Biographical Notes

a Marca, Pablo (Brown University, United States)

Pablo a Marca is a Ph.D. candidate in Italian Studies at Brown University. His research focuses on the convergence between posthumanism and European fairy tales in the modern period. Utilizing methods from animal studies, ecocriticism, and posthumanism, he shows how popular narratives, and fairy tales in particular, are in dialogue with the posthuman epoch. The fantastic and magical world of fairy tales has much in common with the 21st century in embedding non-anthropocentric ideas, from reconsidering the categorical division between humans and animals to a deeper consideration of the role of humans in the environment.

pablo_a_marca@brown.edu

Andreas, Fabio (Università di Chieti, Italy)

Fabio Andreas insegna storia del cinema e cinema e scrittura all’Università di Chieti-Pescara. Tra le sue pubblicazioni, Identificazione di un’arte, Scrittori e cinema nel primo Novecento italiano (Bulzoni, 2008), Canudo et le cinéma (Les Nouvelles Éditions Place, 2018) e l’edizione degli scritti di Ettore M. Margadonna, Il cinema negli anni Trenta. Saggi, articoli, racconti (Le Lettere, 2013).

f.andreas@unich.it
Angeli, Silvia (University of Westminster, United Kingdom)

Silvia Angeli is Visiting Lecturer at the University of Westminster. Her research focuses on the relationship between religion and film, film-philosophy, Italian cinema, and the portrayal of female adolescence in film. She has published peer-reviewed articles on the work of European and North American filmmakers, including Kenneth Lonergan (New Cinemas: Journal of Contemporary Film, 15:2, 2017), Sarah Polley (Empedocles: European Journal for the Philosophy of Communication 12:1, 2021), Marco Bellochio (Religions, 9:9, 2018; The Italianist, forthcoming) and Alice Rohrwacher (Journal of Italian Cinema & Media studies, 8:3, 2020; Film-Philosophy, 25:1, 2021; Studies in European Cinema, 2021). She is currently exploring the portrayal of mourning and grief in film by means of Jacques Derrida’s notion of ‘hauntology’.

S.Angeli1@westminster.ac.uk

Antichi, Samuel (Università della Calabria, Italy)

Samuel Antichi holds a PhD in Music and Performing Arts from “Sapienza” University of Rome. His thesis, titled The Black Hole of Meaning. Ri-mettere in scena il trauma nel cinema documentario, was published as a monograph in 2020. His papers have been published in Italian academic journals, such as La Valle dell’Eden, Fata Morgana, Imago, Cinema e Storia, Immagine, Schermi, Cinergie, Piano B, Comunicazioni Sociali, and L’Avventura, and he has attended several national and international conferences. Currently, he is research fellow at University of Calabria, working on the project “Media and Visual Literacy in the Digital Age”.

samuel.antichi@tiscali.it

Aulino, Biagio (University of Toronto Mississauga, Canada)


biagio.aulino@gmail.com

Battisti, Fabiana (La Sapienza Università di Roma, Italy)

Fabiana Battisti è Dottoranda al secondo anno in Comunicazione, Ricerca Sociale e Marketing (curriculum in Scienze della Comunicazione) presso il Dipartimento di Comunicazione e Ricerca Sociale (CoRiS) della Sapienza, Università di Roma, dove collabora con la cattedra di Storia e Modelli del Giornalismo-Laboratorio Ufficio Stampa e Sociologia della Comunicazione. I suoi interessi di ricerca riguardano principalmente media e diversità, giornalismo, culture digitali, comunicazione scientifica.

battisti.1644175@studenti.uniroma1.it
Bauman, Rebecca (Fashion Institute of Technology, State University of New York, United States)

Rebecca Bauman is Associate Professor of Italian at Fashion Institute of Technology, SUNY, where she teaches film studies and Italian language and culture. She has published essays and book chapters on Italian melodrama, masculinity in Italian cinema, and mafia movies in such publications as the Journal of Italian Cinema and Media Studies and Italian Studies. She is Film and Digital Media Reviews editor for the journal Italian American Review and is Chair of the Columbia Seminar in Modern Italian Studies. Her research interests include representations of Italian and Italian American organized crime, fashion studies, and gender and film genre.

rebecca_bauman@fitnyc.edu

Bellano, Marco (Università di Padova, Italy)


marco.bellano@unipd.it

Bellocchio, Maria Letiza (University of Arizona, United States)

Maria Letizia Bellocchio is Assistant Professor of Italian in the Department of French and Italian at the University of Arizona. Her areas of expertise are Film Studies, Italian Theatre, Intermediality. She has published articles on Cinema and Theatre, and edited Finestre (Firenze: Le Monnier, 2006) and Italian Business in Post-War Italy (Italian Quarterly 2017). She’s working on two manuscripts Visconti and Shakespeare and Italian Family Law in Italian Cinema.

bellocchio@arizona.edu

Benelli, Elena (Concordia University, Canada)

Elena Benelli is Senior Lecturer and Honours Advisor in Italian at Concordia University in Montreal, Canada, where she teaches courses on contemporary Italian cinema, contemporary Italian literature, and migrant writers. She has edited, in collaboration with Professor Grace Russo-Bullaro, the volume Shifting and Shaping a National Identity: Transnational Writers and Pluriculturalism in Italy Today. She has published several book chapters and
articles on migrant writers and contemporary Italian fiction and cinema. Her current research interests include migrant literature and cinema in Italy as well as eco-criticism.

elena.benelli@concordia.ca

Bernabei, Maria Ida (Università degli Studi di Udine, Italy)


mariaida.bernabei@uniud.it

Biernacka-Licznar, Katarzyna (University of Wrocław, Poland)

Katarzyna Biernacka-Licznar is Assistant Professor in Literary Studies and Italian Studies and the Head of the Department of Classical, Mediterranean and Oriental Studies, University of Wrocław. Her research focuses on translations of children’s and young adult literature, the reception of Italian children’s and young adult literature in Poland and specialised translation. She has published widely on Polish-Italian literary contacts. She is a co-founding member of the Centre for the Study of Literature for Children and Young Adults at the University of Wrocław; Associate Editor and Editorial Secretary of Italica Wratislaviensia; Project Manager of two research grants “The position of Quo Vadis? in Italian culture: Translations, adaptations, popular culture” (2016-2020) and “The status of translation in the polisystem of peripheral children’s literature: A comparison of Italian and Polish literatures” (2011-2014).

katarzyna.biernacka-licznar@uwr.edu.pl

Bini, Andrea (The American University of Rome and Temple University-Rome, Italy)

Andrea Bini is Adjunct Professor at The American University of Rome and Temple University-Rome. He earned an MA in Film and Media Studies at UT Austin in 2006, and a Ph.D. at UCLA in 2011. He has published two books: Kant e Carabellese (Luiss University Press, 2006), and Male Anxiety and Psychopathology in Film. Comedy Italian Style (Palgrave Macmillan, 2015). He has also published several articles on Italian cinema, literature, and culture, including two chapters in the book Popular Italian Cinema: Culture and Politics in a Postwar Society, edited by Flavia Brizio-Skov (Tauris, 2011).

carcamannu68@gmail.com
Blázquez, Elena (University Complutense de Madrid, Spain)

Elena Blázquez is Lecturer in the School of Cinema Studies at the Universidad Complutense de Madrid. Her research focuses on the analysis of documentaries made during the Spanish transition to democracy such as La ciudad es nuestra (1975). She has also worked on the analysis of film collectives that arose during the 1970s, such as the Colectivo de Cine deMadrid and the Colectivo de Cine de Clase.

Elena.Blazquez@ucm.es

Bonifazio, Paola (University of Texas Austin, United States)

Paola Bonifazio is Associate Professor and Chair of the Department of French and Italian at the University of Texas at Austin. Her research interests focus on film and media theory and history, cultural studies, gender studies, and feminist and postfeminist theories. She is author of Schooling in Modernity: The Politics of Sponsored Films in Postwar Italy (University of Toronto Press, 2014) and The PhotoRomance: A Feminist Reading of Popular Culture (MIT Press, 2020). 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).

pbonifazio@austin.utexas.edu

Bonnici, Glen (University of Malta)

Glen Bonnici is Assistant Lecturer at the Department of Italian within the Faculty of Arts of the University of Malta where he teaches Italian language and literature, comparative literature and film studies. By adopting a transnational and cross-disciplinary method of inquiry, he researches Italian literature and cinema, comparative literature, Anglo-Italian studies, and literary theory. Topics of interest include metareferential techniques in narrative works, spatial representation in fiction and the ever-increasing occurrence of film and television productions adapted from literature, amongst others. His ongoing Ph.D. studies examine self-reflexive devices in contemporary Italian cinema. He is an Editorial Assistant in the Journal of Italian Cinema & Media Studies, a fully peer-reviewed English-language publication. He collaborates closely with the Principal Editor by preparing submissions for print and translating articles into English.

glen.bonnici@um.edu.mt

Brizio-Skov, Flavia (The University of Tennessee - Knoxville, United States)

Flavia Brizio-Skov is Professor of Italian at the University of Tennessee where she teaches modern literature and cinema. She has written numerous articles that appeared in Italian, American, French, Spanish and Portuguese journals. She has published a book on Lalla Romano, and a critical monograph on Antonio Tabucchi. She has edited a collection of articles entitled Reconstructing Societies in the Aftermath of War: Memory, Identity, and Reconciliation. In 2011, she published Popular Italian Cinema: Culture and Politics in a Postwar Society (I. B.Tauris), and in 2021 Ride the Frontier: Exploring the Myth of the American West on Screen (McFarland & Company).

fbrizio@utk.edu
Buesa, Andrés (University of Zaragoza, Spain)

Andrés Buesa is a PhD candidate in Film Studies at the University of Zaragoza. He holds a BA in English Studies from the University of Zaragoza, where he also completed a BA in Hispanic Philology, and an MA in Film and Television Studies from the University of Warwick. His PhD thesis explores the use of the cinematic child, in 21st century world cinema, as a vehicle for discourses on contemporary mobility. His other research interests include film aesthetics, the representation of cities in contemporary film, and Latin American cinemas.

abuesa@unizar.es

Buonanno, Milly (La Sapienza Università di Roma, Italy)

Milly Buonanno is former Professor of Television Studies in the Department of Communication and Social Research at Sapienza University of Rome. She is the founder and head of the Observatory of Italian TV Drama (1988–present), the co-chair of the research unit GEMMA-GEnder and Media MATters (2010–present), and sits on the editorial board of several international journals. She has extensively researched and written on television theory and history, television drama, journalism and has pioneered gender and media studies in Italy. Her recent book-length publications include the edited collections Il prisma dei generi (2014), Television Antiheroines (2017), Genere e media: non solo immagini (2020, co-edited with Franca Faccioli).

milly.buonanno@fondazione.uniroma1.it

Busetta, Laura (Università di Messina, Italy)

