Journal of Italian Cinema & Media Studies

Fourth International Conference

Re-examining the Past and Envisioning the Future of Italian Cinema and Media

The American University of Rome

Rome 13-15 June 2024

Biographical Notes

Alessandra Abate is a PhD student in Italian Studies at New York University. She holds an MA in Interdisciplinary Studies (2023) from NYU. In the academic year 2019-2020, she was a Fulbright grantee as a Foreign Language Teaching Assistant, for which she taught Italian language and culture classes at the University of Scranton, Pennsylvania. Her research interests lie at the intersection of gender studies and labor studies. In her MA thesis, "Re-gendering the Union: A Case Study on Labor Feminism in 1970s Turin", she investigated the theoretical framework and activism of women unionists and their peculiar position in between two institutions: the male-dominated space of the labor unions and intellectual circles of the feminist movement.

aa8805@nyu.edu

Sole Anatrone is Assistant Professor of Italian Studies at Vassar College. Her research focuses on questions of gender and sexuality, race, migration, (post)colonialism and activism in cinema, literature and cultural studies. Recent publications include *Spaghetti Sissies Queering Italian American Media* (Palgrave, 2023), *Queering Italian Media* (Lexington, 2020), and the translation *Digital Fissures: Bodies, Genders, Technologies* (Haymarket, 2023).

sanatrone@vassar.edu

Fabio Andreazza è Professore Ordinario di Storia del cinema all'Università di Chieti-Pescara. È membro del Consiglio direttivo dell'Associazione italiana per le ricerche di storia del cinema (AIRSC) e principal investigator di un PRIN 2022 PNRR. Si occupa principalmente di storia sociale del cinema italiano e il suo lavoro si focalizza sulla ricostruzione delle dinamiche che nel corso del Novecento hanno dato forma a questo nuovo campo culturale. Tra le sue pubblicazioni: *Identificazione di un'arte. Scrittori e cinema nel primo Novecento italiano* (Bulzoni, 2008), *Ettore M. Margadonna, Il cinema negli anni Trenta. Saggi, articoli, racconti* (Le Lettere, 2013), *Canudo et le cinéma* (Nouvelles Editions Place, 2018).

fabio.andreazza@unich.it

Silvia Angeli is Lecturer in Film Studies at The University of Manchester. Her research focuses on the relationship between religion and film, Italian cinema, American cinema, and film-philosophy. She has written articles published in *The Italianist, New Cinemas: Journal of Contemporary Film, Empedocles: European Journal for the Philosophy of Communication, Journal of Italian Cinema & Media Studies, Film-Philosophy, Forum Italicum* and *Studies in European Cinema*.

silvialiliana.angeli@manchester.ac.uk

Biagio Aulino è Research Assistant all'Università di Toronto Mississauga nel Dipartimento di Lingue Moderne. Si occupa di sociolinguistica, linguistica del contatto e linguistica migratoria. Dal 2021, insegna un corso di Formazione in lingua italiana presso la Nipissing University. È Direttore del Dipartimento di Lingue presso la scuola superiore di Father Bressani. Ha pubblicato articoli nelle seguenti riviste accademiche: *Journal of Worldwide Forum on Education and Culture* and *The International Journal of Humanities*. I suoi saggi compaiono in numerose pubblicazioni, fra cui: M. Lettieri, B. Aulino et al. *The Maintenance and Promotion of the Italian Language at the Secondary Level in the Province of Ontario*, in S. Bancheri (a cura di) *L'Italiano fuori di Italia. La situazione in Canada, USA e nel Mondo Anglofono* (Legas Publishing, 2012); B. Aulino et al. *Status of Italian Language in the Province of Ontario, Factors Related to Motivation in L2 Learning, in Cultura e Comunicazione*, Anno X, n. 17 (Guerra Edizioni, 2020).

biagio.aulino@gmail.com

Andrea Baldi is Professor of Italian at Rutgers University. He has authored articles on 16th-century conduct books, a monograph entitled, *Tradizione e parodia in Alessandro Piccolomini* (Pacini Fazzi, 2001), and is the co-editor with L. Sanguinetti White and K. Phillips of the *Essays in Honor of Marga Cottino-Jones* (Edizioni Cadmo, 2003). More recently, he has published on the relationship between cinema and literature (Pirandello/Taviani brothers and Calvino/Monicelli) and on women's writing (Anna Banti and Elsa Morante). He has worked extensively on Anna Maria Ortese, editing and prefacing *The Iguana* (Adelphi, 2005), and writing a monograph on her short fiction, entitled *La meraviglia e il disincanto* (Loffredo Editore, 2010). He is currently completing a manuscript on the representation of urban spaces in Ortese's works.

abaldi@italian.rutgers.edu

Michele Balducci è Dottorando presso il Dipartimento di Comunicazione e Ricerca Sociale (CoRiS) della Sapienza Università di Roma. I suoi interessi di ricerca rientrano i media studies, l'immaginario, e gli attuali processi di mediatizzazione in ottica generativa e coevolutiva con riferimento a intelligenza artificiale, realtà immersive e ibridazione phygital.

michele.balducci@uniroma1.it

Alberto Baracco is Lecturer in Film Studies at the University of Basilicata. His main areas of research are film philosophy and film ecocriticism. His recent publications include the two volumes *Basilicata and Southern Italy Between Film and Ecology*, A. Baracco and M. Gieri (eds.) (Springer Nature, 2022) e *Italian Experiences of Trauma through Film and Media* A. Baracco and R. Pollicino (eds.) (CSP, 2022), and the two chapters respectively in *Ecologia e lavoro*. *Dialoghi interdisciplinary* C. Baghetti et al. (eds.), (Mimesis, 2023) and in *Italy and the Ecological Imagination*, D. Benvegnù and M. Gilebbi (eds.) (Vernon Press, 2022).

alberto.baracco@unibas.it

Juliette Bellacosa received her PhD in Italian Studies at the University of Pennsylvania, where she teaches Italian language and Visual Studies at the undergraduate level. The focus of her dissertation is Peter Greenaway's installation series *Nine Classic Paintings Revisited*, and the interaction between cinematic and pictorial modes of spectatorial engagement. She holds graduate certificates in Cinema and Media Studies as well as from the Center for Teaching and Learning from the University of Pennsylvania. Her academic interests include Renaissance Art, Cinema and Media Studies, Visual Studies, and Adaptation Studies. She has published in the *Journal of Italian Cinema & Media Studies* and is co-editor of the peer-reviewed journal *Bibliotheca Dantesca*.

jbellaco@sas.upenn.edu

Elena Benelli is Senior Lecturer and Honours Advisor in Italian at Concordia University in Montreal. Her research interests include migrant literature and cinema in Italy and eco-criticism. She co-edited with G. Russo-Bullaro the volume *Shifting and Shaping a National Identity: Transnational Writers and Pluriculturalism in Italy Today* (Troubador Italian Studies Series, 2014). She has also published several book chapters in the volumes *Migrazioni, cittadinanza, inclusività. Narrazioni dell'Italia plurale, tra immaginario e politiche per la diversità* (L. de Franceschi ed.) (Tab Edizioni, 2022), *Europe in Its Own Eyes, Europe in the Eyes of the Other* (M. De Coste and D. MacDonald eds.) (Wilfrid Laurier University Press, 2014) *From Terrone to Extracomunitario: New Manifestations of Racism in Contemporary Italian Cinema* (G. Russo-Bullaro ed.) (Troubador Italian Studies Series, 2009) and written articles published in *Cinema e Storia*, *Conserveries Mémorielles, Italian Studies in Southern Africa, Metamorphoses: A Journal of Literary Translation*.

elena.benelli@concordia.ca

Paolo Benvenuti (Pisa 1946) già assistente nel 1972 di Roberto Rossellini nel film *L'età di Cosimo dei Medici* e aiuto regista nel 1975 di Jean Marie Straub nel film *Moses und Aaron,* ha al suo attivo numerosi corti, medi e lungometraggi, selezionati e premiati in vari festival cinematografici nazionali e internazionali come Berlino, Venezia, Locarno, Montpellier, Toronto, Tbilisi, Rabat, Pechino, Parigi, ecc. Dal 1979 al 1982 progetta e costruisce a Pisa l'Arsenale, un cineclub che associa ancora oggi migliaia di soci. Nel 2008 il Festival di Rotterdam gli dedica una personale dal titolo *Paolo Benvenuti: 40 anni di cinema contro*. Sul suo cinema sono state prodotte tesi di Laurea e di Dottorato nelle Università di Torino, Milano, Pavia, Bologna, Firenze, Siena, Pisa, Roma, Bari, Catania, New York. Dal 2012 tiene annualmente un laboratorio maieutico di *Cinema e Produzione* nel Corso di Laurea Magistrale in Scienza dello Spettacolo dell'Università degli Studi di Firenze.

paolobenvenuti46@gmail.com

Marco Bernardi is Post-Doc at the University of Turin, where he is member of the group of the ERC Starting Grant *The world behind a word. An anthropological exploration of fascist practices and meanings among European youth*. He is interested in cultural history and work on the traumatic memories of Fascism and anti-Fascism. His research focuses on the public use of history in contemporary Italian society. He has authored chapters in the volumes *Cantiere Europa – Europas Baustelle* (Vigoni Editori, 2023) (edited by Liermann Traniello), *Fascismo e Storia d'Italia. A un secolo dalla marcia su Roma. Temi, Narrazioni, Fonti* (Feltrinelli, 2022) (edited by De Luna), *La devianza in Italia dall'Unità al fascismo* (Biblion, 2022) (edited by Bernardi & Milazzo), and written articles publishd in the *Journal of Historical Sociology*, *Storia e problemi contemporanei*, *Il Presente e la Storia*, *Lessico di etica pubblica*, and completed two books with Mondadori-Le Monnier (2021, 2019).

ma.bernardi@unito.it

Andrea Bini insegna all'American University of Rome e a Temple University-Rome. Ha pubblicato due libri: *Kant e Carabellese* (Luiss University Press, 2006) e *Male Anxiety and Psychopathology in Film. Comedy Italian Style* (Palgrave Macmillan, 2015). Ha inoltre pubblicato diversi articoli di cinema, teatro e letteratura italiana, inclusi due capitoli del libro *Popular Italian Cinema: Culture and Politics in a Postwar Society*, a cura di Flavia Brizio-Skov (Tauris, 2011). Recentemente ha sottoposto per la pubblicazione una monografia sul film *Jaws* (Spielberg, 1975) alla casa editrice Rubbettino.

a.bini@aur.edu

Claudio Bisoni è Professore ordinario presso l'Università di Bologna dove insegna Studi di genere nei media, History of Italian Cinema e Storia e linguaggi del cinema. Si è occupato di storia della critica cinematografica, dei rapporti tra critica, estetica e processi di ricezione, e del cinema popolare italiano. Tra le sue pubblicazioni: *La critica cinematografica. Metodo, storia e scrittura* (Archetipo Libri, 2006); *Gli anni affollati. La cultura cinematografica italiana (1970-1979)* (Carocci, 2009), *Elio Petri. Indagine su un cittadino al di sopra di ogni sospetto* (Lindau, 2011); *Cinema, sorrisi e canzoni. Il film musicale italiano degli anni Sessanta* (Rubbettino, 2020). I suoi saggi e articoli sono apparsi in volumi collettivi e su varie riviste, tra le quali *La valle dell'Eden*, *Close up*, *Cinergie*, *Bianco e Nero*, *Cinéma & Cie*, *Fata Morgana*, *Comunicazioni Sociali*, *Imago*, *L'Avventura*, *The Italianist*.

claudio.bisoni2@unibo.it

Glen Bonnici is Assistant Lecturer in 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 Italian *auteur* cinema. He is an Editorial Assistant in the *Journal of Italian Cinema & Media Studies*. He collaborates closely with the Principal Editor by preparing submissions for print and translating articles from Italian into English. He joined JICMS in July 2019. He has copyedited numerous articles, translated several contributions from Italian to English, and co-conducted an interview with Gianluca Guzzo from MyMovies. He has also written the conference reports for JICMS's latest two conferences, in 2019 and 2022.

glen.bonnici@um.edu.mt

Giulia Borrini is a St Leonard's College Research Associate at the University of St Andrews, where she was awarded her PhD in 2023. Her doctoral research explored how intermedial configurations create more inclusive narratives of the postcolonial identities portrayed in novels, photography series and documentaries. Using theories from the three major paradigms that constitute intermediality studies, her thesis developed around two lines of enquiry. Firstly, how intermediality helps to uncover layers of the Italian imperial enterprise in East Africa and its consequences on the present, and secondly, how intermediality contributes both to the field of postcolonial studies and to the understanding of the current migration experience. While working to publish her doctoral thesis, Giulia has recently published a blog post titled 'Transmedial Storyworlds and the Struggle against Italian Colonial Amnesia' on the website of the AHRC-funded project 'Interdisciplinary Italy'.

gb97@st-andrews.ac.uk

Francesca Borrione è Assistant Professor, General Faculty nel Dipartimento di Media Studies alla University of Virginia. Ha un dottorato di ricerca in Pedagogia presso l'Università di Perugia e un PhD in Inglese alla University of Rhode Island. La sua ricerca si focalizza su true crime e studi italo-americani. Tra le pubblicazioni in uscita, la collettanea *Voicing the Less Dead: Unheard, Unseen, Unkown* di cui è co-editor con Heather J. Macpherson (Rowman Littlefield, 2024) e il saggio scritto con Cole Chang in uscita su *Journal of Literary Studies* (2024).

