

Contributors / Collaborateurs

Diego Cavallotti is a PhD candidate at the University of Udine. His doctoral research concerns amateur film and video practices in Italy between the 1970s and the early 1990s. He published several papers concerning these topics for *Cinergie*, *Fata Morgana* and *Mimesis Scenari*. In 2016 he co-edited (with Federico Giordano and Leonardo Quaresima) the proceedings of the XXII International Film Studies Conference *A History of Cinema Without Names*. He is currently a member of the steering committee of the MAGIS Spring School and one of the coordinators of its Media Archaeology section.

Monica Dall'Asta is an Associate Professor at the University of Bologna. Her research interests span a broad range of topics, from silent cinema to gender studies, from the history of film theories to the history of seriality. She has widely published in major film journals and collections in Italian, English and French. She is the author of *Trame spezzate. Archeologia del film seriale* (2009).

Miriam De Rosa is Senior Lecturer in Media and Communication at Coventry University. She's the author of the monograph *Cinema e Postmedia* (2013) and of a number of texts focusing on film theories, artistic moving images, media archeology and new screen media.

Shane Denson is Assistant Professor in the Department of Art & Art History (Film & Media Program) at Stanford University. Previously, he held appointments and affiliations at Duke University, Leibniz Universität Hannover, and in the "Popular Seriality—Aesthetics and Practice research collective" based at the Freie Universität Berlin. He is the author of *Postnaturalism: Frankenstein, Film, and the Anthropotechnical Interface* (2014) and co-editor of several collections: *Transnational Perspectives on Graphic Narratives* (2013), *Digital Seriality* (special issue of *Eludamos: Journal for Computer Game Culture*, 2014), and the open-access book *Post-Cinema: Theorizing 21st-Century Film* (2016).

Simone Dotto is a PhD candidate at the University of Udine. His research project that deals with the epistemology of sound recording and broadcasting

media and the sonic representations of history during the interwar period in Italy. He has published essays on several Italian music and cinema magazines and on national and international academic journals. Since 2016 he has been member of the steering committee of the MAGIS international film studies Spring School in Gorizia and a managing editor of *Cinema&Cie*. He has recently joined Francesco Federici and Vincenzo Estremo in co-editing of the book series *Cinema and Contemporary Arts* published by Mimesis International.

Vinzenz Hediger teaches Cinema Studies at Goethe-Universität Frankfurt. He is a co-founder of NECS – European Network of Cinema and Media Studies (www.necs.org) and the founding editor of the *Zeitschrift für Medienwissenschaft* (www.zfmedienwissenschaft.de). Forthcoming from Amsterdam University Press: *The Miracle of Realism. André Bazin's Cosmology of Film*.

Kamil Lipiński is a PhD Candidate in Philosophy at the Adam Mickiewicz University of Poznań. He has published in the *Journal of Aesthetics & Culture* and *Cultural Studies Review*. He has edited a special issue of the journal *Sensus Historiae* entitled 'French Cultural Theory. Contexts and Applications'. His research interests oscillate between French Theory, spatial analysis, the aesthetics of art film and media, and visual culture. He is currently preparing a book based on his PhD thesis under the working title: *Mapping an Image. Between Aesthetic Theory and Practice*.

Ted Nannicelli is Lecturer in Film and Television Studies at the University of Queensland. He is the author of *A Philosophy of the Screenplay* (Routledge, 2013) and *Appreciating the Art of Television: A Philosophical Perspective* (Routledge, forthcoming). He is co-editor, with Paul Taberham, of *Cognitive Media Theory* (Routledge, 2014), and associate editor of *Projections: The Journal for Movies and Mind*.

Sabrina Negri is a PhD Candidate in the Department of Cinema and Media Studies at the University of Chicago. From the Università degli studi di Torino, she earned a B.A. and an M.A. in Film Studies, as well as an M.A. in American Studies. She is also a graduate of the L. Jeffrey Selznick School of Film Preservation at the George Eastman House in Rochester, NY, where she was awarded the Haghefilm Foundation Fellowship in 2009. From 2009 to 2012, she worked as a film archivist and restorer at the Museo Nazionale del Cinema in Torino, Italy.

Rachel Schaff is a PhD candidate in the Department of Cultural Studies of Comparative Literature and Moving Image Studies at the University of Minnesota. She earned a B.F.A. in Film and Television Production from New York University, and a M.A. in Film Studies from Columbia University. Her work has appeared in the *Spectator Journal of Film and TV Criticism*. She received a 2015-16 Fulbright Fellowship to the Czech Republic, and will be a 2016-17 fellow at the

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Malcolm Turvey is the Sol Gittleman Professor in the Department of Art and Art History and Director of the Film and Media Studies Program at Tufts University. He is an editor of *October*, and author of *Doubting Vision: Film and the Revelationist Tradition* (Oxford University Press, 2008) and *The Filming of Modern Life: European Avant-Garde Film of the 1920s* (MIT Press, 2011). He is also co-editor of *Wittgenstein, Theory, and the Arts* (Routledge, 2001). He is currently finishing a book titled *Play Time: Jacques Tati and Comedic Modernism*.

Elisa Virgili is an independent researcher. She completed her Ph.D. in Philosophy of Social Science at the University of Insubria (Varese-Como). In 2015 she spent her visiting year researching at the Center for Gender Research in Uppsala (Sweden). Her research interest lies in the area of language and gender, queer theory and the relationship between sport and gender. Some of her publications are: *Olimpiadi. L'imposizione di un sesso* (Mimesis, 2012); *Ermafroditi* (Mimesis, 2013) e *Antigone, o l'eterna ironia della comunità* (Alboversorio, 2014). She is currently the Theory Coordinator for Archivio Queer Italia.

Saige Walton is Lecturer in Screen Studies at the University of South Australia. Her research focuses on film and visual culture; American, European and World cinemas and the relationship between film and the other arts. Her articles on the embodiment of film/media aesthetics and film-philosophy have appeared in journals such as *NECSUS: European Journal of Media Studies, Culture, Theory and Critique, Screening the Past, the Australian Journal of French Studies and Senses of Cinema*. Her first scholarly monograph, *Cinema's Baroque Flesh: Film, Phenomenology and the Art of Entanglement*, is forthcoming from Amsterdam University Press/University of Chicago Press (Fall 2016).