Laura Busetta is Post-doctoral Researcher at the University of Messina, currently working on the PRIN2017 project Cinema and the New Culture of Consumption in Italy (1950–1973). She was Visiting Scholar at University College Cork and Guest Lecturer at the Birkbeck Institute for the Moving Image. Her research interests include self-representation, documentary film, Italian cinema, film and visual art, and cultural and gender studies. She is the author of L’autoritratto. Cinema e configurazione della soggettività (Mimesis 2019), and co-editor of From Self-Portrait to Selfie: Representing the Self in the Moving Image (Peter Lang 2019). Her recent publications include the issue of Schermi (with F. Vitella, 2020) Stelle di mezzo secolo: divismo e rappresentazione della sessualità nel cinema italiano (1948/1978).

laura.busetta@unime.it

Caputo, Ylenia (Università di Bologna, Italy)

Ylenia Caputo è dottoranda in Cinema, Fotografia e Televisione presso l’Università di Bologna. La sua ricerca è focalizzata sul rapporto tra media studies, teen studies e celebrity culture. In particolare, oggetto di analisi sono le modalità rappresentative e la funzione socioculturale delle celebrità teen emergenti dalla produzione cinematografica e televisiva italiana contemporanea. È Journal Manager di Zone Moda Journal e redattrice di Cinergie.

ylenia.caputo2@unibo.it
Carbone, Marco Benoît (Brunel University, London, United Kingdom)

Marco Benoît Carbone (PhD Intercultural Studies, UCL) is Lecturer in Media and Cultural Studies at Brunel University, London. His work focuses on visual cultures, media histories, and the dynamics of social representation of national and regional identities. He has authored the monograph Geographies of Myth and Places of Identity (London, Bloomsbury, 2022).

MarcoBenoit.Carbone@brunel.ac.uk

Cardini, Daniela (Università IULM, Italy)

Daniela Cardini è Professoressa Associata di Linguaggi della TV all’Università IULM, dove è coordinatrice del corso di laurea in Comunicazione, Media e Pubblicità. I suoi interessi di ricerca si focalizzano da tempo sull’analisi della televisione dal punto di vista storico, narrativo e produttivo, con un’attenzione particolare alle forme e ai linguaggi della serialità. Ha pubblicato, tra l’altro, i volumi: "La lunga serialità televisiva. Origini e modelli" (Carocci, 2004); "Le serie sono serie" (Arcipelago, 2010); "Long TV. Le serie televisive viste da vicino" (Unicopli, 2017) e "La canzone nelle serie tv. Forme narrative e modelli produttivi” (Pàtron, 2021, con Gianni Sibilla).

daniela.cardini@iulm.it

Carolan, May Ann (Fairfield University, United States)

Mary Ann McDonald Carolan is Professor of Modern Languages & Literatures and Director of the Italian Studies program at Fairfield University (USA). In 2019 Prof. Carolan held the Tiro a Segno Visiting Professorship in Italian American studies at New York University. She is the author of The Transatlantic Gaze: Italian Cinema, American Film (State University of New York Press, 2014) which documents the sustained and profound artistic impact of Italian cinema upon filmmakers in the United States from the postwar period to the new millennium. Her new cross-cultural study, Orienting Italy: China through the Lens of Italian Filmmakers (SUNY Press, forthcoming 2022) examines the ways in which Italian directors have employed documentary, historical fiction, and fictional narratives to represent China and its people both at home and abroad in Italy.

MCarolan@fairfield.edu

Carter, Jim (Boston University, United States)

Jim Carter is Lecturer in Italian at Boston University and a faculty member in the Departments of Romance Studies and Cinema & Media Studies. He is the author of articles and reviews published in Modern Italy, Italian Culture, the Journal of Italian Cinema and Media Studies, Italian Studies, the Journal of Modern Italian Studies, Annali d’Italianistica and elsewhere, and the co-editor of the essay collection Italian Industrial Literature and Film (Peter Lang, 2021). In 2018-2019, he won the Rome Prize in modern Italian studies from the American Academy in Rome. His current book manuscript explores the contributions of the Olivetti typewriter, calculator and computer company to the production of a national business culture in Italy from the 1930s through the 1950s.

jcart@bu.edu
Casiraghi, Lucia (Indiana University - Bloomington, United States)

Lucia Casiraghi is a Ph.D. student in Italian Studies at Indiana University. She has a B.A. in Foreign Languages and Cultures (University of Pavia, 2013), an M.A. in Theoretical and Applied Linguistics (University of Pavia, 2016), and an M.A. in Italian Studies (Indiana University, 2021). Her research interests include sociolinguistics, second-language acquisition, Italian pop culture, computer-mediated communication, and media literacy.

lucasi@iu.edu

Casoli, Sara (Università di Bologna, Italy)

Sara Casoli is a Postdoctoral Fellow at the Department of the Arts at the University of Bologna, where she earned her PhD in 2019. She was part of the DETECt research project. Her prevailing research interests concern popular seriality, television studies, transmedia characters and popular culture. She has published a monograph, titled Le forme del personaggio. Figure dell’immaginario nella serialità televisiva americana contemporanea (Mimesis 2021) and several articles for international journals and chapters in edited collections.

sara.casoli2@unibo.it

Catanese, Rossella (Università degli Studi di Udine, Italy)

Rossella Catanese is a Postdoctoral Researcher at University of Udine. She is also Adjunct Professor of ‘History of Italian Cinema’ at NYU Florence. Previously, she collaborated with Sapienza University of Rome and IMT School for Advanced Studies Lucca. Her publications focus on film restoration, experimental film and avant-garde: her books include the monograph Lacune binarie. Il restauro dei film e le tecnologie digitali (Bulzoni, Rome 2013), and the edited collections Futurist Cinema. Studies on Italian Avant-garde Film (Amsterdam University Press, Amsterdam 2017) and From Sensation to Synaesthesia in Film and New Media, co-edited with Francesca Scotto Lavina and Valentina Valente (Cambridge Scholars Publishing, Newcastle Upon Tyne 2019).

rossella.catanese@uniud.it

Cavallotti, Diego (Università di Cagliari, Italy)

Diego Cavallotti is Assistant Professor in Film, Television and New Media (L-ART/06; SC 10-C1), holding the national qualification as Associate Professor for the same sector, at the University of Cagliari, Department of Humanities, Languages and Cultural Heritage, where he teaches Media Education, Post-Cinema and Digital Storytelling, and Theory and Technique of Film Language. He is one of the scientific coordinators of Udine/Gorizia’s FilmForum – International Film Studies Conference and MAGIS Spring School as well as a founding member of its Media Archaeology section. He is also the author of three books: Cultura video. Le riviste specializzate in Italia (1970-1995) (2018), Labili tracce. Per una teoria della pratica videoamatoriale (2019), and Transarchivi. Media radicali, archeologie, ecologie (2021).

diego.cavallotti@unica.it
Cervini, Alessia (Università di Palermo, Italy)

Alessia Cervini is Associate Professor at the University of Palermo, where she teaches History of Cinema and Film Theory. She is the author of S.M. Ejzenštejn. L’immagine estatica (Ente dello Spettacolo, 2006), Splendore e miseria del cinema. Le Histoire(s) di Jean-Luc Godard (with A. Scarlato e L. Venzi, Pellegrini, 2010), La ricerca del metodo. Antropologia e storia delle forme in S.M. Ejzenštejn (Mimesis, 2010, “Maurizio Grande” Award 2011). She also edited Clint Eastwood (with A. Canadè, Pellegrini, 2012), Jean-Pierre e Luc Dardenne (with L. Venzi, Pellegrini, 2013), Il cinema russo attraverso i film (with A. Scarlato, Carocci, 2013), Il cinema del nuovo millennio. Geografie, forme, autori (Carocci, 2020) and the Italian edition of Method by S.M. Ejzenštejn (Marsilio, 2020). She is also an Associate editor of Fata Morgana and a member of the scientific board of K. Revue trans-européenne de philosophie et arts, as well as a co-editor of the book series “Film” (Carocci) with C. Uva and G. Manzoli.

alessia.cervini@unipa.it

Cesaro, Laura (Università degli Studi di Udine, Italy)

Laura Cesaro has conseguito il dottorato di ricerca presso l’Università degli Studi di Padova con un progetto volto a indagare le interazioni tra forme dell’audiovisivo e nuove tecnologie in una prospettiva di cultura visuale. Su questi temi ha partecipato a convegni e pubblicato alcuni contributi su collettanee e su riviste nazionali e internazionali. In pubblicazione la monografia Geografie del controllo nella scena audiovisiva contemporanea. Attualmente è assegnista di ricerca presso l’Università degli studi di Udine sul tema La cultura della produzione cinematografica in Italia (1951-1958): luoghi di formazione, manualistica, corporazioni. Fa parte della redazione di Cinéma&Cie. International Film Studies Journal.

laura.cesaro@uniud.it

Ciofalo, Giovanni (La Sapienza Università di Roma, Italy)

Giovanni Ciofalo is Associate Professor in Sociology of Cultural and Communicative Processes at the Department of Communication and Social Research (CoRiS) of Sapienza University of Rome, where he teaches Sociology of Communication, Theories of Communication and Digital Media, Internet and Social Media Studies and he is the director of the training course in Web and Social Media Marketing. His main research fields are media ecology, the dynamic of cultural production and consumption, the logic and practices of social media and transmedia. He is promoter and member of the inter-university research network “Social and Transmedia Framework” and member of “GEMMA” Observatory (Gender and Media Matters – Sapienza University of Rome). His work has been published in Journals like Journal of Italian Cinema and Media Studies, View, H-Ermes, Mediascape Journals, Comunicazioni Sociali, Problemi dell’Informazione, and Sociologia e Ricerca Sociale, among others. He is furthermore author of books such as Infiniti anni Ottanta, Mondadori (2011), and Comunicazione e vita quotidiana, Carocci (2007).

giovanni.ciofalo@uniroma1.it

D’Ambrosi, Lucia (La Sapienza Università di Roma, Italy)

Lucia D’Ambrosi is Associate Professor in Sociology of Culture and Communication processes (SPS/08), Sapienza University of Rome (Italy), Department of Communication and Social Research. Her research focuses on the issues concerning public sector communication, with a special focus on Europe and gender studies. Her
work has been published in journals like International Review of Sociology, AG- About Gender, Journal of the European Institute for Communication and Culture. PACO (Participation and Conflict). Her recent book is La comunicazione pubblica dell’Europa (2019).

lucia.dambrosi@uniroma1.it

De Rosa, Domizia (Women in Film, Television and Media Italy)