hgq6pt@virginia.edu

Edward Bowen is Assistant Teaching Professor of Italian at the University of Kansas. His research focuses on Italian film history, film exhibition, and urban studies. He has co-edited and contributed to two volumes: *Film Exhibition: The Italian Context* (with Damien Pollard, forthcoming, Legenda, 2024) and *The Cinema of Ettore Scola* (with Remi Lanzoni, Wayne State University Press, 2020). He has also published articles in *Bianco e Nero*, *Cinema e Storia*, *Journal of Italian Cinema & Media Studies*, *Textual Cultures*, and *Studies in Documentary Film*.

embowen@ku.edu

Flavia Brizio-Skov is Full Professor at the University of Tennessee where she teaches Italian and Cinema. Her field of research spans from literature to cinema, from popular culture to immigration, from genre cinema to criticism, from cinema studies to deconstruction. She has written numerous articles that appeared in Italian, American, French, Spanish and Portuguese journals. She has published the books *La scrittura e la memoria: Lalla Romano* (Selene Edizioni, 1993), *Antonio Tabucchi: navigazioni in un universo narrativo* (Pellegrini Editore, 2002), and has edited a collection of articles: *Reconstructing Societies in the Aftermath of War: Memory, Identity, and Reconciliation* (Bordighera Press, 2004). In 2011 she edited a volume, *Popular Italian Cinema: Culture and Politics in a Postwar Society* (I. B. Tauris), and her latest monograph, *Ride the Frontier: Exploring the Myth of the American West on Screen,* was published by McFarland in 2021. Recently a chapter on an Italian author has appeared in a large volume entitled *The Western in the Global Literary Imagination* (Brill, 2023). She works as a referee reader for many scholarly journals.

fbrizio@utk.edu

Alessandro Brunazzo is a Marie Skłodowska-Curie Postdoctoral Research Fellow at the University of Olso, Department of Literature, Area Studies and European Languages (ILOS), where he is conducting a two-year project entitled: "That Sinking Feeling": Ecocritical Approach to Land Subsidence in Italy's Po Delta region (EarthSea). He received his PhD in Comparative Literature from Yale University and was previously adjunct professor at Vanderbilt University in Florence and at the University of Virginia in Siena (CET). His main

research interests lie at the intersection between the environmental humanities and film studies. He adopts multidisciplinary and transnational approaches to world cinema, Italian, English, French literature, and ecocriticism. He has published in the *Journal of Italian Cinema & Media Studies*, the *Journal of Science Fiction Film and Television* and the *Italianist*.

alessandro.brunazzo@ilos.uio.no

Simonetta Buffo is Adjunct Professor in Communication Sciences at Università Cattolica, since 2000 and at IULM, since 2020. She also taught at Istituto Marangoni from October 2009 to February 2024. Her research interests lie in brand communication and semiotics studies are the tool used to decode and interpret the images' language. In the last ten years her studies have concentrated on fashion communication, specifically on fashion films, and her articles have been published in *Journalism and Mass Communication*; *SComS – Fashion Communication*; *FACTUM Conference – Fashion communication in digital era*; *Pubblicità e cinema*; *Influenza digitale; Micro&Macro Marketing*. She has also authored the books *Leggere la marca per comunicare valore* (FrancoAngeli Editore, 2007), and *Modalità espressive del fashion advertising* (FrancoAngeli Editore, 2012). From 2018 to 2020 she was tutor in projects of fashion film for the Fashion Film Festival Milano.

simonetta.buffo@iulm.it Simonetta/buffo@unicatt.it

Milly Buonanno è stata Professoressa Ordinaria di *Television Studies* presso il Dipartimento di Comunicazione e Ricerca Sociale della Sapienza Università di Roma. Ha fondato l'Osservatorio Fiction Italiana (OFI: 1988-2020), e l'unità di ricerca Ge.M.Ma.-Gender and Media Matters (Sapienza: 2010-presente), e ha diretto la Scuola di creazione e produzione di fiction presso il Dipartimento Lombardia del Centro Sperimentale di Cinematografia (2005-2012). È autrice di numerose pubblicazioni sulla teoria e la storia della televisione, sulla fiction televisiva, sul giornalismo ed è stata la pioniera dei *gender and feminist media studies* in Italia. Fra i suoi lavori più recenti: *The Age of Television* (Intellect, 2008); *Italian TV Drama and Beyond* (Intellect, 2012); *The Sage Handbook of Television Studies* (Sage, 2014) coedito con M. Alvarado, H. Gray e T. Miller; le collections *Il prisma dei generi* (FrancoAngeli, 2014), T*elevision Antiheroines*. *Women behaving badly in crime and prison drama* (Intellect, 2017), *Genere e media: non solo immagini* (FrancoAngeli, 2020, con F. Faccioli), il numero speciale *Gender Issues: Trajectories of Change in the Italian Mediascape* con F. Faccioli (*Journal of Italian Cinema & Media Studies*, 2023).

milly.buonanno@fondazione.uniroma1.it

Frank Burke is Professor Emeritous from Queen's University. He has published five books on Fellini, most recently (2020) *A Companion to Federico Fellini* with Marguerite Waller and Marita Gubareva (Wiley) and *Fellini's Films and Commercials: From Postwar to Postmodern* (Intellect, Chicago UP). He has provided the audio commentary for the Criterion releases of *Il Bidone*, *Roma*, and *Amarcord*. He has co-edited with Amy Hough-Dugdale and Marita Gubareva a collection of essays on Tonino Guerra in the *Journal of Italian Cinema & Media* (2023). He has published on numerous Italian directors other than Fellini, various American directors, horror cinema, experimental cinema, the *peplum*, and Canadian cinema.

burkef@queensu.ca

Arianna Bussoletti è Assegnista di Ricerca presso il Dipartimento di Comunicazione e ricerca sociale di Sapienza, Università di Roma, per il progetto IANUS (Inspiring and Anchoring Trust in Science, Research and Innovation), finanziato da Horizon Europe. I suoi studi esplorano l'interazione tra media digitali e identità, con particolare attenzione all'attivismo giovanile per il clima e alla comunità LGBTQ+. È autrice di capitoli nei volumi *Social media challenge. Processi, attori e rappresentazioni delle sfide virali negli*

ambienti digitali (a cura di Paola Panarese) (Franco Angeli, 2023) e *Youth Political Participation - Youth Partnership* (a cura di T. Deželan, C. Bacalso, A. Lodeserto) (European Council, 2023) e ha scritto articoli pubblicati in *The International Journal of Press/Politics, BMC Public Health, The Communication Review* e *Mediascapes Journal.* È coautrice con F. Belotti della monografia *FridaysForFuture. Rappresentazioni sociali del cambiamento climatico e pratiche d'uso dei social media* (FrancoAngeli, 2022).

arianna.bussoletti@uniroma1.it

Leonardo Campaner is a Ph.D. student in the Department of Italian Studies at New York University. He holds a BFA in Film from Chapman University, an MFA in Creative Writing from Otis College of Art and Design, and an MFA in Film from Columbia University. In addition to pursuing his doctoral studies, he has worked as a filmmaker and film editor and has taught film theory and history classes at CUNY Hunter College in New York. His research interests include Italian film history, with a special emphasis on Italian colonial cinema, and 20th century Italian literature.

lc1955@nyu.edu

Francesca Cantore è Ricercatrice presso Sapienza Università di Roma. Ha pubblicato contributi in riviste di classe A nazionali e internazionali come "La Valle dell'Eden", "L'Avventura", "Journal of Italian Cinema & Media Studies", "Cinema e Storia" e contributi in volume per Peter Lang, Il Mulino, Marsilio, ecc. Ha partecipato a convegni nazionali e internazionali in qualità di relatrice, è nella redazione di "Imago. Studi di cinema e media" ed è caporedattore di *Cinema e Storia - Rivista di studi interdisciplinari*. Nel 2023 ha pubblicato la monografia *Il trasformista. Alberto Sordi, l'Italia, il cinema* con Bulzoni.

francesca.cantore@uniroma1.it

Marco Benoît Carbone is Senior Lecturer at Brunel University, London – College of Business, Arts, and Social Sciences. His work focuses on the social and symbolic construction of identity by blending social research and media and cultural studies. Marco is the author of the monograph *Geographies of Myth and Places of Identity. The Strait of Scylla and Charybdis in the Modern Imagination* (Bloomsbury Academic, 2022), which investigated the role of antiquity and heritage in the making of Southern identities. He has published in journals like *Cinergie, GAME, The Journal of Modern Italian Culture, Imago*, *NECSUS,* and *Rivista di Antropologia Contemporanea.* His ongoing work investigates Southern Italian and British-Italian identities from an ethnographic and critical perspective. With Giovanna Summerfield, he is currently editing JICMS's forthcoming Special Issue on "Italy's Souths and Island in Film, Media, and Visual Cultures (2000-2022)".

MarcoBenoit.Carbone@brunel.ac.uk

Mary Ann McDonald Carolan, Professor of Modern Languages & Literatures at Fairfield University, 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 current project, tentatively entitled *Visions of Italy and America in Film,* extends the analysis presented in *The Transatlantic Gaze* to focus on race and class. Her 2022 cross-cultural study, *Orienting Italy: China through the Lens of Italian Filmmakers* (State University of New York Press), which 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, won the American Association of Teachers of Italian award in the category of performance and visual studies.

MCarolan@fairfield.edu

Jim Carter is Lecturer in Italian and Associate Director of Cinema & Media Studies at Boston University. He is a fellow of the American Academy in Rome and the editor of two essay collections about labor in modern Italian literature and film: *Italian Industrial Literature and Film* (Peter Lang, 2021) and *Ecologia e lavoro* (Mimesis, 2023). Jim's current book project explores the cultural history of the Olivetti typewriter company from the 1930s through the 1950s. He is also a member of the Editorial Board of the *Journal of Italian Cinema & Media Studies*.

jcarter@bu.edu

Achille Castaldo is Assistant Professor of Italian in the Department of French and Italian and affiliated faculty in the Department of Film and Media at Emory University. He works at the intersection of narratology and aesthetics, focusing on literature and cinema. His articles have recently appeared in *Italian Studies*, *Italica*, *Forum Italicum, Studies in French Cinema*, and edited collections.

achille.castaldo@emory.edu

Liliana Cavani began working as a freelance director for the state television network RAI, during the early 1960s. Her first major assignment was a series of historical documentaries, which include *Storia del Terzo Reich* (*History of the Third Reich*) (1961-1962), *La donna nella resistenza* (*The Women of the Resistance*) (1965), and *Philippe Pétain: Processo a Vichy* (*Trial at Vichy*) (1965). Her first feature film, *Francesco di Assisi* (1966) was acclaimed as the most controversial film of the year. This film gives striking evidence of Cavani's stylistic techniques and also serves as an ideal transition from the documentary films to *Galileo* (1968), *I cannibali* (*The Cannibals*, 1969), and *Milarepa* (1973), whose protagonists transgress the boundaries of conventional society in their quest for self-realization. This tendency to entertain new experiences, to represent a mode of imaginative behavior that explores the limits of cultural conventions is fully displayed in the films of the German trilogy: *Il portiere di notte* (*The Night Porter*) (1974), *Al di là del bene e del male* (*Beyond Good and Evil*) (1977), *Interno berlinese* (*The Berlin Affair*) *(*1985), or in *La pelle* (*The Skin*) (1980) and *Ripley's Game* (2002). Cavani has also directed several operas (Verdi, Puccini, Mascagni, Gluck, Berg) and plays (Pirandello, Eduardo De Filippo). Her most recent film *L'ordine del tempo* (*The Order of Time*) (2003), inspired by the book by theoretical physicist Carlo Rovelli, premiered at the 80th International Venice Film Festival where Cavani was awarded a Lifetime Achievement Golden Lion.

