

Notes on Contributors

Vincent Amiel is Professor of Cinema Studies in the Sorbonne School of the Arts at Panthéon-Sorbonne University, Paris I, where he teaches film aesthetics. He is the author of *Le corps au cinéma* (1998), *Formes et obsessions du cinéma américain contemporain* (2004), *Esthétique du montage* (2017), and *Naissances d'images* (2018).

Jan Baetens is Professor of Cultural Studies at the University of Leuven. His research deals mainly with contemporary writing (in French) and issues of storytelling in minor genres, such as novelizations, comics, and photo novels. Some recent books include: *A voix haute. Poésie et lecture publique* (2016) and *The Cambridge History of the Graphic Novel* (coedited with Hugo Frey and Steve Tabachnick 2018). He is also the author of some fifteen collections of poetry, including *Vivre sa vie. Une novellisation en vers du film de Jean-Luc Godard* (2006) and *La lecture* (in collaboration with the photographer Milan Chlumsky 2017). In 2017, he also published a novel, *Faire sécession*, which rewrites the history of the visual documentation of the American Civil War.

Dominique Chateau is Professor of Aesthetics and Cinema at the Sorbonne School of the Arts at Panthéon-Sorbonne University, Paris I. His books include *La question de la question de l'art* (1994), *Arts plastiques: Archéologie d'une notion* (1999), *Qu'est-ce que l'art?* (2000), *Cinéma et philosophie* (2003), *Sartre et le cinéma* (2005), *Esthétique du cinéma* (2006), *Introduzione all'estetica del cinema* (2007), *Qu'est-ce qu'un artiste?* (2008), *Philosophie d'un art moderne: Le cinéma* (2009), and *L'Art comptant pour un* (2009).

Ian Christie is Professor of Film and Media History at Birkbeck College, London University, and a Fellow of the British Academy. He has written and edited books on Powell and Pressburger, Russian cinema, and Scorsese and Gilliam, and has contributed to exhibitions ranging from *Film as Film* (Hayward, 1979) to *Modernism: Designing a New World* (V&A, 2006) and *Revolution: Russian Art 1917-32* (Royal Academy, 2017). In 2006, he was Slade Professor of Fine Art at Cambridge University, and is a past President of Europa Cinemas. His books include *The Last Machine: Early Cinema and the Birth of the Modern World* (1994), *Gilliam on Gilliam* (1999), *A Matter of Life and Death* (2000), *The Art of Film: John Box and Production Design* (2009), *Audiences* (2012), *Doctor Zhivago* (2015), and a forthcoming study of the British pioneer, Robert Paul.

John Ellis is Professor of Media Arts at Royal Holloway, University of London. His books include *Visible Fictions* (1982), *Seeing Things* (2000), and *Documentary: Witness and Self-Revelation* (2011). Between 1982 and 1999, he ran the independent TV company, Large Door Productions, making documentaries for UK Channel 4 and BBC about cinema, TV, and wider cultural issues. He is an editor of the online journal *VIEW* and Chair of Learning on Screen. His ERC-funded ADAPT research project (2013-2018) on the history of TV production technology is pioneering hands-on approaches to television history.

Miklós Kiss is Assistant Professor in Film and Media studies at the University of Groningen. His research intersects the fields of narrative and cognitive film theories. Published in anthologies and academic journals (*Projections, Scope, Senses of Cinema, Necsus, New Cinemas*), he serves on the editorial board of *[in]Transition*, the first peer-reviewed academic journal of video-graphic film studies. His recent books include *Film Studies in Motion: From Audiovisual Essay to Academic Research Video* (with Thomas van den Berg 2016) and *Impossible Puzzle Films: A Cognitive Approach to Contemporary Complex Cinema* (with Steven Willemsen 2017).

Eric de Kuyper is a filmmaker, novelist, and film scholar who, after having written a doctoral dissertation in Paris under the supervision of A.J. Greimas, founded the Institute of Film and Performing Arts at the University of Nijmegen, and the film journal *Versus*. He was adjunct manager of the Film Museum in Amsterdam and has directed the films *CASTA DIVA* (1982), *NAUGHTY BOYS* (1984), *A STRANGE LOVE AFFAIR* (1985), and *MY LIFE AS AN ACTOR* (2015). With Chantal Akerman, he worked on the script for *LA CAPTIVE* (2000), which he later turned into a theater play, *Les intermittences du coeur*. He adapted (with Céline Linssen) *À la recherche du temps perdu* for Ro-Theatre, directed by Guy Cassiers, and wrote about Proust in *Het teruggevonden kind* (2007).

Sandra Laugier is Professor of Philosophy at Panthéon-Sorbonne University, Paris I, Senior member of Institut Universitaire de France, and has been Deputy Director of the CNRS Institut des Sciences Humaines et Sociales since 2010. She has translated Stanley Cavell's work into French and published extensively on ordinary language philosophy, the American philosophical tradition, ethics, gender, and politics, with two recent coauthored books on democracy. Her *Why We need Ordinary Language Philosophy* appeared in English in 2013. A columnist for *Libération* and other newspapers, often

writing about television, she coedited a book on *BUFFY THE VAMPIRE SLAYER* in 2014.