Domizia De Rosa is a TV and media executive based in Rome. She joined the Warner Bros. group in 1995, holding various positions, in 2014 was promoted to Executive Director at Warner Bros. International Television Italia Srl and then in 2015 to Executive Director Television at Warner Bros. Entertainment Italia. She handled the licensing of the Italian TV rights to Italian and international players. De Rosa is a founding member of Women in Film, Television & Media Italy (WIFTMI), a chapter of the wider Women in Film network. WIFTMI is a non-profit organization that promotes gender equality in the Italian audiovisual and media sectors. Prior to being elected President of WIFTMI in January 2021, she served as a Board member and Secretary, supervising the Research Area.

domizia.derosa@gmail.com

Di Martino, Emilia (Università Suor Orsola Benincasa, Italy)


emilia.dimartino@docenti.unisob.na.it

Di Nuzzo, Annalisa (Università Suor Orsola Benincasa, Italy)


annalisa.dinuzzo@docenti.unisob.na.it

Dupré, Natalie (KU Leuven, Belgium)

Natalie Dupré è docente presso la KU Leuven (Belgio). Tra i suoi maggiori interessi di ricerca vi è il fenomeno della letteratura di frontiera. È autore di Per un ’epica del quotidiano. La frontiera in Danubio di Claudio Magris
Durán Manso, Valeriano (Universidad de Sevilla, Spain)

Valeriano Durán Manso es Profesor Ayudante Doctor (Acreditado Contratado Doctor) del Departamento de Comunicación Audiovisual y Publicidad de la Universidad de Sevilla y Doctor en Comunicación por la misma Universidad. Es investigador del Grupo de Investigación en Análisis de Medios, Imágenes y Relatos Audiovisuales en su historia para el cambio social (AdMIRA) de la Universidad de Sevilla. Sus líneas de investigación se centran en las adaptaciones cinematográficas de Tennessee Williams (tema de su tesis doctoral), la construcción y el análisis del personaje audiovisual, la historia del cine y la representación fílmica de la historia de la educación.

valerioduran@us.es

Errazu, Miguel (Universidad Autónoma de Madrid, Spain)

Miguel Errazu works and lives between Spain and Mexico, where he is a member of the National System of Researchers (CONACYT). He holds a Ph.D. in Film Studies from the Universidad Complutense de Madrid and is currently a postdoctoral research fellow at the Universidad Autónoma de Madrid. His research interests include Mexican third cinemas, experimental film and materiality. His work has been published in journals such as Alphaville, Toma Uno, Re-visions, and Fotocinema. He is co-editor of the last issue of Secuencias. Revista de historia del cine, “Super 8 Against the Grain” (2022).

miguel.errazu@uam.es

Fabbri, Lorenzo (University of Minnesota, United States)

Lorenzo Fabbri is a McKnight Land-grant Professor at the University of Minnesota, Twin Cities, where he teaches courses in Italian Studies, Film History, and Critical Theory. His first book, The Domestication of Derrida, was published in 2008 by Continuum and his second monograph, Making a Race: Cinema, Fascism, and Resistance, is forthcoming with the University of Minnesota Press. Lorenzo’s research on biopolitics, film history and media theory has been featured in venues as Screen, Diacritics, Journal of Italian Cinema and Media Studies, The Italianist, and Critical Inquiry. He is serving as editor-in-chief – with Ramsey McGlazer – of Italian Culture, the journal of the American Association for Italian Studies.

lfabbri@umn.edu

Faccioli, Franca (La Sapienza Università di Roma, Italy)

Franca Faccioli is former Professor of the Sociology of Culture and Communication at the Department of Communication and Social Research, Sapienza University of Rome. Her research focuses on public sector communication, public engagement, gender and the representation of public problems. She has been co-director

franca.faccioli@fondazione.uniroma1.it

**Falduto, Antonio (UNINT Università di Roma, Italy)**

Antonio Falduto graduated from DAMS University in Bologna. He is Lecturer at UNINT University in Rome and several International Universities. Falduto has been a Visiting Scholar in Residence in film studies at DU, and they are currently collaborating on a story and film script on the 10th Mountain Division Mountaineers who trained in Colorado during WWII written by Falduto and translated into English by Waldbaum.

He trained as an assistant on the sets of Federico Fellini and Ettore Scola. In 1991 he directed the experimental film *Antelope Cobbler* (winner of the jury prize at Festival d’Annecy/Italian Cinema). Between 2001 and 2009 he directed a number of environmental and social short films. In 2010 he was cowriter of *Gancor* (Rome Int. Film Festival, Competition) and in 2011/12 he wrote and directed *The Italian Consul* (Taormina Int. Film Festival, Competition). In 2016/7 his experimental film PREPOSTCARDS was shown in various Art Exhibitions and Festivals. Antonio Falduto is a member of GIORNATE DEGLI AUTORI (Biennale di Venezia) and a promoter of Italian Cinema at many Int. Film Festival as Rio de Janeiro, Durban, Cape Town, Denver, Elgouna, Sydney and Miami.

antelopex1@gmail.com

**Fantoni, Gianluca (Nottingham Trent University, United Kingdom)**

Gianluca Fantoni is Senior Lecturer in the School of Arts and Humanities at Nottingham Trent University. His training is in twentieth-century Italian history, cultural studies and film studies. He is the author of *Italy Through the Red Lens: Italian Politics and Society in Communist Propaganda Films (1946-79)* (Palgrave Macmillan, 2021). He is General Editor of *Modern Italy*, along with Milena Sabato.

gianluca.fantoni@ntu.ac.uk

**Ferrara, Enrica Maria (Trinity College Dublin, Ireland)**

Enrica Maria Ferrara is Tenured Teaching Fellow in Italian at Trinity College Dublin. Her main publications are on Italo Calvino, Pier Paolo Pasolini, the intersection of narrative and performance in 20th-century literature, the works of Elena Ferrante, and posthumanism in Italian literature and film. Among Ferrara’s book-length publications: *Calvino e il teatro* (Peter Lang, 2011); *Il realismo teatrale nella narrativa del Novecento: Vittorini, Calvino, Pasolini* (Firenze University Press, 2014); *Staged Narratives/Narrative Stages*, co-edited with Cormac Ó Cuilleanáin (Franco Cesati, 2017); *Posthumanism in Italian Literature and Film: Boundaries and Identity*, ed. (Palgrave Macmillan, 2020); *Reading Domenico Starnone*, co-edited with Stiliana Milkova (special issue of *Reading in Translation*, 2021).

ferrarae@tcd.ie
**Figge, Maja (Johannes Gutenberg University Mainz, Germany)**

Maja Figge, PhD, is Assistant Professor of Film Studies at Johannes Gutenberg University Mainz. She is the author of Deutschsein (wieder-)herstellen. Weißsein und Männlichkeit im bundesdeutschen Kino der fuenfziger Jahre (2015), co-editor of several anthologies and member of the editorial board of Zeitschrift für Medienwissenschaft. Her work has been published widely in books and academic journals, such as *Cinema & Cie.*, *Frauen und Film, Nach dem Film* and *montage AV*. Her research focuses on transnational moving image media, the aesthetics and politics of anti- and post- and decolonial (post-)cinemas, temporality and memory politics, critical race theory and the history of film theory.

ferrarae@tcd.ie

**Galison, Jacqueline (Wellesley College, United States)**

Jacqueline Galison (Class of 2023) is a double major in English Literature and Italian Studies at Wellesley College. Her areas of interest are Medieval English and Italian literature, genre fiction, and translation theory. She was an intern for KitchenFilm under the supervision of filmmaker and producer Emanuela Piovano during the summer of 2021, where she researched the critical reception to hundreds of female-directed films, analyzed virtual cinemas in the United States, and translated videos from Italian into English. She has served as Editorial Assistant of the *Journal of Italian Cinema & Media Studies* since 2020 and has been involved in editing, translating, research, graphic design and website design for the journal. Her essay "Love Across Languages: A Study of ‘Volare’" has been awarded The Mary Ann Youngren Memorial Award in Critical Reading.

jg3@wellesley.edu

**Gaudenzi, Cosetta (University of Memphis, United States)**

Cosetta Gaudenzi is Associate Professor of Italian and Section Head of the Italian Program at the University of Memphis and is currently Treasurer of the American Association of Italian Studies. She has published on the use of dialect and language in Italian cinema (including “Guido Chiesa and Postmodern Impegno,” “Marco Belloccchio’s Buongiorno, notte and the Language of the Brigate Rossa,” and “Memory, Dialect, Politics: Linguistic Strategies in Fellini’s *Amarcord*”), on American remakes of Italian films (“Translating and Adapting Cinema Across Borders: American Remakes of Italian Films in the Twenty-First Century”) and on the reception of Dante in the English world.

cgaudenz@memphis.edu

**Gaudiosi, Massimiliano (Università Suor Orsola Benincasa, Italy)**

Massimiliano Gaudiosi is Research Fellow at the University Suor Orsola Benincasa (Naples), where he teaches Film Analysis. His research interests include theory and film analysis, film/memory relations and the cinematic representation of the landscape. He is author of *Lo schermo e l’acquario. Scienza, finzione e immersività nel cinema degli abissi* (ETS, 2019) and co-author, with Augusto Sainati, of *Analizzare i film* (Marsilio, 2007). He has published articles in journals such as *Cinema&Cie, Testo a Fronte, L’Avventura, Immagine, Cinergie, La Valle dell’Eden, Fata Morgana* and chapters in several edited books. As a Research Fellow he is currently
working on the research project “Archives of the South. Non-Fiction Cinema and Southern Landscape in Italy 1948-1968”.

massimiliano.gaudiosi@docenti.unisob.na.it

Gavrila, Mihaela (La Sapienza Università di Roma, Italy)


mihaela.gavrila@uniroma1.it

Giménez Cavallo, Maria (Columbia University, United States)

Maria Giménez Cavallo graduated from Columbia University in the City of New York in 2014 with a Bachelor of Arts with Honors in Italian Cultural Studies, Film Studies and French Cultural Studies. After graduation, she moved to Paris to begin her cinematic career beside Abdellatif Kechiche, working as his artistic collaborator, casting director, assistant director, and editor on the trilogy Mektoub, My Love. Afterwards, she moved to Rome to collaborate, on set and in the editing room, with Pietro Marcello, Alice Rohrwacher, and Francesco Munzi on Futura (2021), and later followed Pietro back to Paris where she assisted him on his French film L’Envol. She has since made a few short films which depict the poetry of nature, including The Little Shepherdess, Pastourelle, and Tale of the Great Oak.

mng2113@columbia.edu

Gipponi, Elena (Università IULM, Italy)


elena.gipponi@iulm.it
González, Jesús Ángel (Universidad de Cantabria, Spain)

Jesús Ángel González is a Professor of English at the University of Cantabria, Spain, where he teaches English and American literature, film and culture. He has published *La narrativa popular de Dashiell Hammett: Pulps, Cine y Cómics* (Valencia University Press, 2002), co-edited *The Invention of Illusions: International Perspectives on Paul Auster* (Cambridge Scholars, 2011) and written several articles on American Literature and Film, which have been published in *Literature/Film Quarterly, Comparative American Studies, The Journal of Popular Culture, The Journal of Popular Film and Television, Western American Literature* and *The Journal of Transnational American Studies*. His most recent research deals with the Western film genre and its effects on American and international culture, literature and film, with a particular focus on post-Western films produced in different parts of the world.