Carolina Ciampaglia è Visiting Lecturer presso la sede romana di Cornell University dove insegna Storia del Cinema Italiano. È anche docente e coordinatrice del Cinema Studies Summer Program di DePaul University di Chicago. Si occupa del cinema italiano contemporaneo e negli ultimi anni ha concentrato i suoi studi sulle rappresentazioni urbane nel cinema italiano tenendo conferenze sul tema delle Cinematic Cities per istituzioni quali Michigan State University, Loyola University in Baltimore, Whittier College. Collabora con Trinity College a Roma per l'organizzazione del film festival Rome on Screen. È co-autrice con Federica Capoferri e Flaminio Di Biagi di *Badlands, il cinema dell'ultima Roma* (Ledizioni, 2022). Inoltre ha diretto Italiaidea, centro di lingua e cultura italiana per stranieri dove è stata responsabile dell'organizzazione dei programmi di studi in Italia di numerose università statunitensi dal 2006 al 2022.

cc863@cornell.edu

Matteo Ciccognani is Lecturer in Management and Organisation at the University of Leicester. Some of his current explorations revolve around film theory, organizational performance in narratives and movies, self-reflexivity in figurative art, film and media, the relationship between cinema and surveillance, the evolution of language in corporate-sponsored films, ideology critique in movies and audio-visual products promoting local and regional development. He translated and co-edited the forthcoming edition of Giulio Latini's *Image-Worlds: A brief history of corporate cinema*, (Imprese Mediali, Edizioni Kappabit). He has written articles in various journals: *Exploring Modes of Surveillance in Films* (CINEJ Cinema Journal, 2023); *A critical glance into the metacinematic gestures of The Act of Killing* (Journal for Cultural Research, 2020); *Organising the illumination of the filmmaking process: The experimental contribution of The Five Obstructions.* He also recently published a general audience paper: *The enduring legacy of Hollywood's individualist revolutionaries* (Interregnum, 2023).

mc519@leicester.ac.uk

Giovanni Ciofalo è Professore Associato di Sociologia dei Processi Culturali e Comunicativi presso il Dipartimento di Comunicazione e Ricerca sociale della Sapienza, Università di Roma. Svolge attività di ricerca occupandosi in particolare di comunicazione, social media e transmedia, consumi culturali, teorie dei media, industria culturale. Dal 2010 fa parte del gruppo fondatore e del comitato dell'Unità di Ricerca GEMMA – Gender and Media Matters – della Sapienza. È autore di capitoli all'interno dei volumi *Handbook of Culture and Glocalization (Edward Elgar Publishing 2022)* (*V. N. Roudometof and U. Dessì eds.), Transmedia Studies. Logiche e pratiche degli ecosistemi della comunicazione* (a cura di S. Leonzi) (Armando, 2022), *Genere e media. Non solo immagini. Soggetti, politiche, rappresentazioni* (a cura di M. Buonanno e F. Faccioli) (FrancoAngeli, 2020) e ha scritto e pubblicato articoli su *Comunicazioni sociali*, *H-Ermes*, *Journal of Italian Cinema & Media Studies, Sociologia della comunicazione*, *Sustainability*, e *View.*

giovanni.ciofalo@uniroma1.it

Rory Conlin is an undergraduate student studying English Literature at Wellesley College. Her research interests include expressions of queerness in nineteenth century English literature as well as contemporary queer Italian art and literature. She has been an editorial assistant for the *Journal of Italian Cinema & Media Studies* since 2023. She also worked as a lead art editor on *The Wellesley Review* in 2022 and as an editor and researcher for the LGBTQ+ Law Section of the State Bar of Michigan in 2023. In addition, she does writing and editing work for the Colibrí Institute of Social Justice.

rc101@wellesley.edu

Tania Convertini è Research Assistant Professor di lingua e cultura italiana al Dartmouth College di Hanover, New Hampshire, dove dirige anche il programma di lingua italiana. Le sue aree di ricerca comprendono la pedagogia digitale, la pedagogia della lingua, i media e l'educazione interculturale. Ha pubblicato saggi sulla rappresentazione cinematografica dell'infanzia, sull'uso pedagogico del cinema e della tecnologia, nonché letture critiche di film e testi letterari nelle riviste *Insula Europea*, *Infanzia*, *Education 2.0*., e ha curato insieme a Simona Wright "The Italian Digital Classroom" un numero speciale del *NEMLA Journal of Italian Studies* XXXIV.

tania.convertini@dartmouth.edu

Giulia D'Alia è dottoranda XXXVIII ciclo in "Culture, pratiche e tecnologie del cinema, dei media, della musica, del teatro e della danza" presso l'Università degli Studi Roma Tre con un progetto dedicato allo studio del fondo del documentarista Antonello Branca, depositato presso la Fondazione AAMOD, dove collabora alle attività di catalogazione. È attualmente Visiting Researcher presso il Department of Italian Studies della New York University. Si è laureata in Antropologia Filosofica presso il Dipartimento di

Filosofia dell'Università La Sapienza di Roma e in Cinema, televisione e produzione multimediale presso l'Università di Roma Tre con una tesi sul cinema documentario di Ross McElwee. Attualmente è cultrice della materia in Cinematografia Documentaria.

giulia.dalia@uniroma3.it

Lucia D'Ambrosi è Professoressa Associata di Sociologia dei Processi Culturali e Comunicativi presso il Dipartimento di Comunicazione e Ricerca sociale della Sapienza, Università di Roma. Fa parte del comitato scientifico ed è componente dell'Unità di Ricerca GEMMA – Gender and Media Matters – della Sapienza. È autrice di capitoli nei volumi *The Normative Imperative: Sociopolitical Challenges of Strategic and Organizational Communication* (E. Oliveira e G. Gonçalves eds.) (Beira Interior University, 2023), *Europa tra presente e futuro* (G. Amato e N. Verola eds.) (Treccani, 2023) e di articoli nelle riviste *Journal of Italian Cinema & Media Studies*, *Sociologica Forum*, *About Gender, De Europa*, *Javnost – The Public*, *International Review of Sociology*, *Problemi dell'informazione*, *Sociologia della Comunicazione*. Ha inoltre curato lo Special issue di PaCo, 'Re-Connecting Voices. The (New) Strategic Role of Public Sector Communication After the Covid-19 Crisis' (con A. Lovari e S. A. Bowen) (13:2, 2020) e ha scritto il libro *La comunicazione pubblica dell'Europa* (Carocci, 2019).

lucia.dambrosi@uniroma1.it

Luciana d'Arcangeli è stata Professore Associato della cattedra Cassamarca presso la Flinders University, in Australia fino al 2021. Rientrata in Italia insegna teatro, cinema e cultura italiana all'American University of Rome e in altri programmi anglofoni, e continua la sua attività di saggista, traduttrice, interprete. Curatrice di vari volumi collettanei e numeri speciali di riviste sul teatro e cinema italiano pubblicati in tutto il mondo, sua è la monografia *I personaggi femminili nel teatro di Dario Fo e Franca Rame* (Cesati, 2009). Gli ultimi suoi lavori sono *Atti di accusa. Testi teatrali e interviste sulla rappresentazione della violenza contro le donne* (Aracne, 2021) e *Staging Violence Against Women and Girls: Plays and Interviews* (Bloomsbury, 2023).

luciana.darcangeli@flinders.edu.au; l.darcangeli@aur.edu

Massimiliano L. Delfino is Assistant Professor of Instruction at Northwestern University. His research focuses on post-World War II Italian political cinema. He is currently working on a book manuscript titled *Narratives Against Terrorism: The Body of the Terrorist in the Years of Lead* that analyzes representations of terrorism in Italian films and novels of the 1970s and their relationship to the concept of 'civility'. His articles were published in journals such as *Annali d'italianistica, Italica, Atelier,* and *The Italianist.*

m.delfino@northwestern.edu

Jacopo Della Porta è un giornalista professionista della *Gazzetta di Reggio*. Nel corso degli anni, si è occupato di ogni settore, con particolare attenzione alla cronaca nera e giudiziaria. Ha conseguito la laurea in Filosofia a Parma e in Economia e Diritto per le Pubbliche Amministrazioni a Reggio Emilia. Nutre una forte passione per la storia e la geopolitica ed è un appassionato lettore della stampa statunitense. In collaborazione con la collega Elisa Pederzoli, ha scritto il libro *Saman. Vita e morte di una ragazza italiana* (Compagnia editoriale Aliberti, 2023), dedicato al caso della diciottenne che si ritiene sia stata uccisa per aver rifiutato un matrimonio combinato. Le numerose presentazioni del libro, organizzate a partire dal maggio 2023, si sono spesso trasformate in preziose occasioni di confronto con tutte le persone che, per varie ragioni, sono impegnate in questioni legate al multiculturalismo.

jacopodellaporta@yahoo.it

Paola De Rosa is Research Fellow within the EU project GEMINI-*Gender Equality through Media Investigation and New training Insights* (CERV-2022-GE) at Link Campus University (Rome, Italy) where she teaches Sociology and Public Communication. Already a member of the LCU research unit within the H2020 *DETECt-Detecting Transcultural Identity in European Popular Crime Narratives*, her research focuses on the interplay between media narratives and their effects on publics; she is also interested in gender-related issues and her Doctoral Thesis explores the female empowerment in crisis communication. She has written articles published in the *European Journal of Communication*, *Imago. Studi di cinema e media*, *Comunicazionepuntodoc*, and edited the volume *Aging girls. Female identity, sexuality and aging in Italian media culture* (Meltemi, 2021).

p.derosa@unilink.it

Silvia Dibeltulo is Senior Lecturer in Communication, Media and Culture at Oxford Brookes University. Previously, she worked on the *Italian Cinema Audiences* project and the *Mapping European Cinema: A comparative project on Cinema-going Experiences in the 1950s* project. Much of her research focuses on audience and reception studies, film genre, issues of ethnicity and gender in relation to cinema, and digital humanities. Her publications include, among others, articles in *Film International*, *Participations*, *Cinema e Storia*, and *L'Avventura*, the volume *Rethinking Genre in Contemporary Global Cinema* co-edited with Ciara Barrett (Palgrave, 2018), and the monograph *Italian Cinema Audiences: Histories and Memories of Cinema-going in Post-war Italy* co-authored with Daniela Treveri Gennari, Catherine O'Rawe, Danielle Hipkins, and Sarah Culhane (Bloomsbury, 2021)

sdibeltulo@brookes.ac.uk

Lisa Dolasinski is Lecturer of Italian in the Department of Romance Languages and Literatures and Affiliate Faculty at the Women's Studies Institute at the University of Georgia. Her research and teaching interests include masculinity, representations of aging, and migrants and second-generation Italians in contemporary media, literature, and culture. Dolasinski's most recent publications include the peer-reviewed articles in *The Italianist* (2022) and *The Italianist* (2021). Her articles have also been published in *Gender/ Sexuality/ Italy*, *L'avventura: International Journal of Italian Film and Media Landscapes*, and a special issue of NeMLA Italian Studies on "Masculinity." Lastly, Dolasinski serves as Managing Editor of film and tv reviews for the peer-reviewed journal, *Gender / Sexuality / Italy*.

Lisa.Dolasinski@uga.edu

Simone Dotto is Researcher and Lecturer in Media History at the University of Udine. His research interests deal with media archaeology and historiography, sound technologies and auditory cultures and the production of utility films in the aftermath of WWII. He authored *Voci d'archivio* (Meltemi, 2019), and co-edited with Andrea Mariani *Il cervello di Carnè. Letterario Ugo Casiraghi-Glauco Viazzi 1941-1943* (La Nave di Teseo, 2021) and more recently with Francesco Di Chiara a special issue of *L'Avventura* journal devoted to "La trade press cinematografica in Italia. Forme, funzioni e discorsi" (2023). On the topic of industrial and sponsored cinema he co-edited with Diego Cavallotti, Jennifer Malvezzi and Luca Peretti a special issue of *Cinema e Storia* journal entitled "Media-Impresa" (2022) and authored his latest monograph *Gli specialisti* (Marsilio, 2022), on the politics and the institutions of so-called specialized cinema in Italy.

simone.dotto@uniud.it

Simone Dubrovic is Full Professor of Italian at Kenyon College. His research interests are in Italian Renaissance, Italian and French literature and cinema, the interplay between visual arts and literature. He has authored and edited several volumes, including: *Aprir vidi uno speco...: racconto e immagini della grotta*

nei testi letterari italiani tra Tre e Cinquecento (Vecchiarelli, 2007); *Zoom d'oltreoceano – Istantanee sui registi italiani e sull'Italia* (Vecchiarelli, 2010 – co-edited with Daniela De Pau). He has published articles in several journals, including: *Filologia e critica*, *Il Giannone*, *Journal of Italian Cinema & Media Studies*, *Revue Nerval*. He has organized the exhibit at the Fellini Museum in Rimini for the 40th anniversary of *E la nave va* (*And the Ship Sails On*) focusing on the film director collaboration with sculptor Valeriano Trubbiani. He also edited the catalogue of the exhibit: *Fellini/Trubbiani, E la nave va (1983-2023) – Fellini Museum 9 dicembre-28 gennaio 2024* (Raffaelli Editore, 2023).

dubrovics@kenyon.edu

Valeriano Durán Manso es Profesor Titular en el Departamento de Comunicación Audiovisual y Publicidad de la Universidad de Sevilla. Doctor en Comunicación en la misma Universidad con una tesis sobre la producción cinematográfica del dramaturgo Tennessee Williams, es investigador del Grupo de Investigación en Análisis de Medios, Imágenes y Relatos Audiovisuales (AdMIRA) y autor de numerosas publicaciones de carácter científico. Sus líneas de investigación se centran principalmente en la Historia del Cine, la Narrativa Audiovisual y la representación audiovisual de la Historia de la Educación. Asimismo, es autor del libro *El aula en la gran pantalla. 50 docentes en el cine español* (UOC, 2024).

valerioduran@gmail.com

Franca Faccioli, già Professoressa Ordinaria di Sociologia dei Processi Culturali e Comunicativi, Dipartimento CoRiS, Sapienza, Università di Roma, si occupa di comunicazione pubblica, open governement, public engagement, genere e media. È nella direzione della collana Media Cultura, Franco Angeli. Già co-direttrice, è componente del comitato scientifico dell'Unità di Ricerca GeMMa Gender and Media Matters della Sapienza. Ha pubblicato con Roberta Bartoletti articoli sul *public engagement* in *Partecipazione e Conflitto* (13:2, 2020) e *Social Media & Society* (I:II, 2016); con Milly Buonanno lo special issue "Gender Issues Trajectories and Change in the Italian Mediascapes" nel *Journal of Italian Cinema & Media Studies* (11:2, 2023,. dove è coautrice di un articolo, e del volume *Genere e media non solo immagini* (FrancoAngeli, 2020) dove è autrice di un capitolo. Con Paola Panarese ha curato lo special issue "Genere e media studies" della rivista *Sociologia della Comunicazione* (63, 2022), dove è coautrice di un articolo.

