

# Contributors / Collaborateurs

## GIORGIO AVEZZÙ

Giorgio Avezù is an Associate Professor at the University of Bergamo, where he teaches courses in cinema and television. He previously held research positions at the University of Bologna and Università Cattolica del Sacro Cuore, and has taught at the University of Padua. His research focuses on audiovisual data analysis and recommendation systems, media and geography, geographies of film and television consumption, and media archaeology. He is the author of two monographs, the most recent being *L'Italia che guarda* (Carocci, 2022).

## SERENA BELLOTTI

Serena Bellotti is a Postdoctoral Researcher and Adjunct Lecturer at the University of Udine. Her research focuses on film preservation and restoration, archival practices, and the design and implementation of digital environments for film critical editions. She works on projects for film restoration conducted by the University of Udine in collaboration with national and international archives and institutions.

## PAOLA BONIFAZIO

Paola Bonifazio is Professor of Italian Studies and Chair in the Department of French and Italian at the University of Texas at Austin. She was a NEH-Rome Prize Fellow at the American Academy in Rome in 2011-12. Her research interests focus on film and media studies, gender studies, and popular culture. Her first book *Schooling in Modernity: The Politics of Sponsored Films in Postwar Italy* (University of Toronto Press, 2014) explores short film productions sponsored by state and non-state agencies to promote modernization and industry. Her second book *The Photoromance: A Feminist Reading of Popular Culture* (MIT Press, 2020) explores the storytelling, cross-platform success, and female fandom of an often scorned medium. She is currently working on a book manuscript on the reception and appropriation of the American western in Italian media, from *Buffalo Bill's Wild West* (1890) to *Django* (1966). With Ellen Nerenberg and Nicoletta Marini-Maio, Paola is a founding editor of *gender/sexuality/italy*. She is also co-editor of *Italian Culture*, the official publication of the American Association for Italian Studies, with Guido Capaccioli and Valerie McGuire. With Valerie McGuire, she is co-Principal Investigator of the oral history project "Italians in Texas."

## AYDIN ÇAM

Aydın Çam is an Associate Professor in the School of Communications at Çukurova University, is a prolific researcher whose recent work has focused on the timely topic of travelling cinema experiences in Taurus' highland villages. His broader research interests include the New Cinema History, cinema history of Çukurova, and cinema and mobility. He also explores cinema and space relations, such as cinematic spaces, spatial experiences, and mapping cinematic spaces.

## ÇIĞDEM AKSU ÇAM

Çiğdem Aksu Çam is an Adana Alparslan Türkeş Science and Technology University Associate Professor at the Department of Political Science and Public Administration. Her research focuses on urban politics with a special interest in local-level decision-making, urban leisure, and urban policy analysis.

## ROSSELLA CATANESE

Rossella Catanese is an Associate Professor at University of Tuscia, Viterbo, and Adjunct Professor at NYU Florence. Previously, she has been Postdoc Researcher at University of Udine and IMT School for Advanced Studies Lucca. In 2023, she won the Sixth Duchamp Research Grant, issued by Staatliches Museum Schwerin, in Germany. Her publications focus on film restoration, cinematheques, film history, experimental cinema.

## FRANCESCO DI CHIARA

Francesco Di Chiara is an Associate Professor in film studies at the University of Milan. His research focuses on the post-war Italian film genre system, on the Italian and European film industries, and on the role of state institutions and bureaucracy in the process of production and circulation of Italian cinema, using an approach that combines perspectives deriving from media production studies, policy studies, cultural history, film analysis, and archival research. Among his publications are *Film Policies in Europe (1945–1980). A Comparative Approach to the History of State Aid for Film* (Palgrave, 2026) and *Sessualità e marketing cinematografico italiano. Industria, culture visuali, spazio urbano (1948–1978)* (Rubbettino, 2021).

