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Biographical Notes

Christel Airas is a Training Psychoanalyst in the Finnish Psychoanalytical Society who works in private practice in Helsinki. She has been an *epff* Consultant since 2002. Inspired by the *epff* she has been one of the founders of the very popular "Film and Psyche" weekends, that since 2006 have taken place in Helsinki, Finland. She has published several papers in Finnish on films and psychoanalysis.

Candy Aubry, the European Consultant of *epff* for Switzerland, is a psychoanalyst and child psychiatrist working with children and adults in private practice in Geneva. She currently co-animates a seminar for candidates at the Swiss Psychoanalytical Society on the chronological reading of Freud as well as supervising child therapists in training.

Caroline Bainbridge is Reader in Visual Culture at Roehampton University in London. She is a Director of the Arts and Humanities Research Council funded Media and the Inner World network (www.miwnet.org), which has run eleven separate events on the theme of psychoanalysis, emotion and popular culture during the past two years. Caroline is currently involved in editorial work and writing on a number of projects arising from the activities of this network and making plans to extend the remit of its future work. She is the author of *The Cinema of Lars von Trier: Authenticity and Artifice* (2007) and *A Feminine Cinematics: Luce Irigaray, Women and Film* (2008) and co-editor of *Culture and the Unconscious* (2007). She has also published work on cinema, psychoanalysis, popular culture and emotion in a number of academic journals including *Psychoanalysis, Culture and Society* and *Screen*. Most recently, she has taken over as Editor of the journal, *Free Associations: Psychoanalysis and Culture, Media, Groups, Politics* and she is also a series editor of a newly inaugurated monograph series for Karnac Books on the theme of 'Psychoanalysis and Popular Culture'.

David Bell is the President of the Institute of Psychoanalysis and a Consultant Psychiatrist in the Adult Department of the Tavistock and Portman NHS Trust, where he is Director of Postgraduate Training and leads the Fitzjohn's Unit for the more complex cases. Throughout his professional career he has studied the relation between psychoanalysis, literature, philosophy and socio-political theory, and has chaired an interdisciplinary seminar on psychoanalysis and philosophy for ten years. He is the author of many articles, has edited *Reason and Passion* and *Psychoanalysis and Culture*, and written *Paranoia*. He is also one of the UK's leading psychiatric experts in asylum and immigration. In 2012 he will take up the position of Professorial Fellow at Birkbeck College.

Mary Bradbury is a member of the British Psychoanalytical Society with a doctorate in Social Psychology. In addition to working in private practice, she is an Adult Psychotherapist at the Tavistock and Portman NHS Foundation Trust, and Clinic Consultant at the London Clinic of Psychoanalysis. She is a tutor and supervisor of post-graduate students and has written articles, chapters and a book on the topic of death and bereavement.

Michael Brearley is a full-time psychoanalyst in London, and was until last year President of the British Psychoanalytical Society. He has taught psychoanalytic topics there and at other trainings, and at the Psychoanalysis Unit at UCL. He also writes and gives talks on psychoanalysis, including on films. He was on the committee organising *epff1* and *epff2*. In

previous existences he was a lecturer in philosophy at the University of Newcastle upon Tyne, and a professional cricketer.

Donald Campbell is a past President of the British Psychoanalytical Society, a former Secretary General of the International Psychoanalytical Association, and worked for 30 years at the Portman Clinic, an NHS out-patient facility that provides psychoanalytic psychotherapy for violent and delinquent patients and those suffering from a perversion. He has written on the subjects of violence, suicide, shame, child sexual abuse, adolescence and horror films.

Ian Christie is a film critic, broadcaster and historian, with special interests in British and European cinema, in the impact of new technologies on audiovisual spectacle, and in the relationship between film, psychoanalysis and cognitive psychology. His main publications deal with Russian cinema, Powell and Pressburger, Scorsese and early film. He is Professor of Film and Media History at Birkbeck College, University of London, a Fellow of the British Academy and vice-president of Europa Cinemas (www.ianchristie.org).