franca.faccioli@fondazione.uniroma1.it

Antonio Falduto teaches at UNINT University in Rome and he is an annual visiting professor at the University of Denver. He trained as an assistant on the sets of Federico Fellini and Ettore Scola. In 1991 he directed the film *Antelope Cobbler* (winner of the jury price at Festival d'Annecy/Italian Cinema). Between 2001 and 2009 he directed a number of environmental and social short films. In 2010 he was co-writer of *Gangor* (Rome Int. Film festival, competition) and in 2011/12 he wrote and directed *The Italian Consul* (Taormina int. Film Festival, Competition). In 2016-17 his experimental films *Macroparole* and *Pre/postcards* were shown in several Art Exhibitions and Festivals. He has been a promoter of Italian Cinema at many Int. Film festival as Rio de Janeiro, Durban, Cape Town, Denver, Sydney and Miami. He is a member of Giornate degli Autori Mostra Internazionale del Cinema di Venezia.

antelopex1@gmail.com

Giovanna Faleschini Lerner is Professor of Italian Studies and Chair of the Program in Comparative Literary Studies at Franklin & Marshall College. She is the author of *Women and Migration in Contemporary Italian Cinema: Screening Hospitality* (Liverpool UP, 2022), of *Carlo Levi's Visual Poetics* (Palgrave, 2012), and a co-editor of *Italian Motherhood on Screen* (Palgrave, 2017). She has published numerous articles and book chapters on the cinema of migration and on 20th-century and contemporary

Italian literature. She has co-edited special issues of *Journal of Italian Cinema &Media Studies* and *gender/sexuality/italy*. She has served as a member of the executive board for the MLA Forum on twentieth and twentyfirst-century Italian cinema, and is now a member of the Delegate Assembly. This paper is part of a larger project on migrants' vegetable gardens in film.

glerner@fandm.edu

Cosetta Gaudenzi is Associate Professor of Italian, Section Head of the Italian Program at the University of Memphis and Treasurer of the American Association for Italian Studies. Her research interests are in Italian cinema and Dante. She has authored chapters in several volumes including *Italian Cinema: From the Silent Screen to the Digital Image* (Bloomsbury, 2020) (ed. by J. Luzzi), *Twentieth-Century Italian Filmmakers* (Universitalia, 2020) (edited by M. Gieri and D. Santeramo), *Italian Political Cinema* (Peter Lang, 2016) (ed. by G. Lombardi and C. Uva), *Lingue e linguaggi del cinema in Italia* (Aracne, 2016) (ed. by M. Gargiulo) and *Federico Fellini: Contemporary Perspectives* (University of Toronto, 2002) (ed. by F. Burke and M. Waller) and written articles in various published journals including the *Journal of Italian Cinema & Media Studies, L'Avventura, Cosmo, Italian Culture, Forum Italicum* and *Annali d'Italianistica.*

cgaudenz@memphis.edu

Mihaela Gavrila è Professoressa Associata presso il Dipartimento CoRiS della Sapienza Università di Roma, dove insegna Television Studies. È Responsabile Scientifica di MediaLab/Radio Sapienza e, con Roberto Faenza, di Cinemonitor, Osservatorio Cinema e Media Entertainment. Fa parte del gruppo fondatore e del comitato scientifico dell'Unità di Ricerca GEMMA – Gender and Media Matters – della Sapienza. Tra le ultime pubblicazioni si ricordano la monografia *Il futuro al centro. Bambini e adolescenti nella scena mediale contemporanea* con M. Padula (Egea, 2023); la *special section* sul lavoro delle donne nel campo del giornalismo della rivista *Problemi dell'Informazione* (a cura di M. Buonanno e M. Gavrila) (Il Mulino, 2022). Ha curato molti volumi tra cui *Vincere la paura. Una nuova comunicazione della sicurezza contro il mediaterrorismo* con M. Morcellini (Egea, 2022). È autrice del libro *La crisi della Tv, la tv della crisi. Televisione e Public Service nell'eterna transizione* italiana (FrancoAngeli, 2010).

mihaela.gavrila@uniroma1.it

Sara Gelao è docente di Media and Film Studies presso l'Università di Amsterdam. A seguito di una Laurea Triennale in Letteratura, Musica e Spettacolo presso l'Università di Roma La Sapienza e University College London, ha recentemente conseguito un Master di Ricerca in Media Studies presso Universiteit van Amsterdam con una tesi intitolata 'Soulful Eco-Cosmologies: Cinema dell'Anima Imagining Futuralgia'. I suoi attuali interessi di ricerca spaziano tra: l'eco-cinema, il film d'essai e il cinema cosmico; la filosofia dei media; l'immaginazione e il futuro; il camminare come pratica di ricerca. Collabora con la rivista cinematografica *FilmIdee* ed è vincitrice del concorso nazionale "Scrivere di Cinema. Premio Alberto Farassino" (2019).

s.gelao@uva.nl

Maria Giménez Cavallo is an Independent Filmmaker with a B.A. in Film Studies and Italian Cultural Studies at Columbia University in New York City. After graduation in 2014, she moved to Paris to work with Abdellatif Kechiche for four years as an artistic collaborator, casting director, assistant director, and editor on the *Mektoub, My Love* trilogy. She later moved to Rome to work with Pietro Marcello and Alice Rohrwacher on the documentary *Futura* (2021) and then moved back to Paris for Marcello's latest fiction film *L'Envol* (2022) for which she was artistic director. During that time, she also participated in various workshops, including Locarno Spring Academy, Armani Laboratorio, Itineranze Doc, and Milano Film

Network, and has since made short films with nature as the central theme, including *Jeanne, petite bergère* (2020), *La grande quercia* (2021), and *La visita* (2022).

mng2113@columbia.edu

Rachel Grasso is a Ph.D. Candidate and Course Instructor in the Department of Italian Studies at the University of Toronto. In collaboration with the University of Milan-Bicocca, her dissertation explores the discussion of race, religion, citizenship, language, gender, sexuality, and identity in the rap and trap music of second-generation Italian artists. She has been an editorial assistant for *Journal of Italian Cinema & Media Studies* since February of 2022 and is a co-representative for Italy in the European Hiphop Studies Network. She holds a B.A. in International Affairs (minor in Italian Language & Literature) from the George Washington University and a M.A. in Italian Studies from Georgetown University.

rachel.grasso@mail.utoronto.ca

Monica Guerritore esordisce nel teatro nel 1974 a 16 anni con la regia di Strehler ne *Il giardino dei ciliegi* di Cechov. Interpreta ruoli molteplici, come Giocasta, Lady Macbeth, Ofelia, Signorina Giulia, diretta da Gabriele Lavia. In cinema è la protagonista in *La lupa* (1996) di Gabriele Lavia (candidatura come migliore attrice ai David di Donatello del 1997). Nel 2008 recita in *Un giorno perfetto* di Ferzan Ozpetek. Per il film *La bella gente* (2009) di Ivano De Matteo è candidata come migliore attrice ai Nastri d'Argento del 2016. La pellicola vince il Festival di Annecy. Guerritore è regista e drammaturga: *Giovanna d'Arco* (attualmente a teatro in Francia), *Mi chiedete di parlare* (2011-2013), un testo su Oriana Fallaci (Spoleto Festival). Nel 2019 cura la regia di *L'anima buona di Sezuan* e, nel 2022, adatta e dirige per il palcoscenico *Ginger & Fred* di Federico Fellini. A settembre inizierà le riprese del film su Anna Magnani, *Anna – Una voce umana*. Nel 2011 è stata nominata dal Presidente della Repubblica Giorgio Napolitano 'Commendatore al Merito della Repubblica Italiana' per il suo impegno nel campo delle Arti e della Cultura.

Stephen Gundle is Professor of Film and Television Studies at the University of Warwick. He is the author of several works of political and cultural history, including *Between Hollywood and Moscow: The Italian Communists and the Challenge of Mass Culture, 1943-91* (Duke UP, 2000); *Bellissima: Feminine Beauty and the Idea of Italy* (Yale UP, 2007); *Glamour: A History* (Oxford UP, 2008)*;* and *Mass Culture and Italian Society from Fascism to the Cold War* (with David Forgacs) (Indiana UP, 2007), several of which were also published in Italian. He has also written two books about Italian film stardom, *Mussolini's Dream Factory: Film Stardom in Fascist Italy* and *Fame Amid the Ruins: Italia Film Stardom in the Age of Neorealism*, published by Berghahn in 2013 and 2020. With Louis Bayman and Karl Schoonover, he edited issue 16:3 (2018) of the JICMS dedicated to the 70th anniversary of *Rome, Open City* (1945-2015). He directed the AHRC-funded resrarch project 'Producers and Production Practices in the History of Italian Cinema, 1949-76'.

Stephen Gundle è Professor of Film and Television Studies presso University of Warwick. È autore di vari libri di storia culturale e politica, tra cui *Between Hollywood and Moscow: The Italian Communists and the Challenge of Mass Culture, 1943-91* (Duke UP, 2000); *Bellissima: Feminine Beauty and the Idea of Italy* (Yale UP, 2007); *Glamour: A History* (Oxford UP, 2008)*;* e *Mass Culture and Italian Society from Fascism to the Cold War* (con David Forgacs) (Indiana UP, 2007), alcuni dei quali usciti anche in italiano. Ha anche scritto due libri sul divismo nel cinema italiano: *Mussolini's Dream Factory: Film Stardom in Fascist Italy* e *Fame Amid the Ruins: Italia Film Stardom in the Age of Neorealism*, pubblicati da Berghahn rispettivamente nel 2013 e nel 2020. Ha curato con Louis Bayman e Karl Schoonover, il numero speciale 16:3 (2018) di JICMS dedicato al 70° anniversario di *Roma città aperta* (1945-2015). Ha diretto un progetto di ricerca finanziato dall'AHRC (il consiglio nazionale per le ricerche nelle materie umanistiche della Gran Bretagna) sul tema dei produttori e delle pratiche di produzione nella storia del cinema italiano, 1949-76.

s.gundle@warwick.ac.uk

Jessica L. Harris is the recipient of the 2024 Rome Prize in Modern Italian Studies at the American Academy in Rome and Assistant Professor in the Department of History at St. John's University. Her current project explores the place of female Blackness in post-Fascist Italy through the examination of the positionality of African American female entertainers in Italian cultural products in the second half of the twentieth century. Her publications include *Italian Women's Experiences with American Consumer Culture, 1945-1975: The Italian Mrs. Consumer* (Palgrave Macmillan, 2020) and articles in *Annali d'Italianistica*, *Modern Italy*, and *Imago. Studi di cinema e media*.

harrisj2@stjohns.edu

Rachel Haworth is a Researcher of post-war Italian cultural and media history affiliated to the University of Leeds. She focuses on popular music and her work has looked at the *canzone d'autore*, Mina, conceptualisations of the popular music star, and transnational music consumption of the 1960s. She has published articles in *Italian Studies*, *Modern Italy*, *Modern Languages Open*, *The Italianist*, *Journal of Italian Cinema & Media Studies*, and *California Italian Studies* amongst others. She is also the author of *The Many Meanings of Mina: Popular Music Stardom in Post-war Italy* (Intellect, Series, 2022). She is currently working on Italian variety television and its stars during the 1950s, 1960s, and 1970s. Part of this project involves a podcast, called 'TV Italian Style', that is being launched fortnightly during 2024, to celebrate RAI television's 70th anniversary.

rachel.haworth@yahoo.co.uk

Julia Heim (they/she) is Lecturer of foreign language at the University of Pennsylvania. Their research is centered around LGBTQIA+ representation in contemporary Italian media, and radical inclusive pedagogies. They have recently published a co-edited volume entitled *Spaghetti Sissies queering Italian Media* (Palgrave, 2023), a follow up to *Queering Italian Media* also co-edited with Sole Anatrone (Lexington, 2020), a transfeminist co-translation of *Digital Fissures: Bodies_Genders_Technologies* (Haymarket, 2023).

heimj@sas.upenn.edu

Jorge Iturriaga is Doctor in History from the Universidad Católica de Chile and Assistant Professor in Facultad de la Comunicación e Imagen at the Universidad de Chile. His research focuses on cinema and media reception. In 2015 he published *La masificación del cine en Chile 1907-1932* (LOM). He is the author of five papers on film censorship, published in Chilean, Spanish and Brazilian journals. He led the research project "Film censorship in Chile 1960-2000" (ANID – U. de Chile) and is currently conducting the project "Forbidden scenes: analysis of banned films in Chilean dictatorship 1973-1990" (ANID – U de Chile).

jorge.iturriaga@uchile.cl

Marie-Louise James is a PhD candidate in the German Department at Princeton University. Her research pursues the aesthetics and politics of nostalgia in the twentieth century. Working in transnational and interdisciplinary contexts, she holds an MPhil and BA in German and Italian Studies from the University of Cambridge. She has published articles in the journals *Zeitschrift für Ideengeschichte* (2023), *The Publications of the English Goethe Society* (2021) and *The Cambridge Journal of Law, Politics, and Art* (2021). Forthcoming projects include the edited volume *Uncanny Environments* (Textem, 2024) and an article on Pasolini's 'nostalgia for the sacred' (*Journal of Italian Cinema & Media Studies*, 2024).

