

Contributors / Collaborateurs

FEDERICA CARBONE

Federica Carbone is a lecturer at the Università Cattolica del Sacro Cuore in Milan. Her research interests focus on the sustainability challenges faced by European film festivals. She holds a Master's degree in Marketing Management from the Università Cattolica and a Master's degree in Digital Marketing. She has worked for Shibumi Group, an integrated digital research institute, and was a Visiting Researcher at Utrecht University. She is also the author of the essay "Distribution and promotion of new practices and rites for film circulation in Italy: the case study of the Lago Film Fest" for *The Italianist* (45 [2], 2025), and "Climate crisis: practices of intergenerational engagement online" in *Immagini della fine. Visualizzare, testimoniare, ri-mediare la crisi climatica*, edited by Laura Cesaro and Giuseppe Previtali (Meltemi 2025).

ELIZABETH ELLCESSOR

Elizabeth Ellcessor is Professor of Media Studies at the University of Virginia. She is the author of *Restricted Access: Media, Disability, and the Politics of Participation* (NYU 2016) and *In Case of Emergency: How Technologies Mediate Crisis and Normalize Inequality* (NYU 2022) as well as co-editor of *Disability Media Studies* (NYU 2017) and the forthcoming *Disability Media Cultures*. Her work has been published in *Cinema Journal*, *International Journal of Cultural Studies*, and *New Media & Society*, among other venues. She is currently the co-editor-in-chief of *JCMS: Journal of Cinema and Media Studies*, the scholarly publication of the Society of Cinema and Media Studies.

ALEXANDER M. EDWARDS

Alexander M. Edwards is a screenwriter, and university lecturer based in Italy. He holds an MA in Screenwriting from Birkbeck, University of London, and a Ph.D. in Cinema and Media from the University of Udine. His thesis, *The Historical Enterprise*, examines the industrial audiovisual heritage and memory of labour of the Friuli Venezia Giulia region, with a focus on audiovisual archives, amateur collections, digital mapping, valorization, and digital storytelling. His professional credits include writing and editing for the Emmy Award-winning animated series *Bing* (Acamar Films) and brand narrative work for clients including Prada, Maserati, and EssilorLuxottica. He teaches university courses in screenwriting, storytelling and Media Studies.

ANDREA FERRAIUOLO

Andrea Ferraiuolo is an Italian independent researcher based in Rome. He earned a degree in Theories and Techniques of Audiovisual Media at the Academy of Fine Arts in Rome and later completed a degree in Art History at Roma Tre University, with a thesis on experimental erotic-pornographic cinema. In 2022, he co-founded the experimental arts magazine *Limen Pastiche* with friends and colleagues. He has published poetry, short stories, and film criticism essays in various independent Italian magazines. He focuses his research on experimental and independent cinema, European and Asian cinema, literature, philosophy and archives.

JORDAN LORD

Jordan Lord is a filmmaker, writer, and artist whose work addresses the relationships between historical and emotional debts; framing and support; access, disability, and documentary. Their films have been shown at festivals and venues including New York Film Festival, MoMA Doc Fortnight, Walker Art Center, Union Docs, CIFF, and Dokufest. They have presented solo exhibitions at Piper Keys, Artists Space, Squeaky Wheel, and LUX. They are an Assistant Professor of Film and Media Studies at Colorado College.

AZALIA PRIMADITA MUCHRANSYA

Azalia Primadita Muchran-syah, Ph.D., is a filmmaker and Assistant Professor in the Film Department at Bina Nusantara University, Indonesia. She earned her Ph.D. in Media Study from the University at Buffalo, SUNY, where her dissertation examined media activism and the paradoxes of HIV advocacy in Indonesia. Her research interests include documentary and hybrid filmmaking, disability and accessibility in screen cultures, alternative cinema infrastructures, and media activism in Southeast Asia. Her films have been screened at various international film festivals.

DYLAN MULVIN

Dylan Mulvin is Associate Professor of Media and Communications at the London School of Economics. He is the author of *Proxies: The Cultural Work of Standing In* (MIT 2021) and many articles about media, technology and the body. He is currently at work on a book about media, rage, and catharsis. His research can be found at www.dylanmulvin.com.