Anastasia Christou is a Lecturer in Cultural Geography and Convenor of the MA programme in Globalisation, Ethnicity and Culture at the University of Sussex. She has expertise in social and cultural geography researching within critical perspectives and an interdisciplinary approach to social and cultural theory. She has widely published on issues of migration and return migration; the second generation and ethnicity; space and place; transnationalism and identity; culture and memory; gender and feminism; home and belonging; emotion and narrativity.

Maria Vittoria Costantini is a psychiatrist and psychoanalyst, a member of the Italian Psychoanalytic Society (SPI), and Professor of Psychoanalytic Diagnostic and Psychodynamic Psychiatry at the Department of Psychology, University of Padua. Her work focuses on theoretical and clinical issues related to loss, separation, mourning and working through, and on applied psychoanalysis and more on the problems related to borderline disorders. She has a special interest in cinema and has written contributions to *epff* since 2002 about creativity, mourning and perversion.

Ken Dancyger is the author or co-author of seven books, translated in many languages, on screenwriting, directing, film editing and production. They include *The Technique of Film and Video Editing* (2006), *The Director's Idea* (2006), *Alternative Scriptwriting* (2006) and *Writing the Short Film* (2005). Ken conducts screenwriting and post-production workshops world-wide for the past twelve years. He is active as a script consultant, currently in the United States and Germany. He is past Chair of Undergraduate Film and Television, Tisch School of the Arts, New York University where he is currently a Full Professor. Current writing interests include a book about Genre Scriptwriting, a book entitled *The Greatest: Hollywood in 1939*, and his first novel *Murder Not Permitted*.

Diana Diamond is Professor in the Doctoral Program in Clinical Psychology at the City University of New York, and Adjunct Assistant Professor of Psychiatry at the Weill Cornell Medical Center, where she is also a Senior Fellow in the Personality Disorders Institute (PDI). She has co-authored and edited several books, including *Attachment and Sexuality*, and published in the areas of attachment theory and research, borderline personality disorder, mental representation, gender studies, and narcissistic pathology. She is on the editorial boards of *Psychoanalytic Inquiry* and *Psychoanalytic Psychology*, the co-editor of two monographs on film and psychoanalysis: *Projections of Psychic Reality: A Centennial of Film and Psychoanalysis* and *Psychoanalytic Visions of Cinema/Cinematic Vision of Psychoanalysis*.

She has co-edited a monograph series on “Attachment Research and Psychoanalysis”. She is a graduate of the New York University Postdoctoral Program in Psychotherapy and Psychoanalysis, and is in private practice in New York.

Peter William Evans is Professor of Film Studies at Queen Mary, University of London. His publications include *Top Hat* (Wiley-Blackwell, 2010), *Women on the Verge of a Nervous Breakdown* (BFI, 1996), *The Films of Luis Bunuel; Subjectivity and Desire* (OUP, 1995), the co-authored books (with Bruce Babington) *Blue Skies and Silver Linings; Aspects of the Hollywood Musical* (MUP, 1985), *Affairs to Remember; the Hollywood Comedy of the Sexes* (MUP, 1989), and *Biblical Epics; Sacred Narrative and the Hollywood Cinema* (MUP, 1993), as well as the co-edited volume (with Isabel Santaolalla), *Luis Buñuel; New Readings* (BFI, 2004), and *Spanish Cinema; the Auteurist Tradition* (OUP, 1999). He is currently writing a BFI Classic volume on Douglas Sirk’s *Written on the Wind*.

Krzysztof Fijalkowski is a senior lecturer on the BA Fine Art and MA Curation programmes, Norwich University College of the Arts and associate lecturer, School of World Art Studies, University of East Anglia. As well as being active as an artist, curator and translator, his research and writing interests centre on the history and culture of international surrealism; recent outcomes include contributions to the exhibition catalogues for *Surreal Things* (V&A, 2007), *Surreal House* (Barbican Gallery, 2010) and *Magritte: The Pleasure Principle* (Tate Liverpool, 2011), and the curation of the multi-media exhibition and accompanying conference *Kathleen Fox: The Spaces of the Unconscious* at the Freud Museum, London 2010.

