

Contributors / Collaborateurs

Luisella Farinotti is Associate Professor in Film Studies at IULM University of Milan, where she teaches *Film Theory* and *Aesthetics of Cinema*. Her current research study is on theory and history of the image and memory studies, with particular regard to home movies, found-footage films and self-portrayal practices. She is a member of the scientific committee of the series *Cinergie* (Mimesis) and of the editorial board of reviews: *Cinéma & Cie. International Film Studies Journal* and *Cinergie. Il cinema e le altre arti*. She published many essays in journals and miscellaneous books. She supervised and coordinated the research project published in *Atlante del cinema italiano. Corpi, paesaggi e figure del contemporaneo* (2011, with G. Canova). She has published: *Il futuro dietro le spalle. Tempo e storia nel cinema di Edgar Reitz* (2005), *Il metodo e la passione. Cinema amatoriale e film di famiglia in Italia* (2006, with E. Mosconi).

Francesco Giarrusso has a Degree in DAMS (Cinema), Discipline delle Arti, della Musica e dello Spettacolo, from the University of Bologna (2005). In 2013, he was awarded a PhD in Communication Sciences by the Universidade Nova de Lisboa. Since 2013, he is an integrated member of the CFCUL (Center of Philosophy of Science of the University of Lisbon), member of the research group *Ciência e Arte* (Science and Art), and of SAP – Science-Art-Philosophy Lab with a research project entitled ‘World images: from the cartographic representation of Earth to the electro-numerical image of the Globe’.

Barbara Grespi is Associate Professor in Cinema Studies at the University of Bergamo, where she coordinates the Research Group on cinema “Balthazar” and is on the scientific board of ‘Punctum’, an international project devoted to the study of visual culture. She has written particularly on gesture in the cinema and on cinema and photography, and her recent publications include *Memoria e Immagini* (Mondadori, 2009), *Cinema e montaggio* (Carocci, 2010), *Gus Van Sant* (Marsilio, 2011), *Fuori quadro* (co.eds. with Elio Grazioli and Sara Damiani; Aracne, 2013), *Bodies of Stone. Suspended Animations in the Media, Visual Culture and the Arts* (co-eds. with Alessandra Violi, Andrea Pinotti and Pietro Conte; Amsterdam University Press, forthcoming).

Micaela Latini is Assistant Professor of German Literature at Cassino University, Italy. She has written a monograph on Ernst Bloch (*Il Possibile e il marginale*, 2005) and, more recently, two books on Thomas Bernhard (*La pagina bianca*, 2010 and *Il museo degli errori*, 2011), to be published in German (K&N). She is also co-editor of *Dieci anni di estetica tedesca. Una bibliografia ragionata* (with A. Campo), of a book on Günther Anders *L'uomo e la (sua) fine* (with A. Meccariello, 2014) and of *Gli intellettuali e la Guerra. Un abbecedario* (with G. Guerra, 2016). She has also edited a new edition of *The Man without Qualities* by Robert Musil (trans. I. Castiglia, 2014), an anthology of E. Bloch's essays (*Ornamenti*, 2012) and a new edition of *Burning Conscience* by Günther Anders (*L'ultima vittima di Hiroshima*, 2016).

Barbara Le Maître is Professor in Film Studies at Paris Ouest Nanterre University. She has published *Entre film et photographie. Essai sur l'empreinte* (PUV, 2004), *Zombie, une fable anthropologique* (PUPO, 2015) and co-edited *Preserving and Exhibiting Media Art: Challenges and Perspectives* (with Julia Noordegraaf, Cosetta Saba and Vinzenz Hediger, AUP, 2013), *Cinéma muséum. Le musée d'après le cinéma* (with Jennifer Verraes, PUV, 2013) and *Tout ce que le ciel permet en cinéma, photographie, peinture et vidéo* (with Bruno Nassim Aboudrar, PSN, 2015). Her current research deals with: cinema and museology; the figure of the living dead; the relations between films and fossils.

Elena Marcheschi, PhD in Visual and Performing Arts, is Adjunct Professor in Art and Multimedia at the University of Pisa. She's the author of *Videoestetiche dell'emergenza. L'immagine della crisi nella sperimentazione audiovisiva* (2015), *Sguardi eccentrici. Il fantastico nelle arti elettroniche* (2012) and co-editor of *I film in tasca. Videofonino, cinema e televisione* (2009, with M. Ambrosini and G. Maina). She has published articles and essays about new media, video art and experimental cinema. Her research also pays particular attention to women's production and self-media. Curator of videoinstallations exhibitions, she's also in the staff of INVIDEO – International Exhibition of Video and Cinema Beyond (Milan, Italy).

Marc-Emmanuel Mélon is Professor at the University of Liège, where he teaches history and aesthetics of photography, cinema, video and visual arts in an overall perspective of cultural history of the production of meaning. His current research deals with early photography (in particular its non-artistic uses), the photographic discourse, the aesthetics of deep focus (from trompe l'oeil to 3D), visual allegory, and non-fiction film in Belgium.

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Intermediality. The Passion for the In-Between (2011), the editor of the volumes: *Film in the Post-Media Age* (2012), *The Cinema of Sensations* (2015). She has also published several essays about the relationship of painting, photography and film and the aesthetic of the *tableau vivant* in cinema (e.g. in the 2014 Winter issue of *Screen*, in the volume on *Photofilmic Images in Contemporary Art and Visual Culture* edited by Alexander Streitberger, Brianne Caitlin Cohen, Leuven University Press, 2015).

Francesca Scotto Lavina is a PhD candidate in Film and New Media Studies at La Sapienza, University of Rome. Her research addresses spectators' emotion in film experience through an interdisciplinary approach, because of her background in Biosciences and Media Studies with a focus on cinema. She has published cinema essays in academic journals (*Fata Morgana*, *Bianco e Nero*), films and books reviews. She took part in International congresses and workshops, such as 9th NECS congress; she also organized 12th NECS graduate workshop.