DOMENICO NAPOLITANO

Domenico Napolitano (he/him) is a Tenure Track Researcher in Organizational Studies enrolled at the Scuola Superiore Meridionale, Italy for the research area of “Law and Organizational Studies for the Promotion of Diversity and Inclusion” (LOSPD). His research topics include organizational inclusion, accessibility and communication, sound cultures, organizational aesthetics and arts management. He is corresponding track chair at the EURAM (European Academy of Management) Conference since 2023. His articles have been published in journals such as *Organization; Culture & Organization; Business Ethics, Environment and Responsibility; Media, Culture & Society; Tamara. Journal for Critical Organization Inquiry*.

ANNALISA PELLINO

Annalisa Pellino is a post-doctoral researcher in the Department of Communication, Arts and Media at IULM University (Milan, Italy), where she teaches Expanded Cinema, Film Archives, Museums, and Exhibitions as an adjunct professor. She is the author of *La voce in transizione. Cinema, arte contemporanea, cultura fonovisuale—The Voice in Transition. Cinema, Contemporary Art, Phonovisual Culture* (Mimesis 2023) and, as co-editor, of the volume *Surveillance and Control in Italian Audiovisual Culture* (forthcoming, 2027). Pellino was a visiting scholar at the University of California, Irvine (2020) and has contributed to national and European research projects, including EUMEPLAT – Horizon 2020 (2022–23) for which she examined film circulation and exhibition, and the PRIN project *Giallo Atlas. Media History and Popular Culture in Italy (1954–2020)* (2023–25). In 2025 she was awarded an Italian Council grant for artistic research. She currently serves on the editorial team of “Cinéma&Cie.”

POOJA RANGAN

Pooja Rangan is Professor of English in Film and Media Studies at Amherst College and inaugural Visiting Scholar at Visualizing Abolition at UC Santa Cruz. She is author of *The Documentary Audit* (Columbia University Press, 2025), the coedited collection *Thinking with an Accent* (University of California Press, 2023) and *Immediations* (Duke University Press, 2017), and coauthor with Brett Story of “Why Look at Prisons” (forthcoming from Duke University Press). Rangan hosts the Visualizing Abolition podcast *Unmaking the Prison Image*, and co-edits the Investigating Visible Evidence Book series at Columbia with Jane Gaines, Michael Renov, and Faye Ginsburg.

THOMAS RAPENNE

Thomas Rapenne est docteur en études cinématographiques sous la codirection d'André Gaudreault, à l'Université de Montréal, et de Simon Daniellou, à l'Université Rennes 2. Ses recherches doctorales interrogent la pratique des techniques cinématographiques numériques chez le cinéaste franco-tunisien Abdellatif Kechiche et, à travers ce cas d'étude, les manières dont les outils numériques contemporains prolongent et reconfigurent les pratiques de l'improvisation au cinéma. Sa thèse est réalisée dans le cadre du partenariat international TECHNÈS sur les techniques et les technologies du cinéma. Il est également chargé de cours à l'Université de Montréal et auxiliaire de recherche au sein du Laboratoire CinéMédias de l'Université de Montréal.

CHIARA ROCCATELLO

Chiara Roccatello is a PhD student at the University of Udine, with a research project on production ecosystems of Italian animation. She collaborates with Media Lab – Laboratory for Research and Training on Digital and Artificial Audiovisual Media (University of Udine). Her research interests focus on how audiovisual industries create and capture value, with particular attention to business models, markets, and cultural policies in the context of digital innovation. Between 2025 and 2026, she undertook an industry placement with ANICA – Italian National Association of the Cinema, Audiovisual and Digital Industries.

JOSEPHINE SALES

Proceeding somewhere between rehearsal and emergency, Josephine Sales works across moving image, sculpture, and performance. Recent projects use sound, light, frequencies, projection, and pre-existing forms to follow entry, exit, delay, and refusal within systems built to accumulate value through the organization of time. Sales is based in New York City.

PAVITRA SUNDAR

Pavitra Sundar is Professor of Literature and Director of Cinema and Media Studies at Hamilton College, where she teaches courses on film, literature, and sound with a focus on South Asia. Her monograph *Listening with a Feminist Ear* (University of Michigan Press, 2023) was long-listed for the Kraszna-Krausz Moving Image Book Award and won honorable mention for the MLA Aldo and Jeanne Scaglione Prize for South Asian Studies. She also co-edited *Thinking with an Accent* (University of California Press, 2023), winner of the ACLA René Wellek Prize for Best Edited Collection.