Contributors / Collaborateurs

Ada Ackerman, PhD in Art history at University Paris-Ouest-Nanterre-la Défense and Université de Montréal, works as a Permanent Researcher at THALIM/CNRS (French National Research Center). A former student of Ecole Normale Supérieure, Paris, and a specialist of Sergei Eisenstein's work, she has published *A biblioteca infinita de Sergei Eisenstein/The infinite Library of Sergei Eisenstein* (2019) and *Eisenstein et Daumier, des affinités* électives (2013). She focuses on the relations between art (mainly cinema and painting) as well as on cultural exchanges between Soviet Union, Europe and the United States. She has curated the show "The Ecstatic Eye: Sergei Eisenstein at the crossroads of arts", for the Centre Pompidou-Metz, and edited its catalogue (2019–2020). She has also curated for the Jewish Museum in Paris the show *Golem! Avatars d'une légende d'argile* (2017) and directed its catalogue.

Federica Cavaletti obtained her PhD degree in Humanities (curriculum: Communication, media and performing arts) at the Catholic University of the Sacred Heart of Milan. Her dissertation consisted in a theoretical and empirical exploration of time perception in the audiovisual experience. She was recently appointed as Post-Doc researcher in Aesthetics at the University of Milan, within the ERC project 'AN-ICON – An-iconology. History. Theory and Practices of Environmental Images'. In the context of this project, she works on several experiential aspects of virtual reality, and on this medium's applications in professional domains such as psychology and medicine.

Filippo Fimiani, PhD in Philosophy at Paris 8-Saint-Denis and the University of Naples, is Full Professor of Aesthetics at the University of Salerno. Visiting Professor at the EHESS, Paris 7-Diderot, University of Pau, he is Member of the Italian Society of Aesthetics and of many academic centers — among which Institute of Arts Creations Theories Aesthetics (ACTE, Paris 1 Panthéon-Sorbonne-CNRS), International Laboratory for Research in Art-Visual and Performance Studies (LIRA, Sorbonne Nouvelle Paris 3), Canter Inter-Critical of Arts and Discourses on Arts (CICADA, Pau). Devoted of rhetoric issues in visual and literary culture, aesthetics and media, Fimiani is co-editor of 'Aisthesis'.

Barbara Grespi is Associate Professor at the department of Philosophy "Piero Martinetti", State University of Milan, where she teaches cinema and visual culture studies. She has written extensively on the theme of gesture, on the relationship between cinema and photography, and on the theories of montage. Her essays have appeared in several international journals among which *Acoma*, *Agalma*, *Aisthesis*, *Interface*, *Cinema&Cie* (of this last she is also editor). Her main publications include *Memoria e Immagini* (ed., 2009), *Cinema e montaggio* (2010), *Gus Van Sant* (ed., 2011), *Fuori quadro* (co-ed., 2013), *Overlapping Images* (co-ed., 2016), *Harun Farocki* (co-ed., 2017), *Il cinema come gesto* (2017), *Apparizioni* (co-ed., 2018), *Figure del corpo* (2019), *Bodies of Stone in the Media, Visual Culture and the Arts* (co-ed., 2020).

Regina Karl is Assistant Professor of German Studies and Film&Media at Rutgers University. She received her PhD from Yale University. Her current book project entitled 'Manipulations: The Hand as Symbol and Symptom', reassesses the impact of technological reproducibility based on a sweeping emergence of hands in German and French literature, photography, and film after the turn of the century. She has co-edited several volumes in the series *Unbedingte Universitäten* (diaphanes 2010). Amongst more recent publications is an essay on the question of technology in Paul Valéry and Walter Benjamin included in *Entwendungen. Walter Benjamin und seine Quellen* (Paderborn: Fink, 2019).

Petra Löffler is Professor for History and Theory of Contempory Media at the Carl von Ossietzky University, Oldenburg. She has held research and teaching positions at the Universities of Cologne, Regensburg, Vienna, Weimar and Lüneburg and was Guest Professor at the University of Siegen, at the Bauhaus University, Weimar and at the Institute for Cultural Studies of Humboldt University, Berlin. She is author of several edited volumes and books on media archaeology, ecology and media practices, *Verteilte Aufmerksamkeit. Eine Mediengeschichte der Zerstreuung* (2014) and *Bilder verteilen. Fotografische Praktiken in der digitalen Kultur* (2018) among others.

Marie Martin, Associate Professor in Film Studies at the University of Poitiers since 2009, wrote a PhD entitled: 'Poétique du rêve. L'exemple de l'avant-garde cinématographique en France (1919–1934)'. She focuses on film theory, psychological processes, intermediality. She was coeditor of two books: with Laurence Schifano, *Rêve et cinema: Mouvances théoriques autour d'un champ créatif* (Presses Universitaires de Parie Ouest, 2012) and with Véronique Campan and Sylvie Rollet, *Qu'est-ce qu'un geste politique au cinéma*? (Presses Universitaires de Rennes, 2019). She is also editor of the issue of *CiNéMAS* dedicated to « secret remakes » (*Le Remake: Généalogies secrètes dans l'histoire du cinéma*).

Olga Moskatova is Assistant Professor for Media Studies at Friedrich-Alexander-University Erlangen-Nuremberg. Between 2012 and 2018 she

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Greta Plaitano got her Bachelor's Degree in Cultural Heritage Studies at the University of Milan, moving then to the University of Udine for her Master's Degree in Art History and Heritage Preservation. She's currently doing her PhD at the same University in Art History, Film Studies, Media Studies, and Music; her research project investigates the relationships between art and medicine, and the pedagogical use of photographic and pre-cinematographic devices between the XIX and XX centuries.

Andrea Pinotti is professor in Aesthetics at the department of Philosophy "Piero Martinetti", State University of Milan, and fellow of international institutions such as the IEA in Paris and the ZfL in Berlin. His research focuses on image theories and visual culture studies, memorialisation and monumentality, empathy theories. Among his publications the volumes *Empathie. Histoire d'une idée de Platon au post-humain* (Vrin 2016), *Cultura visuale. Immagini sguardi media dispositivi* (in collaboration with Antonio Somaini, Einaudi 2016). In 2018 he was awarded the Wissenschaftspreis der Aby-Warburg-Stiftung in Hamburg. He is currently directing an ERC-Advanced project entitled An-iconology. History, Theory, and Practices of Environmental Images.

Rebecca Puchta has been a PhD Candidate in the research collective 'Configurations of Film' at Goethe University, Frankfurt, since 2017. In her PhD project she deals with the notion of documentary after Snowden and combines perspectives from media and cultural theory and governmentality studies. She is associated member of the DFG research group 'Media and Participation' that is based in Constance.

Lucia Ruprecht is a Fellow of Emmanuel College and an affiliated Lecturer at the Section of German and Dutch, University of Cambridge, UK. She is author of *Gestural Imaginaries: Dance and Cultural Theory in the Early Twentieth Century* (OUP, 2019) and *Dances of the Self in Heinrich von Kleist, E. T. A. Hoffmann and Heinrich Heine* (Ashgate, 2006; special citation of the de la Torre-Bueno Prize, 2007), edited *Towards an Ethics of Gesture* (special section of *Performance Philosophy*, 2017), and co-edited *New German Dance Studies* (University of Illinois Press, 2012), *Cultural Pleasure* (special issue of *German Life & Letters*, 2009), and *Performance and Performativity in German Cultural Studies* (Lang, 2003).