

Notes on Contributors

Pietro Bianchi is Assistant Professor in Critical Theory at the English Department of the University of Florida. He is the author of "Jacques Lacan and Cinema. Imaginary, Gaze, Formalisation" (2017) and of articles of Psychoanalysis, Film Studies, Marxism and Philosophy. He also works as a film critic for several Italian journals and websites.

David Denny was an Associate Professor of Culture and Media Studies at Marylhurst University and is currently teaching Philosophy at the University of Portland. He has published essays in *Theory and Event*, *INTERTEXTS*, *The International Journal of Žižek Studies*, and *Cinematic Cuts* (2016). He co-edited *Lars von Trier's Women*, (Bloomsbury, 2016), and has co-edited book on the documentary filmmaker Joshua Oppenheimer forthcoming.

Patrícia Mourão de Andrade is a post-doctoral fellow at the School of Arts of the University of São Paulo. She received her PHD from the same university in 2016. Her area of academic specialization is experimental film and video art in Brazil and North America. She is a film curator and has organized thematic series and directors' retrospectives at different venues and festivals. She has edited books on artists such as David Perlov, Jonas Mekas, Pedro Costa and Straub-Huillet; and has published papers or chapters on Andrea Tonacci, Brazilian underground cinema, Carolee Schneemann; Jonas Mekas; Harun Farocki, among others.

Sophie Fiennes is a filmmaker based in London. Her feature documentaries include *The Pervert's Guide to Cinema*, *The Pervert's Guide to Ideology*, *Over Your Cities Grass Will Grow*, *Grace Jones*; *Bloodlight* and *Bami and Hoover Street Revival*. Fiennes work for television includes her first short *Lars* from 1-10, *The Late Michael Clark*, *Because I Sing*, *VSPRS Show* and *Tell*, *Liu Xiaodong Half Street*, *First Row Orchestra*, for the *Arte's Hopper Vu Par* and performance film *Artificial Things* (2018). Fiennes' films have received international distribution and screened in festivals from Cannes official selection to Toronto and Sundance. She was awarded a NESTA fellowship in 2001, to develop her innovative approach to film, and the *Arte France Cinema Award* in 2008, at Rotterdam's *Cinemart*. Fiennes also works at a Senior Tutor at UCL teaching film making.

Matthew Flisfeder is an associate professor of rhetoric and communications at The University of Winnipeg. He is the author of *Algorithmic Desire: Toward a New Structuralist Theory of*

Social Media (forthcoming) *Postmodern Theory and Blade Runner* (2017), and *The Symbolic, The Sublime, and Slavoj Žižek's Theory of Film* (2012), and is the co-editor of *Žižek and Media Studies: A Reader* (2014).

Jennifer Friedlander is the Edgar E. and Elizabeth S. Pankey Professor of Media Studies at Pomona College. She is the author of *Moving Pictures: Where the Police, the Press, and the Art Image Meet* (Sheffield Hallam University Press, 1998); *Feminine Look: Sexuation, Spectatorship, and Subversion* (State University of New York Press, 2008); and *Real Deceptions: The Contemporary Reinvention of Realism* (Oxford University Press, 2017). She has published articles in *Discourse: Journal for Theoretical Studies in Media and Culture*; *CiNéMAS: Journal of Film Studies*; *Subjectivity*; *(Re)-turn: A Journal of Lacanian Studies*; *Journal for Psychoanalysis of Culture and Society*; *Subjectivity*; and *International Journal of Žižek Studies* and in several edited volumes. She is the 2021 Fulbright-Freud Visiting Scholar at the Freud Museum Vienna.

Tom Gunning is Professor Emeritus in the Department on Cinema and Media at the University of Chicago. He is the author of *D.W. Griffith and the Origins of American Narrative Film* (University of Illinois Press, 1986) and *The Films of Fritz Lang: Allegories of Vision and Modernity* (British Film Institute, 2000), as well as over hundred and fifty articles on early cinema, film history and theory, avant-garde film, film genre, and cinema and modernism. With Andre Gaudreault he originated the influential theory of the "Cinema of Attractions." In 2009 he was awarded an Andrew A. Mellon Distinguished Achievement Award and in 2010 was elected to the American Academy of Arts and Sciences. He is currently working on a book on the invention of the moving image. His theater piece, created in collaboration with director Travis Preston, *Fantomas: The Revenge of the Image* premiered in 2017 at the Wuzhen International Theater Festival in Wuzhen China.

Petra Kettl earned her BA with a major in film/video from the University of Applied Sciences Salzburg and an MA in Timebased Media from the University of Art and Industrial Design Linz. In 2016 she received the Appreciation Award by the Federal Ministry of Science, Research and Economic Affairs for her excellent Master's Thesis. Currently she is a PHD candidate in the field of Applied Studies of Culture and Art at the University of Art and Industrial Design Linz with a research focus on popular cinema, psychoanalysis, film- and cultural theory.