Murielle Gagnebin is Professor of Psychoanalysis of Cinema at the Sorbonne University and member of the Société Psychanalytique de Paris (SPP). She has published thirteen books on art and psychoanalysis, including *Fascination de la laideur. La main et le temps*, (1978), *L’Irreprésentable ou les Silences de l’œuvre* (1984). *Les Ensevelis vivants. Des mécanismes psychiques de la création* (1987), *Pour une esthétique psychanalytique. L’artiste, stratège de l’Inconscient* (1994), *Du Divan à l’écran. Montages cinématographiques et montages interprétatifs* (1999), *Authenticité du faux. Lectures psychanalytiques* (2004) and *L’œuvre et son artiste* (2011).

Paola Golinelli, the *epff* Consultant for Italy since 2000, is a training psychoanalyst of the Italian Psychoanalytic Society in private practice. She is also the chair of the IPA Croatian Sponsoring Committee and a member of the IPA Psychoanalysis & Culture Committee. She has written articles on cinema and on the visual arts, on the process of creativity and mourning, and on feminine psychosexual development.

Andreas Hamburger, psychoanalyst (DPG), psychologist, and specialist in German Studies, is professor of clinical psychology at the International Psychoanalytic University in Berlin; associate professor, Kassel University; lecturer, training analyst and supervisor of the Academy for Psychoanalysis and Psychotherapy Munich (DGPT); senior researcher at the Sigmund Freud Institute, Frankfurt/M; member of the Munich Film and Psychoanalysis Group. His main research fields include: dreams, developmental psychoanalysis, scenic video microanalysis (Project on Holocaust survivors’ testimonies with Prof. Dori Laub, Yale University). Numerous publications on psychoanalysis of literature and film. Director of the *First International Festival Film & Psychoanalysis in Bulgaria*, Sozopol 2010.

Harry the Piano plays absolutely anything on piano (‘Staggering virtuosity’ - The Times) and has accompanied almost everybody in the business from Englebert Humperdinck & Bette Midler to David Bowie & Rick Astley. He played on the latest Simply Red album, was resident

pianist on Channel 4 TV's Big Breakfast for 5 years & bandleader for BBC primetime show 'Johnny Vaughan Tonight'. He's filled the Albert Hall (2008), Symphony Hall (2010), launched the QM2, has youtube hits of over one million and is known for playing any tune in any style upon request. 'The best damn pianist in the civilised world' Jonathan Ross.

Mika Hotakainen is a Finnish film director. Born in 1977, he graduated as a fiction director in 2004 from the Helsinki University of Applied Sciences, Stadia. Mika has been working in television and film industry since 1998. He has directed a short fiction *Visitor* (2006), and three documentary films: *Freedom to Serve* (2004), *Steam of Life* (2010) and *Loose Wires* (2010). He is part owner of the Oktober Production Company.

Ira Konigsberg is Professor Emeritus of Film at the University of Michigan. He has published widely on film, film and psychoanalysis, and literature. His book, *The Complete Film Dictionary* was for many years the standard reference work in both the film industry and film studies. He directed and developed the University of Michigan's Program in Film and Video studies from 1988 to 1995 and is co-founder and former editor of *Projections: The Journal for Movies and Mind*. He has also been a consultant for copyright issues in the film industry and has recently co-written two documentaries co-produced by PBS affiliate Detroit Public Television. His essay on *Mine Own Executioner* appeared in the 2010 Spring issue of *Contemporary Psychoanalysis*.

Jussi Kotkavirta born in 1954, is a psychoanalyst who works in private practice and as a professor of philosophy at the University of Jyväskylä in Finland. He has published philosophical texts as well as essays on psychoanalytic theory. He has also been active in organizing events where films are discussed from psychoanalytic and philosophical viewpoints.

Salek Kutschinski is a psychoanalyst and psychiatrist who has been working in private practice with psychotherapeutic and psychoanalytic patients, many of whom are migrants, as he himself has a migration background. He is a training analyst and supervisor at the *Akademie für Psychoanalyse und Psychotherapie* in Munich and is its current vice-president. He has been teaching and lecturing at this psychoanalytic institute, a component society of the *DGPT* (German Society of Psychoanalysis, Psychotherapy, Psychosomatics and Depth Psychology) for many years. He is also a member of the "Münchner Filmgruppe", a study group for film and psychoanalysis in Munich, regularly presenting and discussing films in public.