jesusangel.gonzalez@unican.es

Grasso Rachel (University of Toronto, Canada)

Rachel Grasso is a Ph.D. student and Course Instructor in the Department of Italian Studies at the University of Toronto. Her doctoral thesis is a sociolinguistic analysis of the rap and trap music of second-generation Italian artists, which builds on her master’s thesis “Cara Italia: l’espressione dell’identità multiculturale nella musica rap e trap italiana.” She holds a bachelor’s in International Affairs with a minor in Italian Studies from the George Washington University as well as master’s in Italian Studies from Georgetown University. She currently serves as President of the Graduate Students’ Association of Italian Studies at the University of Toronto and is an Editorial Assistant for the Journal of Italian Cinema & Media Studies.

rachel.grasso@mail.utoronto.ca

Grisolia, Raul (Independent Scholar, Italy)


raul.grisolia@gmail.com

Grizzaffi, Chiara (Università IULM, Italy)

Gundle, Stephen (University of Warwick, United Kingdom)

Stephen Gundle is Professor of Film and Television Studies at the University of Warwick. A cultural and political historian, he has always paid close attention to Italian cinema and television. Among his books are *Between Hollywood and Moscow: The Italian Communists and the Challenge of Mass Culture, 1943-91* (Duke, 2000; Italian edition Giunti, 1995); *Mass Culture and Italian Society from Fascism to the Cold War* (with David Forgacs, Indiana, 2007; Italian edition Il Mulino, 2007); *Bellissima: Feminine Beauty and the Idea of Italy* (Yale, 2007; Italian edition Laterza 2007); *Glamour: A History* (OUP, 2008); *Death and the Dolce Vita* (Canongate, 2011; Italian edition Rizzoli, 2012); *Mussolini’s Dream Factory* (Berghahn, 2013; Italian edition Kaplan, forthcoming); *Fame amid the Ruins* (Berghahn, 2020).

S.Gundle@warwick.ac.uk

Hanich, Julian (University of Groningen, Netherlands)

Julian Hanich is Associate Professor of Film Studies at the University of Groningen. He is the author of two monographs: *The Audience Effect: On the Collective Cinema Experience* (Edinburgh UP, 2018) and *Cinematic Emotion in Horror Films and Thrillers: The Aesthetic Paradox of Pleasurable Fear* (Routledge, 2010). With Daniel Fairfax he co-edited *The Structures of the Film Experience by Jean-Pierre Munier: Historical Assessments and Phenomenological Expansions* (Amsterdam UP, 2019); and with Christian Ferencz-Flatz he was responsible for an issue of *Studia Phaenomenologica* on ‘Film and Phenomenology’ (2016). He is currently writing a monograph on Friedrich Wilhelm Murnau’s *City Girl* (Edition Text + Kritik) and co-editing, with Martin Rossouw, a volume entitled *What Film Is Good For: On the Ethics of Spectatorship* (University of California Press).

j.hanich@rug.nl

Haworth, Rachel (Independent Scholar, United Kingdom)

Rachel Haworth (PhD) is Researcher of Italian popular music and culture of the twentieth century. She is interested in particular in questions of gender, performance, stardom, legitimation and value in the Italian pop music context. She has published books and articles on Italian singer-songwriters of the 1960s, celebrity scandals, and Italian variety television. Her most recent monograph *The Many Meanings of Mina. Popular Music Stardom in Post-war Italy* features as part of the *Trajectories* series (Intellect, 2022).

rachel.haworth@yahoo.co.uk
Heim, Julia (University of Pennsylvania, United States)

Julia Heim is a Lecturer of Italian at the University of Pennsylvania on the unceded territory of the Lenni-Lenape peoples. A scholar who focuses on LGBTQIA+ representation in contemporary Italian media, she has published or co-authored the recent articles “Queer Italian Studies: Critical Reflections from the Field,” “Why LGBTQIA+ Inclusivity Matters for Italian Studies,” and “Italian LGBTQ representation in Transnational TV.” They are currently following up their last co-edited volume Queering Italian Media (Lexington, 2020) with a new co-edited edition about Queer Italian American Media entitled Spaghetti Sissies (forthcoming).

heimj@sas.upenn.edu

Hunter, Leonie (Justus-Liebig-Universität Gießen, Germany)

Leonie Hunter is a PhD Candidate at the Institut für Sozialforschung in Frankfurt and her research focus lies in Political Philosophy and Aesthetics. She has recently submitted her dissertation "Drama in the Political", a democratic reading of Hegel's concepts of tragedy and comedy. Moreover, she has been working on a publication called "Material Affinities. Film and Society after Siegfried Kracauer", which focuses on Kracauer's method of understanding society through the critical analysis of film. In her current project, she is interested in combining both approaches on a practical level to develop a critical theory of society that challenges the way dramatic genres are applied.

hunter@em.uni-frankfurt.de

Iozzia, Alberto (University of Pittsburgh, United States)

Alberto Iozzia is Visiting Assistant Professor of Italian, Film and Media Studies in the Department of French and Italian at the University of Pittsburgh. Iozzia’s research focuses primarily on speculative fiction as well as on apocalyptic and post-apocalyptic literature and film. He works on Italian science fiction and on the Italian literary and cinematic depiction of the end of the world. He teaches both undergraduate and graduate courses on the history of Italian cinema and on Italian film genres. His secondary field of studies is Italian theater, with a focus on modern Italian theater and on Teatro di Narrazione. His publications include an article on Giovanni Boccaccio’s Decameron as the secular archetype of post-apocalyptic fiction (currently in press) and an essay on Sicilian 18th-century farces (International Studies in Humour, 2016). He coedited a special issue of the journal Italian Quarterly on Italian post-apocalyptic narrative (2018) and wrote the “Italian Science Fiction Literature” entry on The Literary Encyclopedia (2020).

ALI24@pitt.edu

Jansen, Monica (Utrecht University, Netherlands)

Monica Jansen is an Assistant Professor of Italian Literature in the Department of Languages, Literature and Communication (TLC) - Italian language and culture at Utrecht University. Her research interests include modernism and postmodernism studies, and more specifically new forms of cultural engagement. She investigates cultural representations of socially relevant topics, such as victimhood, religion, precarity, youth and migration from an interdisciplinary, transmedial and transnational perspective. Some of her key publications include: Il dibattito sul postmoderno in Italia: In bilico tra dialettica e ambiguità (2002); Televisionismo: narrazioni televisive della storia italiana negli anni della seconda Repubblica (co-edited with M. B Urban, 2015); the special sections on “Spanish Exile and Italian Immigration in Argentina: Gender, Politics, and Culture” (Romance
Studies, 2020-21) (co-edited with E.M.H. Houvenaghel, M.L. García-Manso and M.B. Urban), and the article “Rosalia Polizzi ‘tra’ e ‘in’ due mondi: lo spazio diasporico in Anni ribelli” (Romance Studies, 38 (3), 2020, with M.B. Urban). She co-directs the series Moving Texts/Testi Mobili (PIE Peter Lang), is a member of the editorial board of Journal of Italian Cinema & Media Studies (JICMS), and acts as co-editor-in-chief of Annali d’Italianistica.

m.m.jansen@uu.nl

Jóźwiak, Karol (University of Lodz, Poland)

Karol Jóźwiak is Assistant Professor in the Culture Studies Department at the University of Lodz. His main research areas address different issues of European transnational functioning of art and cinema in relation to the questions of memory, writing history, identity and politics in the 20th century. Currently, he supervises a research project entitled “Sovietophilia in Post-Fascist Italian Film Culture” (funded by the Polish National Research Center), which addresses the cinematic relations between Italy and Eastern-European countries of the Soviet bloc. He has authored “Koncepcja języka rzeczywistości Pier Paolo Pasoliniego”, Warsaw: Polish Academy of Sciences Press, 2019; and co-authored “Zapisy pamięci. Historie Zofii Rydet” Lodz: University of Lodz Press, 2020. Moreover, he works as an art critic and curator, collaborating with different institutions in Poland and in Europe on exhibitions of 20th century art, photography and cinema.

karol.jozwiak@uni.lodz.pl

Kilbourn, Russell J. A. (Wilfrid Laurier University, Canada)

Russell J. A. Kilbourn is Professor and Chair of English and Film Studies at Wilfrid Laurier University. He publishes on memory, film, comparative studies, critical posthumanism, and postsecular cinema. His books include The Cinema of Paolo Sorrentino: Commitment to Style (Wallflower/Columbia UP, 2020), W.G. Sebald’s Postsecular Redemption: Catastrophe with Spectator (NWU Press, 2018), The Memory Effect: The Remediation of Memory in Literature and Film (co-edited with Eleanor Ty; WLU Press, 2013), and Cinema, Memory, Modernity: The Representation of Memory from the Art Film to Transnational Cinema (Routledge, 2010). Dr. Kilbourn’s current project is on posthuman memory.

rkilbourn@wlu.ca

Labbate, Ilaria (University of Malta)

Ilaria Labbate si è laureata nel 2012 in Lettere Classiche presso l’Università del Salento, con una tesi dal titolo Gli agoni poetico-musicali a Corinto. Dal 2014 insegna italiano presso una scuola privata maltese e, dal 2018, è dottoranda presso il Dipartimento d’italiano della University of Malta, con un progetto di ricerca sul cinema di Pier Paolo Pasolini e la tragedia greca.

ilaria.labbate.18@um.edu.mt

Lamarre, Thomas (University of Chicago, United States)

Thomas Lamarre is Professor at the University of Chicago and a scholar of media, cinema and animation, intellectual history and material culture, with projects ranging from the communication networks of 9th century

thomas.lamarre@mcgill.ca

### Lanslots, Inge (KU Leuven, Belgium)


inge.lanslots@kuleuven.be

### Lauri-Lucente, Gloria (University of Malta)

Gloria Lauri-Lucente is Professor of Italian and Deputy Dean of the Faculty of Arts at the University of Malta where she teaches Italian, Comparative Literature and Film Studies. She is Head of the Department of Italian and Director of the Institute of Anglo-Italian Studies. She designed and is the coordinator of the MA programme in ‘Film Studies.’ She is editor and co-editor of a number of critical collections, among which *Jane Austen’s Emma: Revisitations and Critical Contexts* (Aracne, 2011), *Style in Theory. Between Philosophy and Literature* (Bloomsbury, 2013), and *E.M. Forster Revisited* (Solfanelli, 2015). She is the volume editor of the *Journal of Anglo-Italian Studies* and the author of numerous articles and book chapters, mainly on the lyric tradition, Anglo-Italian Studies, and Film Studies. She is currently completing a monograph on the filmic and the television adaptations of Victorian and Neo-Victorian Literature.