mljames@princeton.edu

Montagu James is a PhD student in History at Brown University. He works on twenty century cultural and political history of Central and Eastern Europe, focusing on the relationship between politics, religion, and the arts in authoritarian regimes. He holds a BA with honors from Princeton University with a degree in History and certificates in Italian Language and Culture and Music Performance. At Princeton he was awarded the Montgomery Raiser Prize in Eastern European and Eurasian Studies for his senior thesis on the censorship of Polish classical music in the early communist period. He received a Master of Philosophy in Modern European History at the University of Cambridge, writing a dissertation on Pius XI and the effects of Polish and Italian nationalism on Catholic human rights discourse. His current projects include a forthcoming chapter on the role of Polish composers in Cold War politics in *The Palgrave Handbook of Non-State Actors in East-West Relations* (eds. P. Marton, G. Thomasen, C. Békés, and A. Rácz) and further research on the Catholic Church, sovereignty, and authoritarianism in interwar Europe.

montagu_james@brown.edu

Dunja Jelenkovic, a Marie Curie Fellow at the University Ca' Foscari of Venice, works on film festivals and relations between images, history and memory. Her current project, "The Cinematic Battle for the Adriatic: Films, Frontiers and the Trieste Crisis" (CBA TRIESTE) deals with the Italian and Yugoslav cinematic practices related to the Trieste Crisis (1945– 1954). She received her PhD in cultural history from the University Paris Saclay (2017) with a doctoral thesis on the Yugoslav Documentary and Short Film Festival, 1954–2004. She has published on cinema, film festivals and cultural practices in twentieth and twentyfirst century Europe in international journals such as *New Review of Film and Television Studies, Historical Journal of Film, Radio and Television, Cinergie, Le Temps des Médias.* Her most recent book is *The Yugoslav Documentary and Short Film Festival, 1954-2004. From Yugoslav Socialism to Serbian Nationalism* (Serbian Film Institute, 2023).

dunja.jelenkovic@unive.it

Jiayao Jiang is a PhD student in Italian at the University of Cambridge in the UK. She received the AHRC (Arts and Humanities Research Council) Collaborative Doctoral Awards for her research project on post-war urban heritage of Rome. She has been awarded full international grants for academic research programs in the United States and Belgium for cultural heritage studies. As a dedicated member of ICOMOS-China, Jiayao Jiang has participated in several restoration projects for modern heritage in China. Moreover, she has enriched her expertise through working in the ICCROM in Rome for World Heritage and Capacity Building, and in the UNESCO Amman office in Jordan for World Heritage management. She has authored a chapter in the volume *Building Technology and Culture in the Asia-Pacific Region* (Springer Nature, 2024) (edited by G. Botti, E. Mangi, H. Shinohara), and written articles published in Chinese Social Sciences Citation Index journals like *Architectural Journal* and *Southeast Culture*.

jj596@cam.ac.uk

Karol Jóźwiak is Assistant Professor in the Culture Studies Department at the University of Lodz. His main research interests address different issues of European transnational functioning of art and cinema in relation to the questions of memory, writing history, identity and politics in XX century. Currently he supervises a research project entitled "Sovietophilia in Post-Fascist Italian Film Culture" (funded by Polish National Research Center) which examines the culture diplomacy between the Soviet Union and Italy during the Cold War in the field of film culture. He has authored the book *Koncepcja języka rzeczywistości Pier Paolo Pasoliniego* (Polish Academy of Sciences Press, 2019) and co-authored, with Tomasz Ferenc and Andrzej Różycki, *Zapisy pamięci. Historie Zofii Rydet* (University of Lodz Press, 2020).

karol.jozwiak@uni.lodz.pl

Russell J. A. Kilbourn is Professor and Chair of English and Film Studies at Wilfrid Laurier University. His books include *The Cinema of Paolo Sorrentino* (Columbia UP, 2020), *W.G. Sebald's Postsecular Redemption* (NWU Press, 2018), *The Memory Effect*: *The Remediation of Memory in Literature and Film* (WLU Press, 2013), and *Cinema, Memory, Modernity: The Representation of Memory from the Art Film to Transnational Cinema* (Routledge, 2010). His latest book is *From* Annihilation *to* High Life *and Beyond: Feminist Posthumanism in Contemporary Science Fiction Film and Media* (Bloomsbury, 2023). He is also an associate editor at *Interconnections: Journal of Posthumanism*, and a member of the editorial board of the *Journal of Italian Cinema & Media Studies*.

rkilbourn@wlu.ca

Gabriele Landrini è Ricercatore a tempo determinato di tipo A presso l'Università degli Studi di Bari 'Aldo Moro'. Ha conseguito il dottorato presso La Sapienza Università di Roma ed è stato assegnista per il progetto PRIN "Il pollo ruspante. Il cinema e la nuova cultura dei consumi in Italia (1950-1973)". Ha pubblicato, oltre a diversi saggi in riviste di settore, il volume *Fotogrammi di carta. I venticinque anni del cineromanzo italiano (1950-1975)* (Meltemi, 2002). È tra i curatori di *Sesso e volentieri. Storie e forme dell'erotismo nel cinema italiano*, numero del 2022 dei *Quaderni del CSCI*.

gabriele.landrini@uniba.it

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

Flavia Laviosa is Senior Lecturer in the Department of French, Francophone and Italian Studies at Wellesley College. She is the founding editor of the *Journal of Italian Cinema & Media Studies* and of the book series *Trajectories* published by Intellect. She has authored chapters in the edited volumes *Era mio padre* (S. Gastaldi and D. Ward eds., Peter Lang, 2018), *The Italian Cinema Book* (P. Bondanella ed., BFI, 2014), *A New Italian Political Cinema? Emerging Themes* (W. Hope ed., Troubador, 2013), *Popular Italian Cinema and Politics in a Postwar Society* (F. Brizio-Skov ed., Bloomsbury, 2011); and articles in the *Journal of Mediterranean Studies, Studies in European Cinema, JOMEC* and *Italica,* among others. She also guest-edited the special issue of *SEC*, 'Cinematic Journeys of Italian Women Directors' (2011), and edited the volume *Visions of Struggle in Women's Filmmaking in the Mediterranean* (Palgrave Macmillan, 2010).

flaviosa@wellesley.edu

Silvia Leonzi è Professoressa Ordinaria in Sociologia dei processi culturali e comunicativi presso il Dipartimento di Comunicazione e Ricerca Sociale (CoRiS) della Sapienza Università di Roma. Svolge attività di ricerca nel campo dei media studies, dei consumi culturali, dell'immaginario, dello storytelling e del transmedia. È componente dell'Osservatorio GEMMA (Gender and Media Matters – Sapienza Università di Roma). Ha curato il volume *Transmedia studies. Logiche e pratiche degli ecosistemi della comunicazione* (Armando, 2022), ha pubblicato sul volume collettaneo *Genere e media: non solo immagini*

(a cura di M. Buonanno e F. Faccioli) (FrancoAngeli, 2020). Recentemente ha scritto e pubblicato articoli su: *Sociologia della comunicazione* e *H-ermes. Journal of Communication*.

silvia.leonzi@uniroma1.it

Alfio Leotta is Associate Professor 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

Giovanna C. Lisena is a Direct Entry to Ph.D. student and Course Instructor at the Department of Italian Studies - University of Toronto. She received her Honour, Bachelor of Arts with High Distinction from the University of Toronto with a double major in Italian and European Studies and a minor in Spanish. In collaboration with Università Roma Tre and the University of Toronto, Giovanna's doctoral thesis focuses on Giulietta Masina's career through the media (*Masina beyond Fellini: Theatre, Radio, Cinema and Television*) [under the supervision of Professor Alberto Zambenedetti]. In addition to Italian cinema, her interests include Italian pedagogy, Italian-Canadian studies, the history of the Italian language, Italian linguistics, dialectology, the Middle Ages, the contemporary (1800-present), Italian literature and culture and religious texts. She has been an editorial assistant for *Journal of Italian Cinema & Media Studies* since March of 2023. For JICMS she performs various academic tasks that require precision, attention to detail, and patience. When editing academic texts and providing feedback, she interacts with authors in a professional manner. She treats unpublished materials with academic discretion and collaborates with the Editor in a professional and timely manner. She familiarizes herself with the editorial guidelines and policies of the journal, works independently, and maintains prompt communication with the Editor.

giovanna.lisena@utoronto.ca

Laura Lori è docente presso la Melbourne University. La sua ricerca esamina come la letteratura interseca i discorsi socio-personali e storici riguardanti l'immigrazione, il genere, l'identità e il colonialismo. Il suo principale campo di ricerca riguarda i modi in cui la letteratura e le arti dello spettacolo possano promuovere l'inclusione sociale e l'uguaglianza. Ha pubblicato vari studi sulla letteratura postcoloniale, il cinema e sulla crime fiction. I più recenti sono l'intervista a Ubah Cristina Ali Farah apparsa nel volume *Creatività diasporiche Dialoghi transnazionali tra teoria e arti*, a cura di S. Brioni, L. Polezzi e F. Sinopoli (Mimesi, 2023), e un saggio pubblicato su *Spazi e tempi dell'alterità*, a cura di D. Gallo, E. Patat e D. Bombara (Servitium, 2022). Ha anche pubblicato articoli sulle riviste *Nordic Journal of African Studies* e, insieme a Luciana d'Arcangeli, su *FULGOR* e *Quaderni d'Italianistica*.

laura.lori@unimelb.edu.au

Irene Lottini is the Director of the Italian program at the University of Iowa, where she teaches courses on Italian and Italian American literature, cinema, and culture. Her main research interests focus on Italian silent, modern, and contemporary cinema, the relationship between film and the other arts, and Italian American cinema. Her publications include essays on Italian literature, 1910s cinema, modern and contemporary film (Luchino Visconti, Michelangelo Antonioni, Martin Scorsese, Davide Ferrario, Roberto Andò, Ferzan Ozpetek, Gianluigi Toccafondo). Her work has been published in journals such as *Bianco & Nero* and the *European Journal of American Culture*, and in edited volumes such as *Popular Italian Cinema* (L. Bayman and S. Rigoletto eds.) (Palgrave Macmillan, 2013), *Italy in the Era of the Great War* (V. Wilcox

ed.) (Brill, 2018), and *Italian Americans in Films* (D. Fioretti and F. Orsitto eds.) (Palgrave Macmillan, 2023).

irene-lottini@uiowa.edu

Bernadette Luciano is Professor of Italian and European Studies at the University of Auckland, New Zealand. She is co-author (with Susanna Scarparo) of *Reframing Italy: New Trends in Italian Women's Filmmaking* (Purdue University Press, 2013), and author of *The Cinema of Silvio Soldini: Dream, Image, Voyage* (Troubador Italian Studies, 2008). Many of her recent essays on Italian cinema and documentary and on issues of gender representation and women and the film industry have appeared in volumes and anthologies published by Blackwell Wiley Press, Bloomsbury, Edinburgh University Press, and Palgrave Macmillan. In addition she has published numerous articles in the areas of screen studies, film adaptation, women's life-writing, translation and subtitling, and issues of gender, migration and transnationalism in film in journals such as *Adaptation: the journal of literature on screen studies, Quarterly Review of Film and Video,Studies in European Cinema, Journal of Modern Italian Studies, Annali d'Italianistica,* and *Italianist.*

b.luciano@auckland.ac.nz

Annachiara Mariani is Associate 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 *Il teatro frammentato. Luigi Pirandello, Luigi Antonelli e i grotteschi* (2013) and was the guest-editor for a special issue of the *Journal of Italian Cinema & Media Studies* on Sorrentino's films and TV series (2019). She has published articles, essays, and book reviews on Italian theatre, cinema, television, and the relationship between media and literature for Cambridge UP, The Johns Hopkins UP, The University of Toronto Press, Rutgers UP, and the University of Bologna Press. She also edited the volume *Paolo Sorrentino's Cinema and Television* as part of the *Trajectories* series (Intellect/The University of Chicago Press, 2021). She is currently working on *Serial History: The Rebirth of The Italian Renaissance Through Television*, a book-length project on today's portrayal of the Italian Renaissance through popular culture and television series.

amariani@utk.edu

Alessandro Marini is Associate Professor in the Department of Romance Studies at Palacký University in Olomouc. His research interests liein Italian Film and Adaptation. He has authored chapters in the volumes *Le poetiche del riso* (Peter Lang. 2023) (edited by A. Flemrová and F. De Michele), *Con i buoni sentimenti si fanno brutti libri? Etiche, estetiche e problemi della rappresentazione* (Ledizioni, 2022) (edited by G. Carrara and L. Neri), *Confini. Traiettorie geografiche e simboliche tra cinema, architettura e altre discipline,* (Aracne, 2020) (edited by O. Castiglione), *Il paesaggio: paradigma dialogico tra umanesimo e scienze* (Arcoiris, 2018) (edited by C. Spadola). He has also written articles published in *Modern Language Review, Forum Italicum, Cinémas, Cosmo. Comparative Studies in Modernism*, andpublished two monographs: *Pirandello e i Taviani* (VUP, 2006) on the Tavianis' *Kaos* and *Bernardo Bertolucci. Il cinema, la letteratura* (Falsopiano, 2013) on *Prima della rivoluzione*.