Borys Lankosz graduated from National Film School in Lodz, Poland. He is the author of many documentaries which won the acclaim of audiences, critics, and awards at international film festivals. Among the most notable of which are: his diploma film, *Evolution*, and *Radegast*, a harrowing documentary tale about Western European Jews sent to the Lodz ghetto. Lankosz is also the author of a tv series *From the Different Angle*, filmed in China, Zimbabwe, Iran and France. In 2009, Lankosz directed his first feature film *Reverse*. At its premiere at the Polish FF in Gdynia *Reverse* won 11 of the festival's awards, including the prestigious Golden Lion Award for Best Film. It also received Best International Director Award at the Pune IFF, India, and the St. George Award at the Moscow IFF, as well as the Grand Jury Prize for Best New Director at the Seattle IFF.

Stefan Le Lay has studied at the Université de Paris 8, before getting experience of all aspects of filming as a chief electrician and chief grip for about fifteen movies. His first short *Le lacets* (1995) was followed by *La vieille dame et l'ankou* (1998), *Mon papa à moi* (2002), *Le baiser* (2005) and *La carte* (2010), all of them receiving numerous awards. Stefan has also directed some forty programmes for television, and in the course of three years has written about thirty

episodes for the children programme *ca cartoon* for Canal+. His current project is to write and direct the feature *Survie* and to write the screenplay for another feature, *Le gardien*.

Katharina Leube-Sonnleitner was a surgeon, internist and family doctor before becoming a psychoanalyst. She trained at the *Akademie für Psychoanalyse und Psychotherapie* in Munich and she has now been in private practice for many years. Apart from her clinical work she is interested in themes of psychoanalytic access to cultural subjects. In her youth she had been working for a publisher of literary books. She is a member of the *Munich Film and Psychoanalysis* study group which regularly presents and discusses films from a psychoanalytic perspective at the Munich Film Museum. In 2010 she represented this group as a lecturer at the *Sozopol Film and Psychoanalysis Festival* in Bulgaria.

Leon Lucev, actor, was born in 1970 in Sibenik, Croatia. His early work was with the independent theatre group "Montaz Stroj" in Zagreb, before attending the Academy of Dramatic Arts in 1994. In the past 10 years he has participated in many "Art of acting" workshops (Michael Chekhov, Lee Strasberg, Jerzy Grotowski, clowns, psychodrama, buffoons) and is also a member of the research project *Potentials of Acting*. Four years ago he founded his own production company *Ziva* that organizes and produces many workshops, theatre performances and films. Lucev is best known to international audiences for his roles in films by Vinko Bresan: *How The War Started On My Little Island* (1998) and *Witnesses* (selected for the Berlin Film Festival 2003). His other film credits include Hrvoje Hribar's *What Is A Man Without A Mustache* (2006), Berlin Award Winner *Grbavica* directed by Jasmila Zbanic and Hans Christian Schmid's *Storm* (selected for the Berlin Film Festival 2009). One of his last film is *On the Path* (selected for the Berlin Film Festival 2010), with Jasmila Zbanic, which he also produced. He also works extensively on TV and in the theatre.

Laura Manu was born in Bucharest, Romania. She is a psychotherapist working in the NHS and in private practice in London, and a lecturer in Romanian language at the University of Westminster. Before her psychotherapy training she graduated in foreign languages and modern literature and she has a background in broadcasting. She is also a voice-over artist and is passionate about making mosaics. With a strong and active interest in psychoanalysis, film and the arts, Laura has been the *epff* European Consultant for Romania since 2009, when she introduced Romanian cinema for the first time to our audience.

Stanislav Matačić is a psychiatrist, psychotherapist and training psychoanalyst of the Croatian Psychoanalytical Study Group and a direct member of IPA since 2005. He studied psychoanalysis at the East European Psychoanalytical Institute (PIEE) «Han Groen Prakken» and at the Psychoanalytical Institute «Cesare Musatti» in Milan, Italy. He worked as a psychotherapist at the clinic for psychological medicine, Medical Faculty, University of Zagreb, and is now in full private psychoanalytic practice. He has also been teaching 'Psychoanalysis and Creativity' and 'Psychoanalysis and Acting' at the Academy of Dramatic Arts, University of Zagreb since 2001, organises and leads Psychoanalysis & Film events, and collaborates as a consultant in theatre and on film. He lives in Zagreb.

