

Mary Ann Doane is Class of 1937 Professor of Film and Media at the University of California, Berkeley. Before, she was George Hazard Crooker Professor of Modern Culture and Media at Brown University. Doane works in the areas of film theory, feminist film studies, cultural theory, and semiotics, and has also written on photography, television, and digital media. Among her publications figure *The Emergence of Cinematic Time: Modernity,*



Contingency, the Archive (2002), *Femmes Fatales: Feminism, Film Theory, Psychoanalysis* (1991), and *The Desire to Desire: The Woman's Film of the 1940s* (1987). She is a member of the Editorial Board of many academic journals; among them, *Differences: A Journal of Feminist Cultural Studies*, where she edited a Special Issue about *Indexicality: Trace and Sign* (2007).

For more information, see <http://fm.berkeley.edu/people/faculty/mary-ann-doane/>

Francesco Casetti is professor at Yale University, in Humanities Program and Film Program. Before, he was professor at the Catholic University of Milan and at the USI – Università della Svizzera Italiana. His research intertwines the stylistic and textual analysis of cinema and visual arts with studies about their audiences and their historic and cultural frameworks. He published several books,



translated in many languages; among them: *Eye of the Century. Film, Experience, Modernity* (2005, eng tr. 2008), *Communicative Negotiation in Cinema and Television* (2002), *Analisi della televisione. Strumenti, metodi e pratiche di ricerca* (1998, with Federico di Chio), *Theories of Cinema, 1945-1990* (1993, eng tr. 1999), *Analisi del film* (1990, with Federico di Chio), and *Inside the Gaze. The Fiction Film and its Spectator* (1986, eng tr. 1999). He is member of the Editorial Board of many academic journals, and General Editor of the series “Spettacolo e comunicazione” for the Italian publisher Bompiani.

For more information, see <http://francescocasetti.wordpress.com/>

Philippe Dubois is professor at Université de Liège and Université Sorbonne Nouvelle – Paris 3, where he is General Editor of the series “Art & Cinema”, and coordinates with Jacques Aumont the Centre de Recherche en Esthétique du Cinéma et des Images. He published many books about cinema, photography, visual arts and figural analysis. Among them, *L'acte photographique* (1993), and *La question vidéo, entre cinéma et art contemporain* (2011). He is member of the Editorial Board of *Cinema & Cie. International Film Studies Journal*, where he edited two Special Issues on contemporary cinema and visual arts (2006 and 2008).



Form more information, see http://reflexions.ulg.ac.be/cms/c_43417/en/dubois-philippe

Antonio Somaini is Professor of Film Studies, Visual Studies and Media Theories at the Université Sorbonne Nouvelle – Paris 3 since 2012, and is Fellow of Philosophy of Media at the center for researches IKKM (Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie) of Bauhaus Universität, Weimar. Previously, he taught at the Italian Universities of Genoa, Venice, and at the Catholic University of Milan. His current work focuses on the theory and history



of the idea of “medium”, on cinema and media aesthetics, on the history and theory of images and visual culture (in particular at the beginning of the 20th Century), and on the theoretical stances of S.M. Ejzenštejn and Walter Benjamin. Among his publications: *Ejzenštejn. Il cinema, le arti, il montaggio* (2011), and the anthologies *Il luogo dello spettatore. Forme e stili dello sguardo nella cultura del visivo* (2005), *Teorie dell'immagine* (2009, with Andrea Pinotti), and *Estetica dei media e della comunicazione* (2011, with Roberto Diodato). He also edited important anthologies and translations in Italian and French of works by Ejzenštejn, Benjamin and László Moholy-Nagy.

For more information, see:

<http://www.univ-paris3.fr/somaini-antonio-176677.kjsp?RH=1178827308773>