

## Contributors / Collaborateurs

**Alice Cati** is Assistant Professor at the Università Cattolica del Sacro Cuore, where she teaches *Languages and Semiotics of Media Products* and *History of Cinema*. Her current research study is on audiovisual media and memory studies, with particular regard to home movie, autobiographical documentary, and gendered creativity. In 2009, she wrote a volume called, *Pellicole di ricordi. Film di famiglia e memorie private 1926-1942* (Vita & Pensiero). Her most recent works are *Immagini della memoria. Teorie e pratiche del ricordo tra testimonianza, genealogia e documentari* (Mimesis, 2013) and the special issue “(En)Gendered creativity: Actors Agencies Artifacts” (*Comunicazioni sociali*, 2014, edited with Mariagrazia Fanchi and Rosanna Maule).

**Ilaria A. De Pascalis** obtained her PhD in Film Studies in 2009 at the Roma Tre University (Rome, Italy), with a dissertation on Contemporary European Cinema and Globalization. She has published several reviews and essays in international journals and book chapters, especially about European cinema in a transnational perspective, gender studies, and narrative genres in cinema and television series. She has been visiting professor at the University of Cassino and at La Sapienza University of Rome. She also authored the volume *Commedia nell'Italia contemporanea* (Il Castoro, 2012).

**Tobias Ebbrecht-Hartmann** is Lecturer of Cinema Studies in the Department of Communication and Journalism and in the DAAD Center for German Studies at the Hebrew University in Jerusalem. He holds his PhD from the Free University in Berlin where he also graduated in Film Studies, New German Literature and Political Science. He was Research Assistant at the Filmuniversity Babelsberg Konrad Wolf, and a postdoctoral fellow in the program “Media of History – History of Media” at the Bauhaus University of Weimar and at the International Institute for Holocaust Research Yad Vashem. He is author of *Geschichtsbilder im medialen Gedächtnis. Filmische Narrationen des Holocaust* (Transcript, 2011).

**Luisella Farinotti** is Associate Professor in Cinema Studies at Libera Università di Lingue e Comunicazione IULM, where she teaches *Film Theory, Aesthetics*

of *Cinema* and *Aesthetics of Media*. As a scholar of Cinema and Visual Arts, she published many essays in journals and miscellaneous books. In the last years, her research is focused on theory and history of the image, the relationship between cinema and memory, found-footage films and self-portrayal practices. She supervised and coordinated the research project published in *Atlante del cinema italiano. Corpi, paesaggi e figure del contemporaneo* (Garzanti, 2011). She is a member of the Editorial Board of *Cinéma & Cie. International Film Studies Journal* and, since 2009, she has supervised the column “Cinepolitica” of the journal *Comunicazione Politica*.

**Barbara Grespi** is Associate Professor in Cinema Studies at the University of Bergamo, Italy. As a member of the University’s Centre of Visual Arts, she coordinates the Research Group on Cinema “Balthazar” and is on the scientific board of “Punctum,” an international project devoted to the study of images and visual culture. She has written on gesture in the cinema, on cinema and memory and on the intersections between cinema and photography. Her recent publications include *Memoria e Immagini* (Mondadori, 2009), *Cinema e montaggio* (Carocci, 2010), *Gus Van Sant* (Marsilio, 2011), *Fuori quadro* (Aracne, 2013).

**Elisa Mandelli** obtained in 2015 a PhD in History of Arts at Ca’ Foscari University/IUAV in Venice, with a dissertation on audio-visual displays in history museums through the 20th century. Her research focuses on the relationships between cinema and visual arts, especially in contemporary exhibition spaces. In 2009 she obtained a Degree in Cinema, television and multimedia production at the University of Bologna. She is member of the editorial board of the journal *Cinergie*.

**Sylvie Rollet** is Professor in Film Studies at the University of Poitiers. She is jointly responsible for “Theaters of Memory,” an interuniversity research program on the relationship between moving images and memory. On filmic representation of genocides, she has published *Une éthique du regard : le cinéma face à la Catastrophe, d’Alain Resnais à Ritzy Panh* (Hermann, 2011). She has also recently co-edited two collections of essays, *Paysages et Mémoire : cinéma, photographie, dispositifs* (Presses Sorbonne Nouvelle, 2014) and *Théâtres de la mémoire, mouvement des images* (Presses Sorbonne Nouvelle, 2010). Her research is devoted, in particular, to the works of Hungarian, Russian, Caucasian and Balkan filmmakers.

**Vicente Sánchez-Biosca** is a Professor at the University of Valencia (Spain) and has been the editor of the film journal *Archivos de la Filmoteca* for 20 years (1992-2012). He has been a visiting professor at a number of universities, including Université Sorbonne Nouvelle – Paris 3 (for five terms), Université Paris 1 Panthéon-Sorbonne, Université de Montréal, University of São Paulo, New York University, and University of Havana. Among his latest books are: *NO-DO. El tiempo y la memoria* (Cátedra, 2000), *El pasado es el destino* (Cátedra, 2011), both with R.R. Tranche, *Cine y guerra civil española* (Alianza,

2006), *Cine de historia y cine de memoria* (Cátedra, 2006), *Cine y vanguardias artísticas* (Paidós, 2004). He is currently leading a research project on the role of the image in the charisma-building of political leaders in Spain. His other project deals with the construction and circulation of images of atrocity, especially *perpetrator images*.

**Maria Teresa Soldani** is a PhD candidate in History of Visual and Performing Arts at Pegaso Project-Tuscany Region (Universities of Firenze, Pisa, and Siena). She graduated *summa cum laude* from the University of Pisa in Cinema, Music, Theatre, and in Cinema, Theatre, Multimedia Production, defending a thesis on contemporary American cinema and video prepared in Boston and New York. She published the monograph *Naked City. Identità, indipendenza e ricerca nel cinema newyorchese* (Quaderni di CinemaSud, 2013) and several essays for *Segnocinema*, *Duellanti*, *Quaderni di CinemaSud*, and *Invideo*'s catalogue. She is a filmmaker, composer and musician living in Turin, Italy.