Fernand Melgar is a self-taught, freelance film director and producer. As a small child, he was smuggled into Switzerland by his parents who moved there to work as seasonal laborers. In 1983, he began putting together various experimental films and iconoclastic reports for television. In 1985 he joined Climage, a collective with which he has produced many documentaries, now considered to be benchmarks on the topics of immigration and identity. His documentary *Exit, the Right to Die* has received many international awards, including the

prestigious 2006 EBU Golden Link Award for the Best European Co-Production as well as the 2006 Swiss Film Prize. He lives and works in Lausanne.

Laura Mulvey is Professor of Film and Media Studies at Birkbeck College, University of London. She is the author of *Visual and Other Pleasures* (Macmillan 1989; second edition 2009), *Fetishism and Curiosity* (British Film Institute 1996), *Citizen Kane* (in the BFI Classics series 1996) and *Death Twenty-four Times a Second: Stillness and the Moving Image* (Reaktion Books 2006). She has made six films in collaboration with Peter Wollen including *Riddles of the Sphinx* (BFI 1978) and *Frida Kahlo and Tina Modotti* (Arts Council 1980) and with artist/film-maker Mark Lewis *Disgraced Monuments* (Channel 4, 1994).

Kannan Navaratnem is a member of the British Psychoanalytical Society. He is a psychoanalyst in private practice, a consultant adult psychotherapist at the Forest House Psychotherapy Clinic in North East London Mental Health NHS Foundation Trust and, a supervisor and tutor at the Tavistock Clinic. He has been a member of the *epff* Organising Committee since the third festival in 2005. As well as being a migrant, with experiences in crossing many state borders in different countries and continents, he is particularly interested in the psychoanalytic understanding of, and therapeutic work with, chaotically wandering traumatic states of mind.

Tuelay Oezbek studied psychology. She is a member of the German Psychoanalytical Association and a psychotherapeutic consultant in the department of transcultural psychiatry in the Charite clinic and in private practice in Berlin. From Turkish origins, and raised and living in Germany, she has long been interested in, and given lectures and written about the development of identity and self in the context of migration and globalization; the relation between individual and group culture; specific problems and challenges from adolescents with hybrid cultural backgrounds.

Ruth Padel is an award-winning British poet and author. Fellow of the Royal Society of Literature and Zoological Society of London and former Chair of the Poetry Society, currently Resident Writer at the Environment Institute at University College London. Her work includes much-loved introductions to reading contemporary poems; books about mind and madness in ancient Greece; *Darwin - A Life in Poems*, an internationally acclaimed verse biography of her great-great-grandfather Charles Darwin; a novel, *Where the Serpent Lives*, juxtaposing human relationships with relations between human and animal. In 2012 she will publish *The Mara Crossing*, a book of mixed poems and prose on migration: animal and human, cells to souls.

Giovanni Polizzi is a psychoanalyst of the British Psychoanalytical Society and a consultant psychiatrist in psychotherapy at the Maudsley Hospital, London. He is the chair of the Audio-Visual Group at the Institute of Psychoanalysis, a project working to preserve and diffuse the history and culture of British psychoanalysis through films available on the web or on DVD.

Catherine Portuges is Professor of Comparative Literature, Director, Interdepartmental Program in Film Studies, and Curator, Massachusetts Multicultural Film Festival, University of Massachusetts Amherst. Among her publications on European cinema, psychoanalysis, memory and Jewish identity she is the author of *Screen Memories: the Hungarian Cinema of Márta Mészáros* (1993) and co-editor of *Cinemas in Transition: Post-socialist East Central Europe* (2011). She serves as invited curator, jury member, consultant and delegate for international film festivals, programs colloquia and was awarded a National Endowment for the

Humanities Fellowship for “The Subjective Lens: Post-Holocaust Identities in Hungarian Film;” the Pro Cultura Hungarica Medal from the Republic of Hungary (2009); and the Chancellor’s Medal (2010), the highest honor of the University of Massachusetts.