gloria.lauri-lucente@um.edu.mt

### Laviosa, Flavia (Wellesley College, United States)

Leotta, Alfio (Victoria University of Wellington, New Zealand)

Alfio Leotta is Senior Lecturer in film at Victoria University of Wellington, New Zealand. His primary research interests focus on the relation between film and tourism, national cinema, film authorship and fantasy cinema. His first book Touring the Screen: Tourism and New Zealand Film Geographies (Intellect, 2011) examines film-induced tourism in New Zealand. He is also the author of The Bloomsbury Companion to Peter Jackson (Bloomsbury, 2016) and The Cinema of John Milius (Lexington Books, 2018).

alfio.leotta@vuw.ac.nz

Lepratto, Livio (Università di Parma, Italy)

Livio Lepratto è Assistente di Ricerca in Storia e critica del cinema presso il Dipartimento di Discipline Umanistiche, Sociali e delle Imprese Culturali (DUSIC) all’Università di Parma, e ricopre il ruolo di docente responsabile della sezione cinematografica presso l’Istituto Storico della Resistenza e dell’Età Contemporanea (ISREC) di Parma. I suoi principali interessi di ricerca riguardano la storia della critica cinematografica italiana, il rapporto tra i cattolici e il cinema, i rapporti tra cinema e letteratura, la trasposizione e l’adattamento cinematografico. È autore di capitoli nei volumi Invenzioni dal vero: Discorsi sul neorealismo (a cura di M. Guerra) (Diabasis, 2015), Atti critici in luoghi pubblici: Scrittere di cinema, tv e media dal dopoguerra al web (a cura di M. Guerra e S. Martin) (Diabasis, 2019), Confini: Traiettorie geografiche e simboliche tra cinema, architettura e altre discipline (a cura di O. Castiglione) (Aracne, 2020), Ungaretti intellettuale (a cura di E. Mondello e M. Tortora) (Edizioni di Storia e Letteratura, 2021), Book Reviews and Beyond. Critical Authority, Cultural Industry, and Society in Periodicals Between the 18th and the 21st Century (a cura di D. Boemia e S. Locati) (Biblion, 2021) e di articoli in riviste scientifiche quali Immagine - Note di storia del cinema, La Valle dell’Eden - Semestrale di cinema e audiovisivi, Schermi - Storie e culture del cinema e dei media in Italia, Journal of Italian Cinema & Media Studies e Fata Morgana.

livio.lepratto@gmail.com

Lombardi, Giancarlo (College of Staten Island/CUNY and The Graduate Center/CUNY, United States)

Giancarlo Lombardi is Professor of Italian and Comparative Literature at the College of Staten Island/CUNY and at The Graduate Center/CUNY, where he teaches Screen Studies and Italian Literature. He wrote Rooms with a View: Feminist Diary Fiction and co-editor of Terrorism Italian Style (with Alan O’Leary and Ruth Glynn), Remembering Aldo Moro (with Ruth Glynn) and Italian Political Cinema (with Christian Uva). He has published extensively on European and North American women writers, Italian film and television studies, cultural studies, and on American serial drama.

GLombardi@gc.cuny.edu
Lottini, Irene (The University of Iowa, United States)


irene-lottini@uiowa.edu

Lowe, Victoria (University of Manchester, United Kingdom)

Victoria Lowe is Lecturer in Drama and Screen Studies at the University of Manchester. Her research interests lie in the relationships between theatre and cinema, looking particularly at adaptation, theatricality and the combination of recorded/live performance. She has also written extensively on screen acting. Her most recent publications include a monograph, Adapting Performance Between Stage and Screen (Intellect Books, 2020) and a chapter on the outside broadcast in early television in ScreenPlays, eds. J. Wyver and A. Wrigley (Manchester University Press, 2022).

victoria.s.lowe@manchester.ac.uk

Luciano, Bernadette (University of Auckland, New Zealand)

Bernadette Luciano is Professor of Italian and European Studies at the University of Auckland, New Zealand and specializes in Italian cinema and cultural studies. She has published numerous articles and book chapters in the areas of cinema and documentary studies, film adaptation, women's autobiographical writing, the theory and practice of translation and subtitling, and issues of identity, migration and transnationalism in literature and film. She is co-author (with Susanna Scarparo) of Reframing Italy: New Trends in Italian Women’s Filmmaking (2013) and author of The Cinema of Silvio Soldini: Dream, Image, Voyage (2008).

b.luciano@auckland.ac.nz

Magistrati, Silvia (Independent Scholar, Italy)

Silvia Magistrati is Curator and Scholar in Visual Culture and Italian Studies. Her recent PhD, awarded from Warwick University in 2021, explores the connections between cinema production and the illustrated press in post-war Italy, presenting the results of research she developed through an extensive professional experience in the media industries. This research started during her previous degrees, which covered Contemporary Art History and Archival Studies, with a particular focus on Photographic archives. She has been involved in various...
publishing and exhibition projects in collaboration with private and public institutions such as Fondazione Corriere della Sera (Milan), Museo Revoltella (Trieste), and the University of Parma.

divamagistrali@gmail.com

Maiello, Angela (Università della Calabria, Italy)

Angela Maiello is Assistant Professor of Film and Media Studies at Università della Calabria. She is a member of the Research Project of National Relevance “Archives of the South. Non-Fiction Cinema and Southern Landscape in Italy 1948-1968”. Her research is mainly focused on media theory, digital culture and television studies. She is the author of L’archivio in rete (goWare 2015), Gomorra - La serie. La famiglia, il potere, lo sguardo del male (Edizioni Estemporanee, 2016) and Mondi in serie. L’epoca postmediale delle serie tv (Pellegrini, 2020). She is the Italian translator and editor of Radical Mediation (Pellegrini, 2017), a collection of essays by Richard Grusin and she co-edited the volume Virale. Il presente al tempo dell’epidemia, (with R. De Gaetano, Pellegrini 2020). She is a member of the scientific committee of Fata Morgana, co-editor in chief of Fata Morgana Web, and she directs the book series Repetita, devoted to tv series (Inifito Edizioni).

angela.maiello@unical.it

Mariani, Annachiara (The University of Tennessee - Knoxville, United States)

Annachiara Mariani is Assistant Professor of Italian at the University of Tennessee, Knoxville. Her research interests are in Italian Cinema, National and Transnational Media Studies and Italian Theatre. She has authored a book on the Grotesque Theatre and Pirandello (2013) and was the guest editor for a special edition of the journal Italian Cinema & Media Studies on Sorrentino’s films and TV series. She has also published numerous articles, essays, book reviews on Italian Theatre, Cinema, Television and the interrelation between media and literature. She also edited the volume Paolo Sorrentino’s Cinema and Television as part of the Trajectories series (Intellect, 2021). She is currently working on a book-length project on today’s portrayal of the Italian Renaissance through popular culture.

amariani@utk.edu

Marini, Alessandro (Palacký University Olomouc, Czech Republic)

Alessandro Marini è Professore di cinema e letteratura italiani presso l’Università Palacký di Olomouc. Si occupa prevalentemente di documentario e di adattamento cinematografico; in questo ambito ha pubblicato due monografie: Pirandello e i Taviani (VUP, 2007) e Bertolucci, il cinema, la letteratura (Falsopiano, 2013), oltre a svariati saggi in rivista (tra le altre: Modern Language Review, Forum Italicum, Fata Morgana, Cosmo, Studi pasoliniani, Cinémas, Cinerie).

alessandro.marini@upol.cz |
forthcoming in 2022), and the use of performance in language learning. She co-founded *gender/sexuality/italy* (g/s/i), a peer-reviewed academic international journal, of which she is the editor.

marinin@dickinson.edu

**Martínez Bonilla, Mariana (Metropolitan Autonomous University Mexico City, Mexico)**

Mariana Martínez holds a PhD in Humanities from the Metropolitan Autonomous University in Mexico City, where she lives and teaches graduate and undergraduate courses on Film Theory and Analysis. Her research interests focus on the intersections between art, violence, politics and history, with specific emphasis on contemporary experimental cinema. As a continuation of her PhD dissertation, she is currently working on Yervant Gianikan and Angela Ricci Lucchi’s late works. Some of her research on contemporary essayistic and experimental cinema has been published in *Cinergie-Il cinema e le altre arti* (Univeristá di Bologna) and *El ornitorrinco tachado* (Universidad del Estado de México).

marianamtzbonilla@gmail.com

**Martiniuk, Jill (University at Buffalo, United States)**

Jill Martiniuk (Ph.D. in Slavic Languages and Literatures, the University of Virginia) is an Assistant Professor of Teaching in the Department of Engineering Education at the University at Buffalo. Her research interests center on cross-cultural conversations on grief and redemption. Her book, *Wandering in Circles: Venichka’s Journey of Redemption in Moskva-Petushki* (Academic Studies Press, 2021), examines how Erofeev uses the Dantean model of redemption in his work.

martiniu@buffalo.edu

**Mecchia, Giuseppina (University of Pittsburgh, United States)**

Giuseppina Mecchia is Associate Professor of French and Italian at the University of Pittsburgh. She has co-edited, translated and introduced several volumes of French and Italian political philosophy and cultural studies, from post-workerism to the political philosophy of language. In French Studies she has published on the politics of aesthetics in Jacques Rancière, Marcel Proust, Stendhal, Jean Baudrillard, Gilles Deleuze and Félix Guattari, and Michel Houellebecq. In cinema studies she has published on Michael Haneke, Paolo Sorrentino and Raoul Ruiz. In Italian Studies, she has published on Wu-Ming, Giuseppe Genna, Elsa Morante, Paolo Virno and Ascanio Celestini. In all of her work, she explores the connection between political philosophy, linguistics and aesthetics. She considers herself a transnational scholar fully invested in the politics of subject-creation through aesthetic engagement.

mecchia@pitt.edu

**Menarini, Roy (Università di Bologna, Italy)**

Roy Menarini è Professore Ordinario di Cinema all’Università di Bologna, dove insegna *Cinema e Industria Culturale e Culture della Televisione e della Serialità*. Si occupa di trasformazioni della cultura cinematografica, di celebrity culture, di festival studies, di rapporti tra film e fashion e di metodologie della critica e della cinefilia. È senior editor di *Cinergie* e dirige progetti di didattica del cinema e formazione alla screen education.
Miller-Klejsa, Anna (University of Lodz, Poland)

Anna Miller-Klejsa is Assistant Professor in the Department of Italian Studies at the University of Lodz. Her research interests include Italian cinema with a focus on Polish-Italian film relations and the history of the twentieth century Italy presented in fiction films. She is the author of two books: *Resistenza we włoskim filmie fabularnym* (Resistenza in Italian Feature Film) (University of Lodz Publishing, 2013) and *Dekada ołowiu na ekranie. Polityczny terroryzm lat 70. we włoskim filmie fabularnym* (The Decade of Lead on the Screen: Political Terrorism of the 1970s in Italian Feature Film) (University of Lodz Publishing, 2016). She is currently working on a project that examines Polish-Italian film relations. She is also a member of the Polish Society for Film and Media Studies as well as a member of the Association of Polish Italianists.