## CLAUDIA FIORITO

Claudia Fiorito is a film scholar specialising in Soviet and transnational cinema. She holds a PhD in Film Studies from the University of Padua and a master's degree in European and American Languages and Literatures, with a specialisation in Russian studies. Her doctoral research examined the circulation of Soviet science fiction films in the U.S. during the Space Race, exploring their distribution, reception, and adaptation for Western audiences. Her broader research interests include U.S.-USSR cinematic relations, independent film networks, and the adaptation of audiovisual products crossing political and cultural boundaries.

## VIRGINIA GERLERO

Virginia Gerlero is a PhD candidate in Visual and Media Studies at IULM University in Milan. Her interests focus primarily on landscape aesthetics and the relationship between photography and literature. For her doctoral research, she examines the contemporary landscape of ruins through the photographic and literary narratives of William Eggleston and Cormac McCarthy. She was a Research Fellow at The Wittliff Collections at Texas State University in San Marcos.

## MICHAEL GUARNERI

Michael Guarneri works as a Research Fellow at the University of Bologna for the project *The Atlas of Italian Giallo: Media History and Popular Culture (1954-2020)*. He is the author of the monographs *Questi fiori malati: il cinema di Pedro Costa* (Bébert, 2017), *Vampires in Italian Cinema, 1956-1975* (Edinburgh University Press, 2020), *Conversations with Lav Diaz* (Piretti Editore, 2020) and *Conversations with Wang Bing* (Piretti Editore, 2023).

## I-LIN LIU

I-Lin Liu holds a PhD in Media Arts and Sciences from Indiana University Bloomington, USA. He is currently a Postdoctoral Research Fellow with the Chiu Program for Taiwan Studies at Oregon State University. His dissertation examines the reception and repurposing of art cinema discourses and films in postwar Taiwan. His current research focuses on the production, distribution, exhibition, and reception of films sponsored by the authoritarian Kuomintang (KMT, the Chinese Nationalist Party) state. His work has been published in *The Journal of e-Media Studies* and *Taiwan Historical Research*.

## ALEJANDRO KELLY-HOPFENBLATT

Alejandro Kelly-Hopfenblatt is a Researcher at the Instituto de Artes de Espectáculo (Facultad de Filosofía y Letras, Universidad de Buenos Aires). He holds a PhD in Art History and Theory of the Universidad de Buenos Aires (Argentina). His research focuses on the history of Latin American Cinema, specifically focusing on exhibition and distribution, transnational practices, and the development of film industries. He is the author of *Modernidad y teléfonos blancos. La comedia burguesa en el cine argentino de los años 40* (Biblioteca ENERC-Ciccus, 2019) and co-editor with Nicolas Poppe, of *En la cartelera. Cine y culturas cinematográficas en América Latina, 1896-2020* (Iberoamericana-Vervuert, 2022).

## CHIARA LEPRI

Chiara Lepri holds a PhD in Civilizations of Asia and Africa from Sapienza University of Rome. Her research focuses on Chinese cinema, with particular attention to contemporary mainstream productions, film language, and cultural analysis, as well as Italy-China cinematic relations. She has conducted study and research stays at Beijing Language and Culture University, Shanghai International Studies University, Waseda University (Tokyo), and Kansai University (Osaka), and the Italian Cultural Institute in New York. She is an adjunct member of the PRIN project *Biographical Database of Italians in China (1866-1970)* at Sapienza University. In 2025, she was awarded the Buzzetti Prize by the Italian Association for Digital Humanities and Digital Culture (AIUCD).

## DANIEL MELFI

Daniel Melfi is a Ph.D. candidate in History of Arts and Performing Arts at the University of Pisa, supervised by Professor Chiara Tognolotti of the University of Pisa and by Paolo Simoni, director of the Home Movies Archive (Bologna). Melfi is currently researching the representation of post-WWII Italian immigration to Canada and the U.S. through home movies. Melfi has researched the microhistorical capacity of the home movies of Don Cirillo Vitalini and has been a research resident at the Arsenal Film Institut in Berlin. He holds an MA in Film Preservation and Collections Management from Toronto Metropolitan University.