Vivian Pramataroff-Hamburger, gynaecologist in private practice specialised in psychosomatic and general gynaecology, psychotherapy and sexual medicine; teaches psychosomatic gynaecology at Ludwig-Maximilians-University Munich and Medical University, Sofia, Bulgaria; Fellow of the *Royal College of Obstetrics and Gynaecology, UK*, the *International Society of Psychosomatic Obstetrics and Gynaecology*, *International Balint Federation*. Founding President of the *Bulgarian Balint Society*; Board Member of the *German Society of Psychosomatic Obstetrics and Gynaecology*. Member of the Munich Film and Psychoanalysis Group. Director of the *First International Festival Film & Psychoanalysis in Bulgaria*, Sozopol 2010.

Iulia Rugina was born in 1982 in Bucharest, Romania. She has studied film directing at the National University of Theatre and Film in Bucharest, where she wrote and directed four short films during the 4 years of studies. Her student films have been screened at international film festivals in Cannes, Oberhausen, Sarajevo, Munich, Brussels and Seoul. She has recently graduated from a master degree in film directing at the same university. *Stuck on Christmas* is her master degree graduation film. Iulia is now teaching scriptwriting at the National University of Theatre and Film in Bucharest while developing her debut feature film.

Andrea Sabbadini, chairman of *epff* and of the *Screening Conditions* series of films at the ICA, is a fellow of the British Psychoanalytical Society, where he is also Director of Publications. He is honorary senior lecturer at University College London, a trustee of the Freud Museum, and the Film Section editor of *The International Journal of Psychoanalysis*. He has published extensively in psychoanalytic journals and has edited *Time in psychoanalysis* (1979), *The couch and the silver screen* (2003) and *Projected shadows* (2007), and co-edited *Even paranoids have enemies* (1998) and *Psychoanalytic visions of cinema/ Cinematic visions of psychoanalysis* (2007).

Isabel Santaolalla is Professor of Spanish and Film Studies, and Director of the Hispanic Research Centre at Roehampton University. Her work focuses on the impact of gender, ethnicity, migrations and diasporas in European (especially Spanish) and US cinemas. She is the editor of “New” *Exoticisms. Changing patterns in the Construction of Otherness* (2000), and co-editor of *Luis Buñuel. New Readings* (2004), and *The Transnational in Iberian and Latin American Cinemas* (2007). She has written *Los “Otros”. Etnicidad y “raza” en el cine español contemporáneo* (2005) and *The Cinema of Iciar Bollain* (2011). She is involved with the 'FISahara' International Film Festival (Dakhla Saharawi refugee camp, Algeria) and the London Spanish Film Festival. She is currently working on a number of projects that involve community action and the audiovisual media (www.justmessaging.com).

Gerhard Schneider is a training psychoanalyst of the German Psychoanalytical Association (DPV) working in private practice in Mannheim. He was President of the DPV between 2008 and 2010. Since 2009 he is the Chair of the IPA ‘Psychoanalysis and Culture’ Committee. His psychoanalytic interests include: analytic technique (publications on the concepts of atopia, aporia, afocality), internalization and identity (autistoid states, dialectical conception of identity), culture (psychoanalysis in ‘liquid modernity’, psychoanalysis as a humanism), as well as film and the visual arts (on Hitchcock, Buñuel, Polanski, Lynch, Malevich, and various methodological contributions).

Werner Schneider-Quindeau studied theology and philosophy, working as a clergyman for the Evangelical Church in Frankfurt. Since 1987 he is the President of the Jury of the Evangelical Filmwork, nominating each month the 'Film of the Month'. From 1999 to 2003 he was nominee of the Council of the EKD (Evangelical Church in Germany) and Vice President of INTERFILM. He is a contributor to the Arnoldshainer Talks on Movies and has written numerous papers on topics of social ethics and the relationship of film, theology and church. He is also active in the fields of holocaust studies and of the relationship between Jews and Christians.

Mary Target is a psychoanalyst and clinical psychologist. She is Professional Director of the Anna Freud Centre, Professor of Psychoanalysis at University College London, a Fellow of the Institute of Psychoanalysis and Associate Clinical Professor at Yale University. She is Course Director of two UCL graduate programmes, teaches undergraduates and supervises PhD students. Her academic research is on attachment, emotion understanding, personality functioning and psychotherapy outcomes. Her psychoanalytic writing has touched on the development of psychic reality, narcissism and psychosexuality. She has a half-time adult psychoanalytic practice. She serves on several committees of the Institute of Psychoanalysis and the International Psychoanalytical Association, and on the editorial boards of a number of psychoanalytic journals.