anna.miller@uni.lodz.pl

Miralles, Joan Jordi (Pompeu Fabra University, Catalonia-Spain)

Joan Jordi Miralles (PhD in Film Studies from the Pompeu Fabra University) is Associate Professor at the Tecnocampus - Pompeu Fabra University, where he teaches in the Audiovisual Media Degree program and is part of the Resistance Narratives research group. He is the author of various works of fiction (novel, theater, narrative) as well as scripts for television programs. In the academic sphere, he has published *The World of Ciprì and Maresco. A Tribute to Degraded Landscapes* (L'Atalante, 2020).

jmiralles@tecnocampus.cat

Miyake, Toshio (Università Ca’ Foscari Venezia, Italy)

Toshio Miyake is Associate Professor of Japanese Society and Cultural Studies at Università Ca’ Foscari Venezia. His main research interests include the global diffusion of Japanese popular cultures and Occidentalism, Orientalism, and self-Orientalism in Italy/Europe–Japan/Asia relations. He authored monographs on the representations of the ‘West’ (*Occidentalismi*, 2010) and monsters in modern and contemporary Japan (*Mostri del Giappone*, 2014).

miyake@unive.it

Monaci, Sara (Politecnico di Torino, Italy)

Sara Monaci is Associate Professor in Media and Communication at Politecnico di Torino. She teaches Digital societies, Future Storytelling in Cinema and Media Engineering and in Digital skills for sustainable societal transitions degrees (Politecnico di Torino). In the past years she was Visiting Scholar at London School of Economics, UK, (2018), Brown University, US, (2007). Her research interests involve Internet studies, convergence cultures, social media & misinformation/fake news, storytelling. Among her recent publications: S. Monaci (2022), Odio social. Tecnologie e derive della comunicazione in rete, Milano: EGEA; S. Monaci (2021), The Pandemic of Conspiracies in the COVID-19 Age: How Twitter Reinforces Online Infodemic. In: ONLINE JOURNAL OF COMMUNICATION AND MEDIA TECHNOLOGIES, vol. 11. ISSN 1986-

sara.monaci@polito.it

Mosca, Monica (Wroclaw University, Poland)

Monica Mosca, Dottore di Ricerca in Linguistica, ha tenuto corsi di linguistica cognitiva, linguistica italiana applicata e italiano L2 presso il Dipartimento di Studi Classici, Mediterranei e Orientali dell’Università di Breslavia e presso l’Università di Scienze Gastronomiche di Pollenzo. Le sue ricerche coprono argomenti di linguistica cognitiva, sociolinguistica, linguistica acquisizionale e glottodidattica. Ha partecipato a diversi progetti italiani e internazionali di ricerca e ha pubblicato articoli scientifici e un libro sull’interfaccia fra sintassi e semantica nei verbi italiani di movimento. Un campo di interesse, in cui ricopre una carica, è anche quello politico-amministrativo.

monica.mosca@gmail.com

Natale, Giuseppe (University of Nevada, United States)

Giuseppe Natale (PhD in Comparative Literature, University of Washington) is Professor at UNLV, where he teaches Italian Studies, Classical Studies, and Translation Studies. He has published on Italian literature (Foscolo, Leopardi, Pavese), cinema (Fellini and the Felliniesque), and translation theory and pedagogy. He is the founding editor of TransScribe: The Teaching Translation Journal. Natale also has translated several major American novels into Italian, such as Herman Melville’s Moby Dick, Toni Morrison’s Beloved, and Thomas Pynchon’s Gravity's Rainbow.

giuseppe.natale@unlv.edu

Nerenberg, Ellen (Wesleyan University, United States)

Ellen Nerenberg is Hollis Professor at Wesleyan University. She is author of Prison Terms: Representing Confinement During and After Italian Fascism (2001) and Murder Made in Italy: Homicide, Media, and Contemporary Italian Culture (2012). She is a founding editor of g/s/i-gender/sexuality/Italy, reviews editor of the Journal of Italian Cinema and Media Studies, editor of the Italian Studies Channel on the New Books Network, and is the current President of the American Association for Italian Studies. She is currently working on Winx Nation: educare la futura consumista, with Nicoletta Marini-Maio (forthcoming, Rubbettino, 2022).

enerenberg@wesleyan.edu

O’Healy, Áine (Loyola Marymount University, United States)

Áine O’Healy is Professor of Modern Languages and Literatures at Loyola Marymount University in Los Angeles. Her research interests lie in transnational cinema, contemporary Italian film, and discourses of migration, race, gender and sexuality in contemporary cultural production. Her most recent book is Migrant Anxieties: Italian Cinema in a Transnational Frame (Indiana University Press, 2019). She is co-editor of the volume Transnational Feminism in Film and Media (2011) with Katarzyna Marciniak and Anikó Imre, as well as a special issue of

aohealy@gmail.com

**Pacchioni, Federico (Chapman University, United States)**

Federico Pacchioni holds the Sebastian Paul and Marybelle Musco Endowed Chair in Italian at Chapman University, where he directs the Italian Studies program, teaches Italian and interdisciplinary courses, and leads various outreach initiatives. Dr. Pacchioni’s research aims at understanding and promoting Italy’s creative reservoir through the field of media and cultural history by unveiling dynamics of artistic collaboration, authorial legacy, intermedial aesthetics, and glocalism. He is the author of more than 40 publications, including peer-reviewed articles, creative writings, and translations. Some of his books are: *Inspiring Fellini: Literary Collaborations behind the Scenes* (University of Toronto Press, 2014), *A History of Italian Cinema* (Bloomsbury Press, 2017, co-authored with Peter Bondanella), *The Image of the Puppet in Italian Theater, Literature and Film* (Metatro Edizioni, 2020 and Palgrave McMillan forthcoming 2022), *I frutti del mio giardino* (Manni Editori, 2022), and *Southwest of Italy: Stanzas for a Travel Memoir* (Guernica Editions, forthcoming).

pacchion@chapman.edu

**Padovani, Cinzia (Southern Illinois University Carbondale, United States)**


cinzia.padovani@gmail.com

**Pagello, Federico (Università D’Annunzio Chieti-Pescara, Italy)**

Federico Pagello is Assistant Professor in Film and Media Studies at D’Annunzio University of Chieti-Pescara. Together with Monica Dall’Asta he has designed and coordinated the DETECt project. His research interests include the transnational circulation of European popular culture, transmedia serial narratives, and film theory. He is the author of two monographs: *Grattacieli e superuomini. L’immagine della città fra cinema e fumetto* (Le Mani, 2010), *Quentin Tarantino and Film Theory: Aesthetics and Dialectics in Late Postmodernity* (Palgrave Macmillan, 2020).

f.pagello@gmail.com
Palermo, Chiara (École Nationale Supérieure d'Art de Limoges, France)

Chiara Palermo, (PhD), has a regular artistic activity and a research activity in the field of art. Director of studies at ENSA de Limoge since 2020, she taught Aesthetics and philosophy at the University of Strasbourg (2016-2020), at the University of Paris 1 Sorbonne 2019-2020 and of Grenoble -Alps (2014-2017). She worked for the Center Pompidou (2007-2008) and was responsible for the Galerie-Librairie des éditions Des femmes (2008-20012). She is preparing a monograph on the relationship between painting and performance (The flesh and the gesture. The Soutine case, 2021) and is directing a collective work on Arte Povera (Monument, contre-monument, histoire Mimesis, 2020). She wrote texts for many exhibition catalogs, among which The roots also grow in concrete, catalog of the exhibition of Kader Attia, MacVal 2018. She also wrote on the aesthetics of literature and on cinema. Her work focuses on the emergence of ethical and political questions from aesthetics.

chiarapalermo@gmail.com

Panarese, Paola (La Sapienza Università di Roma, Italy)

Paola Panarese è Professoressa Associata di Sociologia dei processi culturali e comunicativi presso il Dipartimento di Comunicazione e ricerca sociale (CoRiS) della Sapienza, Università di Roma, dove insegna Advertising e Brand Communication e Sociologia dell’esperienza di consumo. Svolge attività di docenza e ricerca, occupandosi in particolare di genere e media, giovani e pratiche culturali, pubblicità ed etica. Ha la responsabilità scientifica dell’Osservatorio di ricerca Mediamonitor minori, del Centro di ricerca e servizi Contamination Lab Celio e fa parte del gruppo fondatore e del comitato scientifico dell’Unità di Ricerca GeMMa (Gender and Media Matters) del Dipartimento di Comunicazione e Ricerca Sociale.

paola.panarese@uniroma1.it

Patat, Alejandro (Università per Stranieri di Siena, Italy and Universidad de Buenos Aires, Argentina)

Alejandro Patat is a Senior Lecturer in Italian Literature at the Università per Stranieri di Siena. He also holds a course on Italian Literature at the Universidad de Buenos Aires. His main research fields are: Giacomo Leopardi, Ippolito Nievo, Giuseppe Rovani, the Italian Risorgimento, and the Italo-latinoamerican language and culture. He has published the following volumes: L’italiano in Argentina (Guerra, 2004); Un destino sudamerico. La letteratura italiana in Argentina (Guerra, 2005); Patria e psiche. Saggio su Ippolito Nievo (Quodlibet, 2009); (ed.) Vida nueva. La lingua e la cultura italiana in America Latina (Quodlibet, 2011); (ed.). La cultura italiana nel mondo iberico e latinoamericano. Critica, traduzione e istituzioni (Pacini, 2018); Costellazione Rovani. Cento anni, un romanzo illustrato (Pacini, 2021).

patat@unistrasi.it

Paulicelli, Eugenia (Queens College and The Graduate Center, CUNY, United States)

Eugenia Paulicelli is Professor of Italian, Comparative Literature, Women’s Studies at Queens College and the CUNY Graduate Center. Her research spans the history and theory of fashion, the relationship between fashion, film, literature and other media. As founder of the Fabric of Cultures Project, she has curated exhibitions and has authored and has co-curated an academic book of the same title and two catalogues. Her books include Moda e Cinema in Italia. Dal Muto ai nostri giorni (Mondadori: 2020); Italian Style. Fashion & Film from Early Cinema to the Digital Age (Bloomsbury: 2016); Film, Fashion and the 1960s (co-editor, Indiana University Press:

epaulicelli@gc.cuny.edu

Pesce, Sara (Università di Bologna, Italy)