alessandro.marini@upol.cz

Gaetana Marrone-Puglia, Professor of Italian Studies at Princeton University, specializes in modern Italian literature and postwar Italian cinema. She is the author of several books, including *The Gaze and the Labyrinth: The Cinema of Liliana Cavani* (Princeton University Press, 2000), and a two-volume *Encyclopedia of Italian Literary Studies* (Routledge, 2007). She has also produced award winning films,

including a documentary feature on Princeton's intellectual and social history, *Images of a University* (1996), and *Zefirino* (2007) on the artistic evolution of the famed castrati singers. She has been the recipient of numerous prizes and, in 2010, she received the honorary title of "Cavaliere dell'Ordine al Merito della Repubblica Italiana." She has also published a new book, *The Cinema of Francesco Rosi* (Oxford UP, 2020), awarded the Premio Internazionale Flaiano 2021 and the Premio "Letteratura" 2020-22 by the Istituto Italiano di Cultura di Napoli.

marrone@princeton.edu

Barbara Martelli is Teaching Fellow in Italian at the University of Auckland, New Zealand, where she completed her PhD in Italian Studies. She holds an MA in Cultural Anthropology and Ethnology from the University of Bologna and a BA in Communication Studies from the University of Milan. Her fields of interest include crime fiction, cultural anthropology and language teaching. She has authored chapters in the volumes *Composite Identities: Percorsi tra cinema, teatro, letteratura, musica, pedagogia, scienze sociali e politiche* (LED Edizioni Universitarie di Lettere Economia Diritto, 2023) (edited by A.M. Chierici, & F. Orsitto), *The world universities' response to COVID-19: remote online language teaching* (Research-publishing.net, 2021) (edited by R. Nebojša, A. Atabekova, M., Freddi, & J. Schmied), and *Italian Feminist Thought Today and Tomorrow* (Forthcoming, 2024), and written articles published in *NeMLA Italian Studies*, *Italiano LinguaDue,* and *AATI Online Working Papers.*

barbara.martelli@auckland.ac.nz

Jill Martiniuk is Assistant Professor of Teaching in the Department of Engineering Education at the University at Buffalo. Her current project, Slavic Folklore in the Contemporary Western Market, explores the appropriation of Slavic folklore in the Western publishing industry. She has authored the book *Wandering in Circles: Venichka's Journey of Redemption in Moskva-Petushki* (Academic Studies Press, 2021). She has also published the article "Italy Through Russian Eyes: Italy's Evolving Imagined Geography in Russian Cinema," *Journal of Italian Cinema and Media Studies* (2023) and the chapter "Between God and the Graphic Novel: Victoria Lomasko's LGBT Art as Protest," in *Queer Transnationalities* (University of Pisa Press, 2023) She received her PhD in Slavic Languages and Literatures from the University of Virginia in 2015. Her research interests centre on cross-cultural conversations about identity and place.

martiniu@buffalo.edu

Gürkan Maruf Mıhçı is Assistant Professor at Indiana University Indianapolis Herron School of Art and Design. His research focuses on title sequences, B, Z cinema, and cultural adaptations. He has authored a chapter in the volume *Framing Violence: Conflicting Images, Identities, and Discourses* (Banu Aybars-Hawks ed.) (Cambridge Scholars Press, 2016), and co- authored, with Konca Saher, a chapter in *Invisible Places, Sound, Urbanism and Sense of Place* (Raquel Castro & Miguel Carvalhais, eds.) (2017).

gmihci@gmail.com

Jacopo Francesco Mascoli is a PhD student in Italian Studies at the University of Warwick. His PhD project, tentatively entitled "The Working Class Goes to Hell: Visions of Labour in Contemporary Italian Cinema", aims to explore the features of the labour system in Italy, from the financial crisis of 2007 to the present day. The project looks at how contemporary cinema can visualise issues such as deindustrialisation, financialisation, the crisis of the factory and precarity. He is particularly interested in questions of the visual representation and representability of labour in film and media studies. His research interests cover the general area of World Cinema, Film Theory, and Continental Philosophy.

Jacopo-Francesco.Mascoli@warwick.ac.uk

Lucy McCabe is PhD student in creative practice in the film department of Trinity College Dublin with an Irish Research Council grant. Her research examines the role of speculative biography in the cultural reception of Lucia Joyce as well as the representation of the experimental dancer within Joyce studies. In 2022, she attained an M.Phil. in Film Studies: Screenwriting, with a thesis-with-practice reflecting on her simultaneous translation and adaptation of a Natalia Ginzburg novella, 'Sagittarius'. Her film reviews of new Irish and Italina cinema have been published in *Totally Dublin* and *Italy Magazine* and her translations have appeared in the *Trinity Journal of Literary Translation*.

mccabelu@tcd.ie

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 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). Her work has also been published in the *Journal of Italian Cinema & Media Studies*. 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

Joan Jordi Miralles Profesor Asociado del Tecnocampus - Universidad Pompeu Fabra y forma parte del grupo de investigación Narrativas de la Resistencia. Su investigación aborda el cine contemporáneo y marginal, la obscenidad en los medios y también el gesto cultural. Ha publicado las novelas *L'Altíssim* (Tres i Quatre, 2005), *L'úter de la balena* (Moll, 2010), *Una dona meravellosa* (LaBreu, 2014), *Aglutinació* (Edicions 62, 2018) y *Triomfador* (Males Herbes, 2023). También ha publicado el volumen de relatos *La intimitat de les bèsties* (Empúries, 2017) y *Marginàlia* (Males Herbes, 2021), así como dos obras de teatro: *Això és Àustria* (Lleonard Muntaner, 2012) y *Els nens feliços* (Males Herbes, 2016).

jmiralles@tecnocampus.cat

Barbara Montesi è Ricercatrice di Storia Contemporanea presso l'Università degli studi di Urbino Carlo Bo. Collabora con l'Istituto Storia Marche ed è membro del comitato scientifico della rivista «Storia e problemi contemporanei», di cui ha curato, con Stephen Gundle, il n. 88 (2021) intitolato *Divismo e cultura visuale nella prima metà del Novecento*. Nelle sue pubblicazioni ha affrontato temi legati alla storia dell'infanzia e della famiglia, alle questioni di genere e alla biografia. Tra queste *Questo figlio a chi lo do? Minori, famiglie, istituzioni (1865-1914)*, FrancoAngeli 2007; *«Un'anarchica monarchica». Vita di Maria Rygier (1885-1953)*, Edizioni scientifiche italiane 2013; *Fare l'Italia e disfare la famiglia. I Colocci-Vespucci (1831-1867)*, FrancoAngeli 2020,

barbara.montesi@uniurb.it

Elena Mosconi è Professoressa Associata di Storia del cinema presso l'Università di Pavia. Il suo lavoro si concentra sulla storia culturale e la storiografia. Si è occupata della storia e della cultura del cinema muto, del rapporto tra cinema e musica, in particolare a livello intermediale e intertestuale. Svolge ricerca sulle sale e il pubblico cinematografico in Italia. Ha scritto, tra gli altri, *Un cinema 'domestico. Cattolici e forme di organizzazione culturale in Italia 1945-1970* (EDUCatt, 2018) e *L'impressione del film. Contributi per una storia culturale del cinema italiano 1895-1945* (Vita e Pensiero, 2006). Attualmente sta conducendo

una ricerca sulle sale cinematografiche italiane (Prin 2020, di cui è responsabile di unità). Presiede l'Associazione italiana per le ricerche di storia del cinema (AIRSC).

elena.mosconi@unipv.it

Alessandra Mulè is a PhD student in Italian Studies at New York University. She holds a BA in Humanities (2018) and a MA in Italian Studies (2020) from Università di Pisa, where she completed a thesis entitled *La pulsione antistrutturale nell'ultimo Pasolini (1966-1975)*. She graduated from Scuola Normale Superiore in 2021 with an MA in Modern Literature and Philology. As a graduate student, she studied at the University of Edinburgh and at the University of Groningen under the Erasmus+program. Her current research interests include 20th-century Italian literature and cinema, ecocriticism, feminist thought, and queer studies.

am11534@nyu.edu

Giuliana Muscio is Professor in Film Studies at the University of Padova. She obtained her PhD at UCLA in California, and is a visiting professor at UCLA and Minneapolis. She is also head of the international MA in Atlantic and Globalization Studies (Padova). She researches the relations between Italian and American cinema, Italian diaspora in the Americas, Mediterranean Studies, History of Italian media, screenwriting, and women in silent cinema. She has published twelve monographs, including *Hollywood's New Deal* (Temple University Press 1996)*, Napoli/New York/Hollywood* (Fordham University Press, 2019), and edited *Mediated Ethnicity* (Calandra Institute, 2010). In 2018 she co-curated the exhibit "Italy in Hollywood" for the Museo Ferragamo (Florence), in 2021she curated the exhibit "Enrico Caruso: from Naples to New York" at the National Archeological Museum (Naples), and directed the documentary *Enrico Caruso: The Greatest Singer in the World* for the Ministry of Foreign Affairs.

giulianamuscio@gmail.com

Matilde Nardelli is Associate Professor in the London School of Film, Media and Design of the University of West London. Her work addresses cultures and theories of visual media, as well as cinema and moving image art. She is the author of *Antonioni and the Aesthetics of Impurity: Re-Making the Image in the 1960s* (Edinburgh UP, 2020), and co-editor, with P. Antonello and M. Zanoletti, of *Bruno Munari: The Lightness of Art* (Peter Lang, 2017). She has also written on the 1960s light art and expanded cinema of Italian artist Marinella Pirelli in *Experimental and Independent Italian Cinema* (Edinburgh UP, 2020). Her articles have appeared in *The Journal of Visual Culture, NECSUS, Tate Papers, Oxford Art Journal, Photographies, Italian Studies, The Soundtrack, Screen.* She is currently working on a book on Edgar Morin and film for Bloomsbury, as well as researching the interrelations between cybernetics, ecology and visual media.

matilde.nardelli@uwl.ac.uk

Anna Lucia Natale è stata Professoressa Associata di Cinema, Fotografia e Televisione (L-ART/06) presso il Dipartimento di Comunicazione e Ricerca sociale della Sapienza Università di Roma. I suoi interessi di ricerca riguardano la storia sociale della radio, la fiction televisiva, i rapporti tra genere e media. È stata co-direttrice, ed è tuttora componente e membro del Comitato Scientifico, dell'Unità di Ricerca GeMMa-Gender and Media Matters (Sapienza). Ha scritto articoli pubblicati, tra il 2020 e il 2023, nel *Journal of Italian Cinema & Media Studies,* e capitoli nei seguenti volumi: *Genere e media: non solo immagini* (a cura di M. Buonanno e F. Faccioli) (FrancoAngeli, 2020); *Italian Pop Culture* (a cura di F. Corsini) (Viella, 2018); *La musica alla radio: 1924–1954* (a cura di A. I. De Benedictis) (Bulzoni, 2015); *Il prisma dei generi* (a cura di M. Buonanno) (FrancoAngeli, 2014). È inoltre autrice dei volumi *Reinventare la tradizione* (Mediascape, 2004); *Immagini di realtà* (con G. Gili) (FrancoAngeli, 1995), e *Gli anni della radio (1924-1954)* (Liguori, 1990).

lucia.natale@fondazione.uniroma1.it

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). Among her other publications is the volume *Transnational Feminism in Film and Media* (2011) edited with Katarzyna Marciniak and Anikó Imre, as well as a special issue of *Feminist Media Studies* titled *Transcultural Mediations and Transnational Politics of Difference* (2009). With Marciniak and Imre she has curated the Global Cinema book series for Palgrave since its inception in 2011.

aohealy@gmail.com

Fulvio Orsitto is the Director of the Georgetown University study center in Fiesole (Italy). He has published more than thirty essays on Italian and Italian American cinema and literature. His book publications include the edited volumes *L'altro e l'altrove nella cultura italiana* (Nerosubianco, 2011) and *Cinema e Risorgimento: Visione e re-visioni* (Vecchiarelli, 2012), the manual *Film and Education. Capturing Bilingual Communities* with C. Peralta and F. Caramaschi (Linus, 2014), and several co-edited volumes among which the most recent are *Italian Americans in Films* with D. Fioretti (Palgrave Macmillan, 2023) and *Italian Americans in Films and Other Media* with D. Fioretti (Palgrave Macmillan, forthcoming in 2024).

fo110@georgetown.edu

Cinzia Padovani is Associate Professor at the School of Media Arts, Southern Illinois University, and a Marie S. Curie Fellowship Alumna. Her research interests are in relationship between media and political power; social movements and media; mainstream media and radical right representation; critical theories and methodologies of media discourse. Her recent publications include a chapter on Media and communication activism (with case studies from her work with Italian activists) In L. Cox, A. Szolucha, A. Lozano, and S. Chattopadhyay (Eds), *The Handbook of Research Methods and Applications for Social Movements*, for Edward Elgar Pub (2024). She is co-editing, with John Richardson, a special issue on the far right and the media for *The International Journal of Communication*, Annenberg Press. She has published articles in the journals *The International Journal of Communication*, *The Journal of Language and Politics*, *Discourse and Communication*, *Television and New Media*, *Javnost/The Public* and *Problemi dell'Informazione*.

