnold Pfeffer Prize for Neuropsychanalysis in 2010.

Livia Giunti obtained her PhD in Visual Arts and Film Studies from the Università degli Studi di Pisa, Italy. Her PhD thesis abstract was published in *Cinéma & Cie*, issue no. 21. Since 2013 she has been an academic tutor for the ICoN - Italian Culture on the Net consortium. She is also a producer and a documentary maker and has taught several professional courses on documentary film history and practices. She has published articles on documentary cinema, film analysis, and new media. Since 2012, she has served as the president of the Tuscan Association of Documentary Makers, and since 2014 has been one of the founding members and coordinators of *Quaderno del Cinemareale*, the first Italian magazine dedicated to documentary films. She currently holds a scholarship from the Università di Pisa to produce short films about research activities at the university.

Michele Guerra is Assistant Professor at the Università degli Studi di Parma, where he teaches History of American Cinema. Among his books, both as author and editor: *Il meccanismo indifferente. La concezione della Storia nel cinema di Stanley Kubrick* (2007), *Sequenze. Quaderni di cinema 1949-1951* (2009), *Gli ultimi fuochi. Cinema italiano e mondo contadino dal fascismo agli anni Settanta* (2010), *Le immagini tradotte. Usi Passaggi Trasformazioni* (2011), and the Italian edition of Victor Oscar Freeburg's *The Art of Photoplay Making* (2013). His research also focuses on the relationship between cinema and cognitive neuroscience, and in 2011 he has been the recipient of a fellowship from the Center for Advanced Study in the Behavioral Sciences at Stanford University. He is the editor of the cinema and communication collection "Pandora".

Christian Gosvig Olesen is a PhD candidate at the Universiteit van Amsterdam's Institute for Culture and History. His research project with the working title *Film History in the Making: Digital Archives and Film Historiography* commenced in the fall of 2012 under the supervision of Professor of Heritage and Digital Culture Julia Noordegraaf. Christian Gosvig Olesen has studied film history and theory at the Universities of Copenhagen and Bologna and holds an MA in Preservation and Presentation of the Moving Image from the University of Amsterdam.

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Francesco Pitassio is Associate Professor at the Università degli Studi di Udine, and currently Fulbright Distinguished Lecturer at the University of Notre Dame. He is one of the editors of *NECSUS. European Journal of Media Studies*. Among his research interests are film acting and stardom, silent film, European film, Italian film history. His books are *Ombre silenziose. Teoria dell'attore cinematografico negli anni Venti* (2002), *Maschere e marionette* (2002) and *Attore/Divo* (2003), *Il neorealismo cinematografico*, with Paolo Noto (2010).

Maria Poulaki is Lecturer in Film and Digital Media at the University of Surrey. She has an interdisciplinary background in Psychology and Media Studies, with a focus on cinema. Her current research interests are in cognitive film theory and complex systems theory and its applications to the study of audiovisual media.

Pia Tikka, PhD, filmmaker, has directed features *Daughters of Yemanjá* (Brazil-Finland 1996), *Sand Bride* (Finland 1998), and worked in international film productions. The author of *Enactive Cinema: Simulatorium Eisensteinense* (2008), Enactive Cinema project *Obsession* (2005) awarded with Möbius Prix Nordic prize, and co-author of interactive film-game *Third Woman* exhibited in Galapagos Art Space, NY (2011), she is also a founding member of research project Enactive Media (2009-2011), Aalto University Finland. Currently, Tikka is affiliated in the research project aivoAALTO. Her research team NeuroCine combines filmmaking practice with the methods of neuroimaging in order to study neural basis of cinematic imagination and filmmaker's expertise.

Temenuga Trifonova is Associate Professor of Film Studies at York University in Toronto. She is the author of *The Image in French Philosophy* (2007), *European Film Theory* (2008), *Warped Minds: Cinema and Psychopathology* (2014) and numerous scholarly articles. Her first feature film, *Man of Glass* (2012), won the Cinematic Vision Award at the 2013 Amsterdam Film Festival and was screened at the 2013 Deboshir International Festival of Independent Cinema in St. Petersburg, Russia.