

Contributors / Collaborateurs

Stéphanie Benzaquen-Gautier is an art historian and associate researcher at the Centre for Historical Culture, Erasmus University Rotterdam, Netherlands. She received her master's degree in art history from the Université La Sorbonne – Paris I in 1997, and her Ph.D from the Erasmus University in 2016. The subject of her doctoral dissertation was 'Images of Khmer Rouge atrocities, 1975-2015'. She also works as curator and has organized exhibitions and projects in Israel, France, Germany, Central and Eastern Europe, Russia, and Thailand. She was the recipient of a Leon Milman Memorial Fellowship at the United States Holocaust Memorial Museum in Washington DC (2012), a fellowship at the Stone Summer Theory Institute at the School of the Art Institute in Chicago, Illinois (2010), and was researcher in the Theory Department at Jan van Eyck Academie in the Netherlands (2005-2006).

Yomi Braester is Byron and Alice Lockwood Professor in the Humanities and Professor of Comparative Literature, Cinema and Media at the University of Washington in Seattle, as well as Distinguished Visiting Professor at the Beijing Film Academy. He is also the co-editor of *Journal of Chinese Cinemas*. Among his books are *Witness Against History: Literature, Film, and Public Discourse in Twentieth-Century China* (Stanford University Press, 2003) and *Painting the City Red: Chinese Cinema and the Urban Contract* (Duke University Press, 2010), which won the Joseph Levenson Book Prize. Among his current book projects is *Cinephilia Besieged: Viewing Communities and the Ethics of the Image in the People's Republic of China*, which is supported by a Guggenheim fellowship.

Marco Dalla Gassa is Senior Lecturer at Ca' Foscari University of Venice. His academic research focuses on Asian cinema, orientalism, cinematic representation of cultural differences, *auteur* theory and film analysis. He has collaborated with several organizations dealing with the promotion and education of cinema (the Turin National Museum of Cinema, the Venetian film archive 'Casa del cinema', the 'Festival dei Popoli' of Florence). He has been a researcher for the Italian National Childhood and Adolescence Documentation and Analysis Centre. He has edited and written several academic publications (essays and reviews) in



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peer-reviewed journals and magazines. His main books are two monographic studies about Abbas Kiarostami (2001) and Zhang Yimou (2003, with Fabrizio Colamartino), a volume on contemporary Far East cinema (2010, with Dario Tomasi), a film analysis of Kurosawa's masterpiece *Rashōmon* (2012) and a dissertation about orientalism and exoticism in modernist European cinema (2016). He is co-curator of the section 'Global Film Cultures' of the academic journal *Cinergie: Il cinema e le altre arti*.

Kristian Feigelson is a sociologist and Professor at Université Sorbonne Nouvelle – Paris 3 where he teaches film studies. He has contributed to various journals and has published numerous works on Russian cinema and Soviet Union film culture. He co-edited *Bollywood: Industrie des images* (a special issue of *Théorème*, 16, 2012). His recent publications include *La Fabrique filmique: Métiers et professions* (Armand Colin, 2011).

Pepita Hesselberth is Assistant Professor in Film and Literary Studies at Leiden University, and research fellow at the Department of Arts and Cultural Studies at the University of Copenhagen. Her research interests revolve around questions concerning the production of subjectivity and the fabric of the social within our increasingly global, networked, and media-saturated society. She is the author of *Cinematic Chonotopes* (Bloomsbury, 2014), and the editor of *Compact Cinematics: The Moving Image in the Age of Bit-Sized Media* (Bloomsbury, 2016, together with Maria Poulaki) and *Legibility in the Age of Signs and Machines* (Brill, 2018). She is currently working on her project on *Disconnectivity in the Digital Age*, for which she received a two-year fellowship from the Danish Council for Independent Research (2015-2018).