Luke McKernan is Lead Curator for News and the Moving Image at the British Library in London. Previously, he was head of research at the British Universities Film and Video Council and a cataloguer in the British Film Institute's National Film Archive. His *Researcher's Guide to Shakespeare on Film, Television and Radio* appeared in 2009, and his monograph *Charles Urban: Pioneering the Non-Fiction Film in Britain and America, 1897-1925* in 2013. He continues to be a prolific blogger, with notable sites devoted to silent film (*The Bioscope*), Shakespeare (*Bardbox*), *Picturegoing* and *Theatregoing*, as well as writing on music, and comanaging the online directory *Who's Who of Victorian Cinema*.

José Moure is Professor of Cinema Studies and Dean of the School of the Arts at Panthéon-Sorbonne University, Paris I, where he teaches film aesthetics and film analysis. He is the author of *Vers une esthétique du vide au cinéma* (1997), *Michelangelo Antonioni, cinéaste de l'évidence* (2001), *Le cinéma: Naissance d'un art* (with Daniel Banda 2008), *Le cinéma: L'Art d'une civilisation* (with Daniel Banda 2011), *Avant le cinéma. L'œil et l'image* (with Daniel Banda 2012), *Le plaisir du cinéma. Analyses et critiques des films* (2012), *Charlot: Histoire d'un mythe* (with Daniel Banda 2013), and coedited *Screens* with Dominique Chateau in 2016.

Roger Odin is Emeritus Professor of Communication at the University of Paris 3, Sorbonne Nouvelle, where he was the head of the Film and Audiovisual Institute from 1983 until 2003. Theorist of the semio-pragmatic approach (*De la fiction*, 2000; *Les espaces de communication*, 2011), he directed an international research group on film documentaries (*L'âge d'or du cinéma documentaire: Europe années 50*, 2 vols, 1997) and has led research on amateur film (appearing in *Le film de famille*, 1995; "Le cinéma en amateur," *Communications* no. 68, 1999). He is now particularly interested in mobile media: "Il cinema nell'epoca del videofonino" (*Bianco e Nero* no. 568, 2011); *Téléphone mobile et création* (with L. Allard et L. Creton 2014); *Mobiles. Enjeux artistiques et esthétiques* (with L. Allard and L. Creton 2018).

Annie van den Oever is Extraordinary Professor for Film and Visual Media at the University of the Free State, South Africa; Head of the Film Archive and Media Archaeology Lab; Associate Professor of Film at the University of Groningen; and Research Associate for Cinema and Audiovisual Studies

of the Institute ACTE – UMRS CNRS, Panthéon-Sorbonne University, Paris I. She is series editor of *The Key Debates* and editor of *NECSUS. European Journal of Media Studies*. Her most recent book publications include: *Life Itself* (2008); *Ostrannenie* (2010); *Sensitizing the Viewer* (2011); *De geboorte van Boontje* (with Ernst Bruinsma and Bart Nuyens 2012); *Technē/Technology* (2014); and *Exposing the Film Apparatus: The Film Archive as a Research Lab* (ed. with Giovanna Fossati 2016). She initiated the book series *Sleutelteksten in Film- en Mediatheorie* (Key Texts in Film and Media Theory).

Melanie Schiller is Assistant Professor of Media Studies and Popular Music at the University of Groningen. Her doctoral research at the Amsterdam School for Cultural Analysis (ASCA) at the University of Amsterdam focused on popular music and postwar-Germanness, published as *Soundtracking Germany: Popular Music and National Identity* (2018). Postdoctoral research on popular music and national identifications in the context of a European integration project was carried out as a Bernadotte Research Fellow at the Royal Swedish Gustav Aldolfs Academy for Folk Culture. Her research interests include popular music and postwar German national identity; Schlager, Kraftwerk, beat, and electronic music; European pop and nationalism; contemporary audiovisual culture, mediality and transmediality; and comparative arts.

Steven Willemsen is Lecturer in Film and Media studies at the University of Groningen. He was a Visiting Research Scholar at the Research Centre for Literature and the Mind, University of California, Santa Barbara (2016-2017). He is author of *Impossible Puzzle Films: A Cognitive Approach to Contemporary Complex Cinema* (with Miklós Kiss 2017); and coeditor of the book series *Sleutelteksten in Film- en Mediatheorie* (Key Texts in Film and Media Theory). The title of his doctoral dissertation is *The Cognitive and Hermeneutic Dynamic of Complex Film Narratives* (2018). His research interests lie in film theory, narratology, cognitive approaches to the arts and aesthetics, and experiences of narrative complexity in film.

Robert Ziegler combines guest-conducting major orchestras in concerts throughout Europe and the Far East, with extensive work in film music. He has commissioned new accompaniments for silent films with his own Matrix Ensemble, revived classical scores in concert performance, and conducts soundtracks for a variety of leading contemporary film composers, including Jonny Greenwood, Howard Shore, Max Richter, Mark Isham, and Michael Giacchino.