Helen Taylor Robinson is a Fellow of the Institute of Psychoanalysis and a child analyst working until recently in full time private practice. She has taught in the area of Interdisciplinary Studies for the MSc in Theoretical Psychoanalytic Studies at University College, London, and written and published on art and psychoanalysis. In the area of film this includes publications and talks on Beckett, Svankmajer, Kieslowski, Petrov, Lingford and Woody Allen. She is involved in the development of an imaginative documentary by Simon Pummell on the life of the schizophrenic D.P. Schreber, due for release in the summer of 2011. She has been an organiser or contributor to *epff* since its inception.

Thierry Toscan, actor, has been working in cinema since 1985 as a cameraman, screenwriter and with special effects. He is also a composer and a painter. He has won awards as best actor at the Festival di Gallio 2006, at the Festa del Cinema di Chiusi di Pesio (2007) and at the Tremblay Festival of Italian Cinema (2008). As well as *Il vento fa il suo giro* (Giorgio Diritti, 2005), his films include *Articolo 2* (Maurizio Zaccaro, 1992), *Cose che facciamo per amore* (Marco Perez 2005), *Antonio furore di Dio* (Antonio Bellucco, 2005), *Hotel Meina* (Carlo Lizzani, 2007), *Tre lire il primo giorno* (Andrea Pellizzari, 2007), *Vivaldi, the Red Priest* (Liana Marabini, 2008) and *La misura del confine* (Andrea Papini, 2009), and several works for television.

Lissa Weinstein is an Associate Professor in the Doctoral Program in Clinical Psychology at the City University of New York and a graduate of the New York Psychoanalytic Institute. Along with Arnold Wilson, she was the winner of the Heinz Hartmann Jr. Award for their papers on the relevance of the work of Lev Vygotsky to psychoanalysis. Recent publications include *The neurobiology of Personality Disorders: Implications for psychoanalysis* and *When sexuality reaches beyond the pleasure principle: Attachment repetition and infantile sexuality*. Her current research centers on the role of repetition in the psychoanalytic process and in the overcoming of traumatic states. Her film papers have appeared in *Projections, Projected Shadows* and *Psychoanalytic Inquiry*. She is the author of *Reading David: A Mother and Son's Journey through the Labyrinth of Dyslexia* which won the Margot Marek Prize from the

International Dyslexia Association and, most recently, a story entitled *A Dimension of More than Sight and Sound in Fiction*.

Candida Yates is a Senior Lecturer in Psychosocial Studies at the University of East London. She also teaches psychoanalysis and cinema at the Tavistock and Portman NHS Trust, London. She is Co-Director of the AHRC Network Media and the Inner World (www.miwnet.org) and her current research focuses on the relationships between emotion, identity and politics. She has published widely in the field of psychoanalytic studies and her publications include *Masculine Jealousy and Contemporary Cinema* (2007), *Culture and the Unconscious* (co-authored, 2007) and *Emotion: New Psychosocial Perspectives* (co-authored, 2010). She is the co-editor of the journal *Free Associations* and consulting editor on *Psychoanalysis, Culture and Society*.

Nathalie Zilkha is a training and supervising psychoanalyst in the Swiss Psychoanalytical Society. She works in private practice in Geneva with adults and adolescents. She was a joint winner of the Prix Pierre Mâle in 2008. Her main areas of interest are the psychoanalytical process, identification and adolescence. She is the co-author with J. Manzano and F. Palacio-Espasa of *Les scénarios narcissiques de la parentalité*, and has written many articles mostly published in French psychoanalytical journals.

Ralf Zwiebel is a psychiatrist, psychoanalyst and training analyst with the IPA and the German Psychoanalytic Association. He is a retired professor from the University of Kassel, head of the Alexander Mitscherlich Institute in Kassel, and now in private practice. His recent publications include: *Projection and Reality – the unconscious message of film* (co-authored with A. Mahler-Bungers, 2006), *On the anxiety of being an analyst* (2007) and *The sleep of the analyst* (2010).