Sara Pesce è Professoressa Associata dell’Università di Bologna. Si occupa di studi sulla performance e sull’attore in ambito anglo-americano e italiano, dal 2012 cura una serie di interviste pubbliche con attrici e attori italiani. Ha scritto sul tema della memoria culturale in ambito cinematografico e mediale e sulla cultura della celebrità nel cinema, nella serialità televisiva e nella moda contemporanei.

sara.pesce@unibo.it

Petocz, Orsolya Katalin (University of Cambridge, United Kingdom)

Orsolya Katalin Petocz is a PhD researcher in the University of Cambridge Italian Department and works with Professor Robert S. C. Gordon and Professor Emma Wilson. On a blurred line between visual art, (moving) image, and writing, she explores possibilities of queer testimony and the expression of trauma, between invisibility and (hyper)visibility of marginalised (queer) experiences. From Holocaust memory to testimonies of the HIV-AIDS crisis, she pushes towards an analysis of contemporary resurfacings of memory between Italian and Francophone works. She intertwines philosophical, politico-philosophical and literary analysis for the elaboration of a methodological approach to testimony of ‘creative comparative practice’.

okp20@cam.ac.uk

Picone, Aida (La Sapienza Università di Roma, Italy)

Aida Picone è Dottoranda al secondo anno in Comunicazione, Ricerca Sociale e Marketing (curriculum in Scienze della Comunicazione) presso il Dipartimento di Comunicazione e Ricerca Sociale (CoRiS) della Sapienza, Università di Roma, dove collabora con la cattedra di Giornalismo Radiotelevisivo e con Radiosapienza. I suoi interessi di ricerca riguardano principalmente il giornalismo culturale, lo studio dei media, lo studio del prodotto audiovisivo.

picone.1611878@studenti.uniroma1.it

Polato, Farah (Università di Padova, Italy)

Farah Polato è ricercatrice presso l’Università degli Studi di Padova, dove insegna Filmologia. I suoi recenti percorsi di ricerca s’interessano ai processi di riconoscimento e appartenenza tra dinamiche transnazionali e prospettive locali. Ha fatto parte del progetto di Ateneo From the European South: postcolonial studies in Italy (http://www.postcolonialitalia.it/); attualmente è nell’editorial board della correlata rivista From the European South. A Transdisciplinary Journal of Postcolonial Humanities - FES (https://www.fesjournal.eu/) per la quale, con Tania Rossetto ha recentemente curato Maps, mappings and cartographic imaginings (FES 8/2021). Coordina la linea di ricerca CineLands (https://cinelands.beniculturali.unipd.it/) su media, paesaggio e turismo condotta all’interno del Dipartimento dei Beni Culturali dell’Università degli Studi di Padova. Ha pubblicato

farah.polato@unipd.it

Pollard, Damien (University of Cambridge, United Kingdom)

Damien Pollard is Junior Research Fellow at Clare College, University of Cambridge. He completed his PhD at the University of Cambridge’s Centre for Film and Screen and Italian Section, and his research focuses on film sound, and on post-war popular Italian cinema. He is currently beginning a new research project which will investigate the formal and cultural dimensions of cinematic atmosphere. Prior to gaining his PhD, Damien was a practicing non-fiction filmmaker.

dp540@cam.ac.uk

Ramsey-Portolano, Catherine (The American University in Rome, Italy)

Catherine Ramsey-Portolano (Ph.D. in Italian Literature from the University of Chicago) is Associate Professor and Program Director of Italian Studies at AUR. Her principal areas of research are Gender Studies, 19th & 20th century Italian women writers and Italian film, particularly from the early and fascist periods. She has published articles on Italian cinema, such as Luchino Visconti’s 1941 film Ossessione and Carmine Gallone’s 1917 film Malombra, Igino Ugo Tarchetti’s novel Fosca, the representation of masculinity in Pietro Aretino’s Renaissance play Il Marescalco and Italian women writers, particularly Neera but also Sibilla Aleramo, Fausta Cialente and Dacia Maraini. She co-edited a special issue of The Italianist dedicated to Neera, entitled Rethinking Neera (2010) and edited the volume The Future of Italian Teaching: Media, New Technologies and Multi-Disciplinary Perspectives (2015). She has also authored the book, Performing Bodies: Female Illness in Italian Literature and Cinema (1860-1920) (Fairleigh Dickinson UP, 2017).

c.ramsey@aur.edu

Rascaroli, Laura (University College Cork, Ireland)

Laura Rascaroli is Professor of Film and Screen Media at University College Cork. She is interested in experimental nonfiction cinema, the subject, art film, film form, space and geopolitics. Among her books are two monographs on essayistic and first-person cinema: How the Essay Film Thinks (Oxford UP, 2017) and The Personal Camera: Subjective Cinema and the Essay Film (Columbia UP, 2009) – the latter also translated into Chinese and Farsi. Her most recent book is the collection Theorizing Film Through Contemporary Art: Expanding Cinema (Amsterdam UP, 2020). Lately, she has written about the house in film, film letters, noise and capitalist modernities, the city essay film, the lyrical essay film, film & territory, and the filmic border. She is general editor of Alphaville: Journal of Film and Screen Media.

l.rascaroli@ucc.ie
Rees-Roberts, Nick (Sorbonne Nouvelle University, France)


nick.rees-roberts@sorbonne-nouvelle.fr

Rey, Ana Lía (Universidad de Buenos Aires, Argentina)

Ana Lía Rey, es Profesora Regular de Historia de los Medios de la Facultad de Ciencias Sociales y de la Facultad de Filosofía y Letras de la Universidad de Buenos Aires. Investigadora del Instituto de Historia Argentina y Americana “Dr. Emilio Ravignani” y el Instituto Interdisciplinario de Estudios de Género (IIEGE) de la Facultad de Filosofía y Letras (UBA). Ha dictado seminario de grado y posgrado en distintas universidades nacionales e internacionales. Profesora de Swarthmore College en Buenos Aires. Directora de proyecto UBACyT: “El espectáculo cinematográfico en Argentina: medios, narrativas, tecnologías y estéticas en cruce (1916-1995)” y de Grupos de investigación GIC. Publicó artículos en revistas especializadas y capítulos de libros sobre las aéreas de su investigación. Es miembro de la dirección de AHIRA Archivo Histórico de Revistas y Coordinadora de APIM Archivo Palabra e Imágenes de Mujeres (IIEGE). Ha sido curadora de muestras fotográficas que tienen a las mujeres como principales protagonistas y realizado investigaciones históricas con esas fuentes.

anyrey@gmail.com

Rodríguez, Fernando Diego (Universidad de Buenos Aires, Argentina)


rodriguezfernandodiego@gmail.com

Romanelli, Claudia (The University of Alabama, United States)

Claudia Romanelli is Associate Professor of Italian at The University of Alabama. Her research interests include Italian cinema in a transnational context, the Italian screenplay, and mixed and inter-media. Her work has appeared in edited volumes on European cinema and in academic journals such as *The Italianist*, the *Journal of Italian Cinema & Media Studies*, *Italian Studies, Forum Italicum*, the *Journal of Screenwriting* and *Romance Notes*. 
Rumi, Camilla (La Sapienza Università di Roma, Italy)


camilla.rumi@uniroma1.it

Ryan, Colleen (Indiana University - Bloomington, United States)

Colleen Ryan is Professor in the Department of French and Italian at the Indiana University. She is the author of *Sex, the Self, and the Sacred: Women in the Cinema of Pier Paolo Pasolini* (University of Toronto, 2007) and co-editor of two volumes dedicated to the teaching of foreign languages through theater arts: *Set the Stage! Italian Language, Literature, and Culture through Theater. Theoretical and Practical Perspectives* (Yale, 2009) and *Dramatic Interactions: Teaching Languages, Literatures, and Cultures through Theater. Theoretical Approaches and Classroom Practices* (co-editor, Cambridge Scholars Press, 2011). In 2014 she published an intermediate-level textbook (with D. Bartalesi-Graf) *Caleidoscopio* (Pearson). In 2015, she published a co-edited volume with L. Parkes titled *Integrating the Arts: Creative Thinking about Foreign Language Curricula and Program Development*. She has also written on the films of Sofia Coppola and Italian American women playwrights. She serves on the editorial board of *Studi Pasoliniani* and *Diasporic Italy, The Journal of the Italian American Studies Association*. She is co-book and film review editor for *gender/sexuality/italy* and is currently coediting a special number of *Annali d’Italianistica* dedicated to Pier Paolo Pasolini (2022).

ryancm@indiana.edu

Sabato, Milena (Università del Salento and Università di Foggia, Italy)


sabato.milena@libero.it
Salmaso, Nicolò (Indiana University - Bloomington, United States)

Nicolò Salmaso is a Ph.D. student in Italian Studies at Indiana University. He holds an M.A. in Modern Languages for International Communication and Cooperation (English and French, University of Padova, 2019), and an M.A. in Italian Studies (Indiana University, 2020). His research interests include Contemporary Literature, Italian American and Italian Diaspora Studies, Italian Migrant Literature, Translation Studies, Cinema and Television.

nsalmaso@iu.edu

Sanino D’Amanda, Elisabetta (Rochester Institute of Technology, United States)

Elisabetta Sanino D’Amanda is Coordinator of the Italian Studies program at Rochester Institute of Technology in the Department of Modern Languages and Cultures since 2001. Her scholarly publications and presentations are on Italian cinema as part of the Global South, and Italian pedagogy with a specific focus on Diversity, Equity, and Inclusion. Active documentary filmmaker, she holds an MFA candidate in Film Production at the Rochester Institute of Technology and has completed three documentary films, As Good As Bread (2008) Silent Flame (2009) and, Astrodance: Dances Through the Wonders of the Universe (2015). She is regularly invited to present her work in various universities courses and series and her film As Good As Bread have been broadcasted on Italian television and film festivals and received nominations and prizes.

exdela@rit.edu

Sannicandro, Joseph (University of Minnesota, United States)

Joseph Sannicandro is a Doctoral candidate in the Department of Cultural Studies and Comparative Literature at the University of Minnesota, and is currently based in Montreal. His work explores creative labor and (un)popular culture, with a particular attention to sound. His dissertation explores the nature of doing things together through a cultural history of aesthetics and politics in post-1968 Italy. His work has appeared in publications including eContact, dpi., Carceral Notebooks, The Journal for Sonic Studies, and in edited book collections. He is co-founder of the music blog A Closer Listen, and producer of the Sound Propositions podcast.

sanni010@umn.edu

Saporito, Paolo (University College Cork, Ireland)

Paolo Saporito is Government of Ireland-IRC Post-Doctoral Fellow at the Department of Film and Screen Media, University College Cork. He has a PhD in Italian Studies from McGill University, where he also taught courses on Italian culture and cinema. His research focuses on the environmental ethics and politics of films and cultural productions. His current project brings contemporary philosophies of alienation to bear on Antonioni’s films to study their (non)human ecologies from a post-anthropocentric perspective.

psaporito@ucc.ie

Sborgi, Anna Viola (University College Cork, Ireland)