Man-tat Terence Leung received his Ph.D. degree in Humanities and Creative Writing in 2014. Several of his essays on various subjects, including Kieslowski's late ethical-political cinema and Godard-Gorin's post-1968 militant films, have been published in internationally refereed edited volumes. His paper on Milan Kundera's historical novel *Life Is Elsewhere* in relation to the Prague/Paris 1968 was published by peer-reviewed journal *Partial Answers: Journal of Literature and the History of Ideas* (15.1, 2017). He is now preparing his first monograph, tentatively entitled *The Dialectics of Two Refusals: French May '68 and Its Chinese Nexus in Western Cinematic Imaginaries*. Leung is currently a full-time lecturer in General Education (specializing in Film, Cultural and Chinese Studies) in the School of Professional Education and Executive Development (SPEED) at Hong Kong Polytechnic University.

Corrado Neri is Associate Professor at the Jean Moulin University, Lyon 3. He has conducted extensive research on Chinese cinema in Beijing and Taipei and published many articles on books and magazine (in English, French and Italian). His book *Tsai Ming-liang* on the Taiwanese film director appeared in 2004. *Ages*



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Inquiets. Cinémas chinois: une représentation de la jeunesse, was printed in 2009. His third book, *Retro Taiwan*, has recently been published for l'Asiathèque (2016). He co-edited (with Kirstie Gormley) a bilingual (French/English) book on Taiwan cinema (*Taiwan Cinema/Le Cinéma taiwanais*, 2009), and *Global Fences* (with Florent Villard, 2011).

Sanghita Sen is a researcher and tutor in the Department of Film Studies at the University of St Andrews, Scotland. She has a doctoral degree from Jadavpur University for her research on nationalism(s) and popular aesthetics in post-1992 Indian advertisements. Between 1997 and 2015 she worked in India as an Associate Professor of English. She is currently pursuing her second doctoral project, researching the representation of the Naxal Movement in Indian cinema. Her research interests include Marxism, feminism, post-colonialism, popular cinema and culture, political cinema and documentaries. She curates film programmes and writes English subtitles for films in Bengali and Hindi languages.

Wendy Xie is an Associate Professor of Chinese at Appalachian State University. She received her doctorate in Comparative and Chinese Literature from Yale University in 2010. At Appalachian State University, she teaches Chinese language, cinema and literature courses. Her recent publications include 'Japanese Idols in Trans-Cultural Reception: the Case of AKB48' (in *Visual Past*, 2.1, 2015). Her current research interests include issues of emotion and intimacy in Chinese and Japanese popular culture, especially in operatic and cinematic narratives, in relation to the socio-political history of twentieth-century China and Japan. She is currently completing a book project on veteran Hong Kong director Li Han-hsiang. She is also collaborating with Dr. Xiaofei Tu on another book project entitled *J-Pop Goes to China: AKB48, SNH48 and Nationalism*.

Federico Zecca is Senior Lecturer at the University of Bari 'Aldo Moro' (Italy). He is part of the editorial board of the journals *Cinéma & Cie: International Film Studies*, *Cinergie: Il cinema e le altre arti*, *L'avventura: International Journal of Italian Film and Media Landscapes*, and *Porn Studies*. He is a member of the scientific committee of the Udine/Gorizia FilmForum and one of the coordinators of the Porn Studies Section of the MAGIS – Gorizia International Film Studies Spring School. He has published widely on intertextuality, intermediality, media convergence, Italian popular cinema, and US pornography. Among his books: *Il cinema della convergenza. Industria, racconto, pubblico* (2012, edited by), *Gli estremi dell'hard. Due saggi sul porno contemporaneo* (2013, with Stephen Maddison), *Cinema e intermedialità. Modelli di traduzione* (2013), and *Porn after Porn: Contemporary Alternative Pornographies* (2014, co-edited with Enrico Biasin and Giovanna Maina). He has recently co-edited *Inside Gonzo Porn*, special issue of *Porn Studies* (2016, with Enrico Biasin).