cinzia.padovani@gmail.com

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. È presidente del corso di laurea magistrale in Gender Studies, Culture e politiche per i media e la comunicazione della Sapienza e direttrice dell'Osservatorio di ricerca Mediamonitor minori e dell'Unità di Ricerca GeMMa – Gender and Media Matters -, della Sapienza. Ha pubblicato i volumi *Social media challenge. Processi, attori e rappresentazioni delle sfide virali negli ambienti digitali* (FrancoAngeli, 2023); *Cartografía de los micromachismos: dinámicas y violencia simbólica* (J.C. Suárez Villegas e N. Martínez Pérez eds.) (Dykinson, 2021); e capitoli nei volumi *Media and Gender History, Representation, Reception* (M.E. D'Amelio e L. Gorgolini eds.) (Bologna University Press, 2023); *Communication and gender. Debates in English, Italian and Spanish* (S. Melchiorre e S. Marín Conejo eds.) (Sette città, 2023); *Genere e media. Non solo immagini* (M. Buonanno e F. Faccioli eds.) (FrancoAngeli, 2020).

paola.panarese@uniroma1.it

Alice Parrinello is a Postdoctoral Researcher at the University of Oxford, investigating postcolonial and environmental films for a project in collaboration with the British Film Institute (BFI). Her doctoral project investigated the oeuvre by Sicilian director Emma Dante through the lens of queer theory. Alice's research engaged with questions of temporality, spectrality, kinship, ecofeminism, and homonationalism in Dante's works. Her published work includes articles that have appeared in *gender/sexuality/Italy*, *Whatever. A Transdisciplinary Journal of Queer Theories and Studies*, and *Simultanea: A journal of Italian Media and Pop Culture*.

alice.parrinello@stx.ox.ac.uk

Gloria Pastorino is Professor of Italian and French at Fairleigh Dickinson University, where she also teaches English and World literature, drama, and film. Her publications include *Othello. As Interpreted by Luigi Lo Cascio* (Bordighera, 2020), *Beyond the Grave: Zombies and the Romero Legacy* with Bruce Peabody (McFarland, 2021), *Per amor di battuta. Dario Fo e la reinvenzione della lingua scenica* (Biblion/Scriba, 2023), articles on Italian cinema, cinema and migration, Italian theatre, mafia and masculinity, and translations for American productions of plays by Dario Fo, Luigi Pirandello, Mariangela Gualtieri, Romeo Castellucci, Luigi Lo Cascio, Lella Costa, and Juan Mayorga.

gloria676_pastorino@fdu.edu

Eugenia Paulicelli is Professor of Italian, Comparative Literature, Women and Film Studies at the City University of New York (Queens College and The Graduate Center). Among her books, she is the author of *Italian Style. Fashion & Film from early Cinema to the Digital Age* (Bloomsbury, 2016) and *Fashion under Fascism. Beyond the Black Shirt* (new edition, Bloomsbury: 2024). She is co-editor with Veronica Manlow and Elizabeth Wissinger of *The Routledge Companion to Fashion Studies* (2021, 2023) and with Giulia Po DeLisle of the special issue of the *Journal of Italian Cinema & Media Studies* dedicated to *Film, Fashion, Costume in Italy and Beyond,* (13:1-2, 2025).

eugenia.paulicelli@qc.cuny.edu

Elisa Pederzoli è una giornalista della *Gazzetta di Reggio* (Gruppo Sae), iscritta all'Albo nazionale dei giornalisti professionisti dal 2009. Ha sempre lavorato nell'ambito della cronaca locale, in testate come - oltre a quella di Reggio Emilia - la *Gazzetta di Modena* e la *Gazzetta di Mantova*, occupandomi in particolare per la *Gazzetta di Reggio* in maniera specifica di cronaca nera e giudiziaria. Ha una laurea in Scienza della Comunicazione conseguita all'Università di Bologna nel 2007, con una tesi in Psicologia della Comunicazione dedicata alla scrittura autobiografica. Nel 2023, con il collega Jacopo Della Porta, ha scritto il libro *Saman Vita e morte di una ragazza italiana* (Compagnia Editoriale Aliberti).

elisapederzoli@gmail.com

Fabio Pezzetti Tonion ha conseguito il dottorato in DAMS – Indirizzo Scandinavistica e Spettacolo presso l'Università degli Studi di Torino. Ha pubblicato saggi sulle riviste *La Valle dell'Eden*, *Bianco e Nero*, *Fata Morgana*, *North-West Passage*, *Arabeschi* e *Acta Sapientiae*. Ha al suo attivo la partecipazione a numerosi convegni italiani e internazionali. Socio dell'AISRC – Associazione Italiana per le Ricerche di Storia del Cinema, è membro della segreteria di redazione di «Immagine – Note di Storia del Cinema». Dal 2005 collabora con il Museo Nazionale del Cinema di Torino, lavorando dapprima alla catalogazione dei materiali fotografici e successivamente al restauro film. Dal 2013 lavora presso la bibliomediateca "Mario Gromo" del Museo Nazionale del Cinema.

pezzetti@museocinema.it

Maria Francesca Piredda is Lecturer at the University of Insubria, where she teaches Film History and Authorial Styles in Contemporary Cinema. She is the co-founder of "Historytelling: Observatory on History, Representation and Consumption", a University of Insubria project in collaboration with non-academic partners, which deals with mapping and analysing Italian and international films and TV series belonging to the period drama genre. In addition, she is Coordinator of the Master Degree in Management of the Image, Cinema and Audiovisual Media at the Università Cattolica del Sacro Cuore. Her fields of interest include cinema and national identity, cultural policies and Italian film industry, film festivals, colonial and post-colonial cinema and migration. Her publications include the monograph *I festival del cinema in Italia. Forme e pratiche dalle origini al Covid-19* (Carocci, 2022). Her articles have appeared in the following academic journals: *Comunicazioni Sociali*, *a/b:Auto/Biography Studies*, *Schermi*, *Bianco e Nero*, *L'avventura* and *Arabeschi*.

m.piredda@uninsubria.it

Giulia Po DeLisle is Associate Professor and Coordinator of Italian Language and Culture at the University of Massachusetts Lowell. Her fields of interest include Women's Studies, Motherhood Studies, Contemporary Italian Literature, and Italian Cinema. She has worked extensively on Clara Sereni and is the author of *Scrivere la diversità: autobiografia e politica in Clara Sereni* (Cesati, 2012). She is currently co-curating a collective volume on Clara Sereni's literary and human legacy (forthcoming on Vernon Press). With Eugenia Paulicelli, she has co-edited *Fashion, Costume in Italy and Beyond* for the *Journal of Italian Cinema & Media Studies* (13:1-2, 2025). She has published articles on abortion in Italy (Palgrave, 2022; Vernon Press, 2024) and on Italian women filmmakers Cristina Comencini and Alina Marazzi (*Forum Italicum*, 2018), Rossella Schillaci (Palgrave, 2021) and Susanna Nicchiarelli (Vecchiarelli Editore, 2022).

Giulia_DeLisle@uml.edu

Damien Pollard is Lecturer in Film at Northumbria University. His research and teaching focuses on Italian cinema, film sound, film exhibition and popular African cinema. His monograph, *Sounding Out the Giallo* (Indiana University Press, 2025), and the co-edited volume *Film Exhibition: The Italian Context* with Edward Bowen (Legenda, 2024) are forthcoming. His articles have appeared in *Screen, Discourse,* the *Journal of Italian Cinema & Media Studies, Sound Studies* and *L'Avventura.* Prior to entering academia, he was a practicing non-fiction filmmaker.

Damien.pollard@northumbria.ac.uk

Luca Prono, dopo 20 anni come insegnante e preside, è un dottorando in cinema presso il Dipartimento delle Arti dell'Università di Bologna. Il suo progetto di ricerca si colloca all'interno del PRIN2020 "Atlante del giallo" e verte sui concetti di autorialità e genere nel cinema giallo italiano dagli anni '50 agli anni '80. Collabora con *Cinefilia Ritrovata* da cinque anni, è uno dei fondatori del progetto *Streamofilia.com*. È autore del volume *The Encyclopedia of American Gay and Lesbian Popular Culture* (Greenwood Press, 2007) e curatore della raccolta di saggi *Henry David Thoreau* (Bloom's *Classic* Critical Views, 2008).

luca.prono4@unibo.it

Catherine Ramsey-Portolano is Associate Professor and Director of the Italian Studies and Modern Languages Program at The American University of Rome. Her fields of research are gender studies, nineteenth- and twentieth-century Italian literature and Italian cinema. She has published widely in these fields, including the volumes *Female Cultural Production in Modern Italy: Literature, Art and Intellectual History* (Palgrave Macmillan, 2023, co-edited with Sharon Hecker); *Nineteenth-Century Italian Women*

Writers and the Woman Question: The Case of Neera (Routledge, 2020); *Performing Bodies: Female Illness in Italian Literature and Cinema 1860-1920* (Fairleigh Dickinson University Press, 2017); *The Future of Italian Teaching: Media, New Technologies and Multi-Disciplinary Perspectives* (Cambridge Scholars Publishing, 2015) and *Rethinking Neera* (Special Issue *The Italianist*, 2010, co-edited with Katharine Mitchell).

c.ramsey@aur.edu

Sergio Rigoletto is Assistant Professor of Film Studies at the University of Groningen, NL. His research focuses on the politics of film aesthetics and its relation to social change, queer media cultures, international television, stars and performance studies and several aspects of Italian cinema. He is the author of two books, *Masculinity and Italian Cinema: Sexual Politics, Social Conflict and Male Crisis in the 1970s* (Edinburgh University Press, 2014) and *Le norme traviate* (Meltemi, 2020). In 2013, he co-edited an anthology titled *Popular Italian Cinema* (Palgrave).

s.rigoletto@rug.nl

Claudia Romanelli is Associate Professor of Italian at The University of Alabama in the United States. Her research interests include Italian cinema in a transnational context, screenwriting practices, and mixed and inter-media. She has published on Pier Paolo Pasolini, Federico Fellini, French and Italian co-productions, and contemporary Italian writer Tiziano Scarpa. Her work has appeared in edited volumes on contemporary European cinema as well as in academic journals such as *The Italianist*, *Journal of Italian Cinema & Media Studies*, *Italian Studies*, *Forum Italicum*, *Journal of Screenwriting*, *Romance Notes*, and *Studi pasoliniani*. She is currently working on a collaborative arts research project about African American actor, singer, and composer Dotts Johnson.

cromanelli@ua.edu

Barbara Salani is a concert pianist, educator, and author. She is currently a Ph.D. Candidate in Comparative Studies with concentrations in Musicology and Italian Studies at Florida Atlantic University (FAU), where she also earned her Master of Music in Piano Performance. She holds a Bachelor of Music from the Philadelphia University of the Arts and a Diploma as a Piano Professor from the *Juan Manuel Olivares* Conservatory in Caracas, Venezuela. Since 2022, she has served as an Adjunct Professor at Owlingua, FAU in Boca Raton. As a piano and music teacher, she is highly esteemed, as evidenced by the awards her students received in international competitions in Europe and the United States. Some of them performed at prestigious venues, including Carnegie Hall in New York. She has appeared on various broadcasts, performed with renowned orchestras, and authored *Music for Life, The Salani Brothers* in three languages, winning six international literary awards.

barbarasalani22@gmail.com

Selby Wynn Schwartz, awarded the 2024-25 Rome Prize in Literature at the American Academy in Rome, holds a Ph.D. in Comparative Literature (Italian/French) from UC Berkeley. Her first book, *The Bodies of Others: Drag Dances and Their Afterlive*s (University of Michigan Press, 2019) won the Sally Banes Prize from the American Society of Theatre Research. Her novel *After Sappho* was longlisted for the 2022 Booker Prize, and her novella *A Life in Chameleons* won the 2021 Reflex Press Novella Award. Recent essays appear in *Journal of Postcolonial Writing, altrelettere, Global Performance Studies,* and *Feminismo(s) y/en Traducción*; chapters are forthcoming in *Italian Feminist Thought Today & Tomorrow, Intersectional Italy* (Routledge), and *Sull'orlo di una scarpata: Alla ricerca di una narrativa lesbica italiana* (Giorgio Pozzi Editore).

selbywynn@yahoo.com

Alexandra Semenova is a visual artist and a researcher based in Madrid. After years of work in the field of illustration, currently she studies the theoretical facet of Arts, such as Aesthetics and Contemporary European Film and Media studies. She is also working on her doctoral thesis titled *Image and Thought in the Cinema of Albert Serra* at the Autonomous University of Madrid, and although the main focus of this analytical work is the art of Catalan filmmakers, her research touches on the wider contexts of European thought and visual tradition.

alexandra.s.semenova@gmail.com

Adrianna Sowińska is a Doctoral student in the first year of the Doctoral School of the Faculty of Philology at the University of Wroclaw in the discipline of Media and Social Communication Sciences. She is in the process of preparing her dissertation on Andrea Camilleri's literary works as an example of the cultural and social impact of mass media. Her research interests include Italian crime literature and its film adaptations, as well as intermedia phenomena in contemporary popular culture. She is the author of an article published in 2022, an attempt to integrate information on the reception of Camilleri's works in Poland up to 2021.