Anna Viola Sborgi is a Marie Skłodowska-Curie Research Fellow in the Department of Film and Screen Media at University College Cork. Her current project, MEDIAHOMES: Housing Precarity on Screen in Ireland, Portugal and the UK from the 2008 crisis to COVID-19, investigates transnational mediations of housing

ASborgi@ucc.ie

**Semenova, Alexandra (Universidad Autónoma de Madrid, Spain)**

Alexandra Semenova is a graphic artist and a researcher based in Madrid, Spain. After years of professional work in the field of drawing and illustration, lately she dedicates herself to the theoretical facet of Arts, studying Aesthetics and Contemporary European cinema. She wrote her master’s thesis on “Body perception in three films by Albert Serra” and is currently working on her doctoral thesis at the Autonomous University of Madrid under the supervision of Dr. Fernando Castro Flórez. Although the main focus of her work is the phenomena of art of Albert Serra, her research naturally touches on the wider contexts of European thought and visual tradition.

alexandra.s.semenova@gmail.com

**Sforzi, Eleonora (Università di Chieti, Italy)**

Eleonora Sforzi is a Postdoctoral Researcher at the Università degli Studi ‘G. d’Annunzio’ Chieti-Pescara, working on the PRIN project *Il cinema e la nuova cultura dei consumi in Italia (1950-1973)*. She holds a PhD in History of Fine and Performing Arts from the Università degli Studi di Firenze, in co-tutorship with Université Paris 1 Panthéon-Sorbonne. Her research focuses on the history of *fashion film* in Italy and France, drawing inspiration from visual culture studies and media archaeology. She has published some articles in collections of essays and in academic journals such as *Immagine. Note di storia del Cinema* and has delivered papers on film and media studies at national and international conferences.

Eleonora.sforzi@unich.it

**Sibilla, Gianni (Università Cattolica di Milano, Italy)**

Gianni Sibilla è Direttore del Master in Comunicazione Musicale dell’Università Cattolica di Milano. Insegna anche all'Università IULM di Milano e lavora nel settore musicale: è caporedattore di [www.rockol.it](http://www.rockol.it), il più importante sito italiano di musica pop e rock. Ha pubblicato numerosi saggi e volumi sul rapporto tra musica, media e industria culturale, tra cui: "La canzone nelle serie tv. Forme narrative e modelli produttivi" (Pàtron, 2021, con Daniela Cardini);" I linguaggi della musica pop” (Bompiani, 2003) e "Musica e media digitali” (Bompiani, 2008).

gianni.sibilla@unicatt.it

**Speranza, Paolo (Liceo statale ‘P. E. Imbriani’ di Avellino, Italy)**

Paolo Speranza Insegna Materie letterarie e Latino nei licei. Socio dell’AIRSC (Associazione Italiana per le Ricerche di Storia del Cinema), è iscritto all’Ordine dei Giornalisti e al SNCCI (Sindacato Nazionale Critici Cinematografici Italiani). Dirige le riviste *Cinemasud* e *Quaderni di Cinemasud* con le relative collane editoriali. Collabora al quotidiano nazionale *la Repubblica*, alla rivista del SNCCI *Cinecritica*, ai periodici *Lei Style*, *Lei Style*, *Lei Style*. 33
Meridione e a riviste italiane ed europee. Ha curato l’introduzione scientifica al catalogo della Mostra Fellini e la dolce Italia promossa dall’Istituto Italiano di Cultura di Bratislava a Zilina (Slovacchia) nel centenario del regista.

paolosper@tin.it

Tagliani, Giacomo (Università di Palermo, Italy)

Giacomo Tagliani is Assistant Professor of Film and Media in the Department of Human Sciences at the University of Palermo and teaches Italian cinema at Middlebury College School Abroad in Florence. He is a member of the Research Project of National Relevance "Archives of the South. Non-fiction Films and Southern Landscape in Italy (1948-1968)" and has been a Visiting Assistant Professor in Film and Italian at Dickinson College and a Visiting Scholar at CalArts. His research is mainly focused on biopic and political cinema, critical media theory, and the images of terror. He is the author of Homeland. Paura e sicurezza nella Guerra al terrore (2016), Biografie della nazione. Vita, storia, politica nel biopic italiano (2019) and Estetiche della verità. Pasolini, Foucault, Petri (2020), and co-edited Lo spazio del reale nel cinema italiano contemporaneo (2009) and The Images of Control. Visibility and Government of Bodies (2016).

giacomo.tagliani@unipa.it

Urban, Maria Bonaria (Royal Netherlands Institute in Rome, Italy)

Maria Bonaria Urban is Assistant Professor of Italian Language and Culture in the Department of Italian Studies at the University of Amsterdam and in January of 2021 was appointed as Director of Studies in History at the Royal Netherlands Institute in Rome. Her research focuses on the cultural representation of political violence, fascism and Resistance, and national identity in 20th and 21st centuries from an interdisciplinary and transnational perspective. Other fields of her research are the historical novel as a form of public history, film and television studies, Imagology, migration studies, and women’s writing. Her publications include Sardinia on Screen: the Construction of the Sardinian Character in Italian Cinema (Rodopi, 2013), the co-edited volume Televisionismo: narrazioni televisive della storia italiana negli anni della seconda Repubblica (2015), the special issue “Raccontare la giustizia” (Forum Italicum, 2017) and the special sections on “Spanish Exile and Italian Immigration in Argentina: Gender, Politics, and Culture” (Romance Studies, 2020-21) (co-edited with E.M.H. Houvenaghel, M.L. García-Manso and M. Jansen), and the article “Rosalia Polizzi ‘tra’ e ‘in’ due mondi: lo spazio diasporico in Anni ribelli” (Romance Studies, 38 (3), 2020). She acts as the coordinator of the researchgroup MeMo: Mediating Memories of Fascism, Dictatorship and War (ARTES-UvA), is a member of the editorial board of Journal of Italian Cinema and Media Studies (JICMS) and co-editor of Annali d’Italianistica.

m.b.urban@knir.it

Urrutía Neno, Carolina (Universidad Católica de Chile, Chile)

Vannucci, Alessandra (Università Federale di Rio de Janeiro, Brazil)


alevannucci@gmail.com

Varade, Kristina (Borough of Manhattan Community College, CUNY, United States)

Kristina Varade is a Professor of Modern Languages at BMCC, CUNY (NYC) and is currently a Visiting Research Fellow at University College, Dublin’s Humanities Institute. Her scholarship includes contemporary fiction from Italy and Ireland, Italian cultural/film studies and Anglo-Irish travel writing concerning Italy. She has published in Annali d’Italianistica, Forum Italicum, Irish Studies Review and New Hibernia Review. Among her most recent publications are a book chapter on the cell phone in cinema, specifically in Paolo Genovese’s Perfetti sconosciuti (JICMS, 2021) and a book chapter on Italian fiction in the volume Posthumanism in Italian Literature and Film: Boundaries and Identity (Enrica Maria Ferrara, ed.: Palgrave Macmillan, 2020). She has been awarded additional research fellowships at Trinity College, Dublin’s Long Room Hub and at Marsh’s Library, Dublin in 2021/2022 for her interdisciplinary research.

kvarade@bmcc.cuny.edu

Vargau, Marina (Independent Scholar, Canada)

Marina Vargau, PhD in Letteratura comparata, opzione letteratura e cinema, Università di Montreal, Canada. Nella stessa università, insegna nei dipartimenti di Letteratura comparata, di Storia dell’Arte e di studi cinematografici, di Letterature e Lingue del mondo (Studi italiani). Nelle sue pubblicazioni, si interessa principalmente al cinema di Federico Fellini, alle relazioni tra le arti e i media, alle città (Roma, Buenos Aires), alle figure del flâneur e della flâneuse. Il suo libro Romarcord: flânerie, spectacle et mémoire dans la Rome de Federico Fellini (Guernica Editions, 2021) analizza la poetica cinematografica della Roma felliniana e il suo effetto nel cinema e la letteratura.
Villa, Paolo (Università degli Studi di Udine, Italy)

Paolo Villa is Postdoc Researcher at the University of Udine, where he completed his PhD in film history in 2020 and where he teaches European screen studies, Storia e tecnica della fotografia and Storia del cinema. He has published several articles in journals (Immagine, Piano B, Cinema e storia, La Valle dell’Eden) and essays in edited volumes. He co-edited Moving Pictures, Living Machines with Simone Venturini and Greta Plattano (Mimesis, 2020). His research fields are Italian documentary and industrial cinema, art documentary, cinema and photography’s relation to the visual arts, the mediatisation of cultural heritage, landscape representation, and contemporary European costume film.

von Garan, Émilie (University of Toronto, Canada)

Émilie von Garan is a Toronto-based critical writer and researcher exploring the intersection of gender, technologies and architecture in film and moving image art. She holds an MA in Art History from OCAD University and is currently a PhD candidate in Cinema Studies at the University of Toronto. Her dissertation explores the instability of the gaze in post-war Italian cinema through the works of filmmakers Michelangelo Antonioni and Dario Argento. Her recent publications include “Appropriating Cinema: On Networked Constellations and Posthuman Resonance in Janice Gurney’s The Newspaper” from Community of Images: Strategies of Appropriation in Canadian Art (YYZBooks) and “Argento’s Evil Eye: Movements, Containments, and the Giallo’s Possessive Gaze” in the forthcoming Bloodstained Narratives (University of Mississippi Press).

Waldbaum, Roberta (University of Denver, United States)

Roberta K. Waldbaum (Ph.D.) is Teaching Professor of Italian and the Anna Maglione-Sie Endowed Professor in Italian Culture in the Department of Languages, Literatures, & Cultures at the University of Denver where she teaches Italian language, literature, and cinema. Her research, publications, and conference papers concentrate on Italian cinema and literature, civic engagement, and Italian Jewry. She serves on the selection committee for Italian films at the Denver Film Festival’s Showcase on Italian Cinema. Publications include editing a special issue of the International Journal of European Popular Culture, Soggiorno in Italia - Sojourn in Italy, Intellect Publishers; and co-translating and co-editing of If the Stones Alone Were Left to Speak/Se a parlare sono rimaste solo le pietre, Angelo Angeletti, Pliniana Editore. She is currently translating the story and film script, Ciao bella!, written by Antonio Falduto and Marco dell’Omo, about the 10th Mountain Division Mountaineers who trained in Colorado during WWII.

Ward, David (Wellesley College, United States)

David Ward is Professor in the Department of Italian Studies and Affiliated Faculty Member in the Program in Comparative Literary Studies at Wellesley College. He is author of five books: A Poetics of Resistance: Narrative and the Writings of Pier Paolo Pasolini (Fairleigh Dickinson University Press, 1995); Antifascisms: Cultural

dward@wellesley.edu

Zagarrio, Vito (Università di Roma Tre, Italy)


zagarrivito@gmail.com