Jela Krečič is a philosopher and writer. In her theoretical work, she deals with the philosophy of art, contemporary art, and popular culture. She co-edited books on contemporary TV-series and on film director Ernst Lubitsch. She also edited a volume *The Final Countdown: Europe, Refugees And The Left*. Film comedy with its political and ethical dimensions is one of the recurring themes of her analysis. She is primarily focused on teaching at the University of Ljubljana. She published two novels. The first one, *None Like Her*, is translated to English.

Sheila Kunkle is Associate Professor in the College of Individualized Studies, Metropolitan State University, St. Paul, Minnesota. Her publications include the edited collection *Cinematic Cuts: Theorizing Film Endings* (2016), and *Lacan and Contemporary Film* (co-editor, 2004), as well as contributions to various books and journals, including: *Psychoanalyzing Cinema; Skin, Culture and Psychoanalysis; Lars Von Trier's Women; Journal of Lacanian Studies; American Imago; Continental Thought and Theory*, and *International Journal of Zizek Studies*.

Michael Kurtov, Ph.D. in social philosophy (Saint-Petersburg State University, 2011). Published monographs (in Russian): "Between Boredom and Daydream. The Analytics of the Cinematic Experience" (2012), "The Genesis of the Graphical User Interface. Toward the Theology of Code" (2014, won the Andrei Bely prize in 2016). Papers on philosophy of programming languages and artificial neural networks, philosophy of electronic music, philosophy of photography, philosophy of geography, philosophy of colour, anarchist epistemology, post-Internet aesthetics, philosophy of technology in connection with the philosophy of religion (technotheology).

Tarja Laine is Assistant Professor of Film Studies at the University of Amsterdam and Adjunct Professor at the University of Turku, Finland. She is the author of *Bodies in Pain: Emotion and the Cinema of Darren Aronofsky* (2015), *Feeling Cinema: Emotional Dynamics in Film Studies* (2011) and *Shame and Desire: Emotion, Intersubjectivity, Cinema* (2007). Her research interests include cinematic emotions, film aesthetics and film-phenomenology. In addition, she works as a visual artist, after having graduated from the Wackers Academy of Fine Arts (Amsterdam) in 2018.

Todd McGowan teaches theory and film at the University of Vermont. He is the author of *Universality and Identity Politics, Emancipation After Hegel, Only a Joke Can Save Us: A Theory of Comedy*, and other works.

Robert Pfaller, philosopher, teaches at the University of Art and Industrial Design in Linz, Austria. Founding member of the Viennese psychoanalytic research group "stuzzicadenti". 2015 "Best Book Published in 2014" award by the American Board of Professional Psychology (ABAPsa) for *The Pleasure Principle in Culture: Illusions without Owners* (Verso, 2014). 2007 "The Missing Link" award by Psychoanalytisches Seminar Zurich, Switzerland. His latest publications include: 2019 *Interpassivnost*. Ljubljana: Maska, 2017 *Erwachsenensprache. Über ihr Verschwinden aus Politik und Kultur*, Frankfurt/M.: Fischer, 2017 *Interpassivity. The Aesthetics of Delegated Enjoyment*, Edinburgh University Press, 2014 *The Pleasure Principle in Culture: Illusions without Owners*, Verso, 2011 *Wofuer es sich zu leben lohnt. Elemente materialistischer Philosophie*, Frankfurt/M.: Fischer, 2009 *Umazano Sveto in Cisti Um*. Ljubljana: Analecta

Peter Szendy is David Herlihy Professor of Humanities and Comparative Literature at Brown University and musicological advisor for the concert programs at the Paris Philharmony. He is the author of *The Supermarket of the Visible: Toward a General Economy of Images* (2019), *Of Stigmatology: Punctuation as Experience* (2018), and *Kant in the Land of Extraterrestrials: Cosmopolitical Philosofictions* (2013). He curated the exhibition *The Supermarket of Images* at the museum of the Jeu de Paume in Paris (2020).

Alenka Zupančič is a Slovene philosopher and social theorist. She works as research advisor at the Institute of Philosophy, Scientific Research Center of the Slovene Academy of Sciences. She is also professor at the European Graduate School in Switzerland. Notable for her work on the intersection of philosophy and psychoanalysis, she is the author of numerous articles and books, including *Ethics of the Real: Kant and Lacan; The Shortest Shadow: Nietzsche's Philosophy of the Two; Why Psychoanalysis: Three Interventions; The Odd One In: On Comedy*; and, most recently, *What is Sex?*

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