adrianna.sowinska@uwr.edu.pl

Marica Spalletta is Associate Professor in Sociology of Culture and Communication at Link Campus University (Rome, Italy) and Scientific Manager of Link LAB (Social Research Centre). Her research interests focus on the effects of media representations on the development of audiences' opinions and behaviors. Over the last 20 years she participated and directed several funded national and international research projects in this field, among which the CERV project GEMINI-*Gender Equality through Media Investigation and New training Insights* and the H2020 DETECt-*Detecting Transcultural Identities through European Crime Narratives* project. She has written articles published in scientific reviews such as *Catalan Journal of Communication and Cultural Studies*, *COMMONS – Revista de Comunicación y Ciudadanía Digital, Comunicazione politica*, *Comunicazioni sociali*, *European Journal of Communication*, *Imago. Studi di cinema e media*, *Problemi dell'informazione*, *Sociologia*, *Sur le journalisme*.

m.spalletta@unilink.it

Paolo Speranza insegna Materie letterarie e Latino. Socio dell'AIRSC, iscritto al SNCCI, dirige la rivista *Cinemasud* e la collana editoriale *Quaderni di Cinemasud* e collabora al quotidiano *la Repubblica, a Cinecritica e a riviste internazionali.* Per *Quaderni di Cinemasud* ha curato *L'alba della nazione. Risorgimento e brigantaggio nel cinema italiano* (2013) e *La film di Elvira* (2016); è co-curatore dei volumi *Luigi Zampa. Dalla parte del pubblico* (2017), *Federico Fellini da Via Veneto a La dolce vita* (2020), *Oltre Eboli. Da Carlo Levi a Francesco Rosi* (2023). Per La Valle del Tempo ha curato *Geografie pasoliniane* (2022). Per Milieu è coautore di *Napoli calibro 35 mm. Dal cinema delle origini a Gomorra* (2022). Per Gremese è autore di *Dante e il cinema* (2021), *Riso amaro* (2022), *C'eravamo tanto amati* (2024), coautore di *Il Vangelo secondo Matteo* (2022) ed ha collaborato ai volumi *Tutto Pasolini* (2022) e *TuttoDeSica* (2024).

paolosperanza1962@gmail.com

Roberta Tabanelli is Associate Professor at the University of Missouri-Columbia. Her research interests include regional and transnational cinema, adaptation studies, and post-human theories. She has published the book, *I 'pori' di Napoli. Il cinema di Mario Martone, Antonio Capuano e Pappi Corsicato* (Longo, 2011), and book chapters in several volumes, including *Scrivere nella polvere: Saggi su Erri De Luca* (ETS, 2004) (M. Swennen Ruthenberg, ed.), *Zoom d'oltreoceano: istantanee sui registi italiani e sull'Italia* (Vecchiarelli, 2010) (D. De Pau and S. Dubrovic, eds.), *Cinema e Risorgimento. Visioni e revisioni*

(Vecchiarelli, 2012) (F. Orsitto, ed.), *XX Century Italian Filmmakers* (UniversItalia, 2020) (M. Gieri and D. Santeramo, eds.). She has also contributed to the open access online database *The Gynocine Project: Women Filmmakers, Feminism, and Film Studies* and has published articles in *Annali d'Italianistica, Italica, Studies in European Cinema, New Cinemas: Journal of Contemporary Film, g/s/i,* and *Journal of Italian Cinema & Media Studies*. She is currently working on a book-length project on Italian transnational cinema and articles on the adaptation of Elena Ferrante's novels.

tabanellir@missouri.edu

Deepthi Krishna Thota is an Assistant Professor at the School of Media, Mahindra University. She previously worked at the Department of Media Studies and Visual Communication at GITAM University. She taught Film Studies as a guest lecturer at the University of Hyderabad. She has published papers in film studies, media and gender, and urban studies, in journals such as *Urbanities* and *EPW* and a chapter contribution to the Gender in Action Series book published by Emerald. She successfully finished her doctoral thesis in 2020 under the supervision of Prof. Sheela Prasad and Prof. Usha Raman on *Representing Urban Exclusions: A Study of Films on Hyderabad.* She also acted in and co-wrote a play, a feminist reading of *Bodies* and devised from a workshop called *Antibodies*. She also scripted two children plays.

deepthi.krishna054@gmail.com

Lucia Tralli is Adjunct Professor at The American University of Rome - AUR. She also teaches *Gender Studies* at Polimoda in Florence. She is a gender and media studies scholar; her primary research focuses are media fandom practices, popular culture, bisexual representation, and intersectionality in the media. She published a monograph on fan vidding as a gendered practice, *Vidding Grrls. Nuovi sguardi sulle pratiche di genere nei fandom* (Meltemi, 2021). She has published chapters in *Media and Gender. History, Representation, Reception* (BUP, 2023) (edited by M. E. D'Amelio and L. Gorgolini); *Politiche della bisessualità* (ETS, 2023) (edited by A. Castro) and *Ecosistemi narrativi. Dal fumetto alle serie tv* (Carocci, 2018) (edited by Guglielmo Pescatore) and articles in *Arabeschi*, *Cinergie, Comunicazioni Sociali, Feminist Media Histories, Film, Fashion and Consumption, Quaderni del CSCI.* She is a member of the Leading Team of the International Bisexual Research Group.

l.tralli@aur.edu

Filippo Trentin is Senior Lecturer in Italian at the University of Pennsylvania. His research focuses on 19th and 20th-century Italian literature and cinema, with specific interests in theories of modernity, psychoanalytic approaches to sexuality, and materialist theories of history. His first book project, *Rome and the Margins of Modernism* (under review) explores nineteen and twenty-century Rome as a site of modernity and modernism. His work has appeared in journals such as *Screen, GLQ: A Journal of Lesbian and Gay Studies*, and *Modern Language Review.*

trentin@upenn.edu

Daniela Treveri Gennari is Professor of Cinema Studies at Oxford Brookes University withan interest in audiences, popular cinema, film exhibition and programming. She has led theAHRC-funded projects "Italian Cinema Audiences" and "European Cinema Audiences: Entangled Histories and Shared Memories". Her publications appear in the journals *Participations*, *Film History*, *L'Avventura and Schermi*. She has also co-authored with D. Hipkins, C. O'Rawe, S. Dibeltulo and S. Culhane the monograph *Italian Cinema Audiences: Histories and Memories of Cinema-going in Post-war Italy* (Bloomsbury, 2021).

dtreveri-gennari@brookes.ac.uk

Silvia Vacirca è assegnista di ricerca all'Università di Parma nel PRIN 2022 "Cinephemera. Ephemeral materials for the study of Italian cinema between the 1930s and 1960s". Insegna "Fashion in Audiovisuals" nel Dipartimento di Storia Antropologia Religioni Arte Spettacolo di Sapienza, Università di Roma e "Storia della moda" a RUFA Rome University of Fine Arts. Nel 2023 ha pubblicato la monografia *Fashioning Submission. Documenting Fashion, Taste and Identity in WWII Italy Through* Bellezza *Magazine* (Mimesis International, 2023). Coordinatrice editoriale della rivista *Ultracorpi. Il fantastico nelle arti dello spettacolo* dell'Università di Verona, i suoi articoli sono apparsi su diverse curatele e riviste, tra cui *ZoneModa Journal*, *Cinergie. Il cinema e le altre arti*, *Film, Fashion & Consumption* e *Studies in Costume & Performance.*

silvia.vacirca@unipr.it

Tristan Venturi is a PhD candidate in Visual, Performative, and Media Arts at the University of Bologna. After graduating from John Cabot University with a BA in Communications and minors in Psychology and Creative Writing, he went on to pursue his Film Studies MA (Dist.) at King's College London. His main research interests fall at the intersection of queer theory and media studies, and include critical theory, transgender media studies, feminist film theory, and critical sexuality studies. His current research project explores the unattended virtues of seemingly 'bad' transgender figurations populating Italian genre films throughout the late twentieth century. He has written articles published in *Transgender Studies Quarterly, Brief Encounters,* and *Analize Journal of Gender and Feminist Studies.*

tristan.venturi@unibo.it

Jaime Vindel es Investigador del Programa de Ayudas Ramón y Cajal (2018) del Instituto de Historia del Consejo Superior de Investigaciones Científicas, donde es Investigador Principal del proyecto de investigación "Humanidades energéticas: Energía e imaginarios socioculturales entre la revolución industrial y la crisis ecosocial". Fue coordinador del bloque "Ecologías culturales" del Programa de Estudios Independientes del Museo de Arte Contemporáneo de Barcelona (ediciones 2017-2018 y 2019-2020) y es autor de libros como *Estética fósil. Imaginarios de la energía y crisis ecosocial* (Arcadia, 2020) y *Cultura fósil. Arte, cultura y política entre la Revolución industrial y el calentamiento global* (Akal, 2023).

vindel.jaime@gmail.com

Federico Vitella è Professore Ordinario presso l'Università di Messina, dove insegna Storia del cinema. Coordina, attualmente, il Progetto di Ricerca di Interesse Nazionale (PRIN) «Il pollo ruspante. Il cinema e la cultura dei consumi in Italia (1950-1973)». Fa parte dei comitati direttivi della rivista «Schermi. Storie e culture del cinema e dei media in Italia» e della collana dell'editore Marsilio «Cinema, media e consumi in Italia». I suoi interessi riguardano principalmente il rapporto tra cinema e storia, con particolare attenzione per l'economia dei media, le politiche culturali delle istituzioni e i fenomeni divistici degli anni centrali del Novecento. Ha scritto sull'opera di Michelangelo Antonioni il libro *L'avventura* (Lindau, 2010) e ha curato la raccolta *Scandali segreti* (Marsilio Editori, 2012); ha scritto sull'industria cinematografica il libro *L'età dello schermo panoramico. Il cinema italiano e la rivoluzione widescreen* (Edizioni ETS, 2018), sul rapporto tra tecnologia e stile ha scritto il libro *Il montaggio nella storia del cinema. Forme, tecniche, funzioni* (Marsilio Editori, 2009).

fvitella@unime.it

Émilie Jacob von Garan is a PhD candidate in Cinema Studies at the University of Toronto, exploring the intersection of gender, technologies and architecture in film and moving image art. Her dissertation focuses

the instability of the gaze in post-war Italian cinema through the works of filmmakers Michelangelo Antonioni and Dario Argento. Her recent publications include a chapter in the book *Community of Images: Strategies of Appropriation in Canadian Art* (YYZBooks, 2022) (edited by J. Gurney and J. J. Haladyn) and a chapter in the edited collection *Bloodstained Narratives* (University of Mississippi Press, 2022) (edited by M. Edwards and F. G. Pagnoni Berns).

emilieuzoma.jacob@mail.utoronto.ca

Roberta K. Waldbaum 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 (DU) where she teaches Italian language, literature, cinema, and culture in the Italian Program and general education. A member of the advisory committee to select the annual Italian films at the Denver Film Festival's *Showcase on Italian Cinema*, she coordinates the visits of the annual Scholars in Residence at DU. The recipient of two university teaching awards her research, publications, conference papers, and translations are in the areas of Italian cinema and literature; service learning and civic engagement; late 19th century Italian education; and Italian Jewry. She is currently translating and consulting on a film script written by the filmmaker, Antonio Falduto, on the 10th Mountain Division Mountaineers who trained in the Colorado mountains and fought in the Apennines during WWII. Her debut novel, *The Color of Dreams: An Umbrian Tale*, will be published in 2024.

Roberta.Waldbaum@du.edu

David Ward is Professor Emeritus 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 Politics in Italy, 1943-46 Benedetto Croce and the Liberals, Carlo Levi and the Actionists* (Fairleigh Dickinson UP, 1996); *Piero Gobetti's New World: Antifascism, Liberalism, Writing* (University of Toronto Press, 2010); *Contemporary Italian Narrative and 1970s Terrorism: Stranger than Fact* (Palgrave-MacMillan, 2017); and *Carlo Levi: Gli italiani e la paura della libertà* (Rizzoli/Nuova Italia, 2002). He is also co-editor, with S. Gastaldi, of *Era mio padre: Italian Terrorism of the Anni di Piombo in the Postmemorials of Victims' Relatives* (*Italian Modernities* series, Peter Lang, 2018). He has also published several articles and chapters in *The Cambridge Companion to Modern Italian Culture*, eds. Z. Baranski and R. West (Cambridge UP, 2001); *The Cambridge Companion to Primo Levi*, ed. R. S. Gordon (Cambridge UP, 2007), and *New Perspectives in Italian Cultural Studies. Volume 2: The Arts and History*, ed., G. Parati (Fairleigh Dickinson UP, 2012). He is currently working on a translation of *Timira. Romanzo meticcio* by Wu Ming 2 and Antar Mohamed Einaudi, 2012).

dward@wellesley.edu

Federico Zecca è Professore Associato presso il Dipartimento di Ricerca e Innovazione Umanistica dell'Università degli Studi di Bari 'Aldo Moro', dove ha fondato e coordina il Corso di Studio in Discipline dell'Audiovisivo, della Musica e dello Spettacolo. È principal investigator del PRIN 2022 "Reframing Italian Film Festival". Dirige le riviste *Cinergie. Il cinema e le altre arti* e *Cinéma & Cie. Film and Media Studies*. Dirige le collane *Media/Eros* (Mimesis) e *Cinema, media e studi culturali* (Meltemi). I suoi principali interessi di ricerca vertono sull'intermedialità audiovisiva, la convergenza dei media, il cinema erotico e pornografico e gli studi sulla mascolinità. Tra le sue ultime pubblicazioni, il volume *Oltre l'inetto. Rappresentazioni plurali della mascolinità nel cinema italiano* (Meltemi, 2021).

federico.zecca@uniba.it