## PAOLO NOTO

Paolo Noto is an Associate Professor at the Università di Bologna, where he teaches and does research in the field of film history and culture. His research focuses on Italian post-war cinema, genres, and the film industry. Among his publications are *Il cinema neorealista* (Archetipolibri, 2010, with Francesco Pitasio), *Dal bozzetto ai generi: Il cinema italiano dei primi anni Cinquanta* (Kaplan, 2011), and *The Politics of Ephemeral Digital Media* (edited with Sara Pesce, Routledge, 2016). He is the principal investigator of the research *TRAFFIC—Tracing American and Foreign Funds in Italian Cinema* (funded by the Italian Ministry of University and Research).

## MARÍA PAZ PEIRANO

María Paz Peirano is a Marie Skłodowska-Curie Postdoctoral Fellow at UAntwerp (Belgium) and an Assistant Professor at Universidad de Chile, with a PhD in Social Anthropology (University of Kent). Her research focuses on the development of the Chilean film industries, cultures, and audiences. She is co-author of *Chilefilms, el Hollywood Criollo* (Cuarto Propio 2014), *Film Festivals and Anthropology* (Cambridge Scholars 2017), and *Ingmar Bergman Out of Focus: Film Cultures and International Reception* (Berghahn 2025). She was the lead researcher of FONDECYT projects *Film Festivals and the Expansion of the Chilean field* and *Chilean film audiences: film culture, cinephilia and education*.

## LUCA PERETTI

Luca Peretti is Assistant Professor in Modern and Contemporary Italian Literature and Culture at the University of Cambridge and fellow of St. John's College. He wrote *Un dio nero un diavolo bianco. Storia di un film non fatto tra Algeria, Eni, Solinas e Sartre* (Marsilio, 2023) and co-edited volumes on terrorism and cinema, Pier Pasolini Pasolini, Italian cinema and Algeria, and Italian cinema and the former Portuguese colonies. His work has appeared in, among others, *Film History*, *Senses of Cinema*, *The Italianist*, *Interventions*, *Annali d'Italianistica*, *Journal of Italian Cinema and Media Studies*, *L'Avventura*. He is the editor-in-chief of *Cinema e Storia*. He collaborates with newspapers and magazines.

## FERNANDO RAMOS ARENA

Fernando Ramos Arenas is a tenured Associate Professor (*Profesor titular*) for European Cinema at Complutense University in Madrid. He earned his PhD at Universität Leipzig in Germany in 2010; since then, his research has followed a comparative approach that focuses on the history of European film cultures, national cinemas and film heritage. He is the author of three monographs, including the recent *Enfermos de cine* (PUZ, 2024), of three edited volumes and of articles for high-ranking journals such as *Screen*, *The Historical Journal of Film, Radio and Television*, *Media History*, *Hispanic Research Journal* and *Journal of Spanish Cultural Studies*.

## GIULIO TOSI

Giulio Tosi is a Research Fellow at Ca' Foscari University of Venice and a fixed-term Lecturer at the University of Bari "Aldo Moro." He earned a PhD in Visual, Performing, and Media Arts from the University of Bologna and was a Visiting Research Fellow at Waseda University in Tokyo. His research interests include the transnational circulation of film culture, the history of film criticism and magazines, postwar intellectual culture, and film festivals and institutions.

## VALENTINA VALENTE

Valentina Valente holds a Ph.D. from the University of Padua and is a Postdoctoral Researcher at the University of Tuscia. She teaches Film and Media Education (Sapienza University of Rome), History of Photography and Cinema (San Raffaele University and ICPAL), and a workshop on Photography (RomaTre University). Previously, she has taught Media Education (University of Cagliari), History of Film Theories, Film Archives Management, Film Archives and FIAF Guidelines, and Digital Photo Restoration (Sapienza University of Rome).