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Biographical Notes

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

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

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

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

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Biagio Aulino ha conseguito il dottorato di ricerca in Pedagogia presso l'Università di Toronto. È Research Assistant all'Università di Toronto Mississauga, presso la cattedra di Linguistica, nel Dipartimento di Lingue Moderne. Si occupa di sociolinguistica, linguistica del contatto e linguistica migratoria, con attenzione alle politiche linguistiche per l'italiano all'estero. Ha pubblicato articoli nelle seguenti riviste accademiche: *Journal of Worldwide Forum on Education and Culture*; *The International Journal of Humanities*. I suoi saggi compaiono in numerose pubblicazioni, fra cui: Lettieri, Michael; Aulino, Biagio, et al. *The Maintenance and Promotion of the Italian Language at the Secondary Level in the Province of Ontario*, in Salvatore Bancheri (a cura di), *L'Italiano fuori di Italia. La situazione in Canada, USA e nel Mondo Anglofono* (Legas Publishing, 2012), pp. 83-90; Aulino, Biagio, 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).

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Marco Bellano è Assegnista di Ricerca, docente di History of Animation e di Digital and Interactive Multimedia all'Università degli Studi di Padova, dal 2018 abilitato in seconda fascia nell'area 10/C1 (SSD L-ART/06). Ha insegnato anche alla Boston University Study Abroad Padua, all'Università di Salamanca e al Conservatorio di Ferrara. Nel 2022, la European Commission attribuisce una Marie Skłodowska-Curie Global Fellowship al suo progetto di ricerca FICTA SciO, sul rapporto tra animazione e divulgazione scientifica. È autore di saggi, capitoli e monografie sull'animazione e la musica per film (*Václav Trojan. Music Composition in Czech Animated Films*, Routledge, 2019; *Allegro non troppo. Bruno Bozzetto's Animated Music*, Bloomsbury, 2021; *24 fotogrammi per una storia dell'animazione*, Dino Audino, 2021). Nel 2020 ha contribuito al *Wiley Companion to Federico Fellini*, con un capitolo sui disegni del regista. Nel 2014 ha ricevuto dalla SAS-Society for Animation Studies il Premio Norman McLaren-Evelyn Lambart per il miglior articolo accademico. Ha presieduto il 29° convegno annuale della SAS (2017). È nel comitato scientifico delle riviste *Mutual Images Journal* e *Cabiria - Studi di cinema*. Partecipa al progetto di ricerca Erasmus+ Co-POEM. Pianista e direttore d'orchestra, collabora ai progetti didattici del Palazzetto Bru Zane - Centre de musique romantique française (Venezia).

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

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

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Maria Ida Bernabei ha conseguito il dottorato in Cultura Visuale ed Études Cinématographiques presso le università Iuav di Venezia e Paris 8 con una tesi sulla ricezione avanguardista del cinema scientifico negli anni Venti (*Un'emozione puramente visuale. Film scientifici tra sperimentazione e avanguardia*, 2021). Ha precedentemente lavorato sui documentari italiani del regime (*La linea sperimentale. Un percorso di ricerca attraverso quarant'anni di cinema documentario italiano*, 2013) e i suoi saggi sono apparsi in collettanee e riviste italiane e internazionali quali «1895», «Cinéma & Cie», «Immagine. Note di storia del cinema» e «Fata Morgana». Attualmente è assegnista di ricerca all'Università degli Studi di Udine dove è docente a contratto di Semiotica dei media audiovisivi.

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Paola Bonifazio is Associate Professor and Chair of the Department of French and Italian at the University of Texas at Austin. Her research interests focus on film and media theory and history, cultural studies, gender studies, and feminist and postfeminist theories. She is author of *Schooling in Modernity: The Politics of Sponsored Films in Postwar Italy* (University of Toronto Press, 2014) and *The Photoromance: A Feminist Reading of Popular Culture* (MIT Press, 2020). She is currently working on a book manuscript on the reception and appropriation of the American western in Italian media, from *Buffalo Bill's Wild West* (1890) to *Django* (1966).

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

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

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

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Emilia Di Martino è Professore Associato di Linguistica Inglese presso l'Università degli Studi di Napoli Suor Orsola Benincasa, Italia. Ha ottenuto l'abilitazione alla prima fascia nel 2019 e ha una varietà di interessi di ricerca, che si concentrano principalmente sul nesso tra identità, linguaggio e potere. È membro associato del *Centrum voor Literatuur in Vertaling* e membro del comitato scientifico di *Echo*, collana sulla traduttologia e la mediazione linguistica. È autrice di *Celebrity Accents e Public Identity Construction. Analyzing Geordie Stylizations* (Routledge, 2019) e *Indexing 'Chav' on Social Media: Transmodal Performances of Working Class Subcultures* (Palgrave Macmillan, 2022).

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About Screen Media, a cura di Lisa Patti (2019), *Harun Farocki. Pensare con gli occhi*, a cura di Luisella Farinotti, Barbara Grespi e Federica Villa (2017) e *Critofilm. Cinema che pensa il cinema*, a cura di Adriano Aprà (2016). La sua monografia *I film attraverso i film. Dal "testo introvabile" ai video essay* è stata pubblicata per Mimesis nel 2017. Insieme a Rocco Moccagatta ha curato il volume *Mino Guerrini. Storia e opere di un arcitaliano* (2022).

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Studies, 2020-21) (co-edited with E.M.H. Houvenaghel, M.L. García-Manso and M.B. Urban), and the article “Rosalia Polizzi ‘tra’ e ‘in’ due mondi: lo spazio diasporico in *Anni ribelli*” (*Romance Studies*, 38 (3), 2020, with M.B. Urban). She co-directs the series Moving Texts/Testi Mobili (PIE Peter Lang), is a member of the editorial board of *Journal of Italian Cinema & Media Studies* (JICMS), and acts as co-editor-in-chief of *Annali d’Italianistica*.

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