

PROFILES OF THE AUTHORS

SIMONA ARGENTIERI is graduated in Medicine in Rome. She is teaching member of the Associazione Italiana di Psicoanalisi and of the International Psycho-Analytical Association. Her main research interests are in the area of early mental processes and mind-body relationships; of psycho-sexual and gender identity; of creative processes and relationships among art and psychoanalysis, with particular regard to cinema. She has published widely in Italy and worldwide on both psychoanalytic and cultural areas. Among her recent publications are *Il padre materno. Da San Giuseppe ai nuovi mammi*, Meltemi, Roma 2005; *L'ambiguità*, Einaudi, Torino 2008 and *A qualcuno piace uguale. Omosessualità e pregiudizio*, Einaudi, Torino 2010.

GABRIELLA BARTOLI is Professor of General Psychology at the University of Roma Tre and is member of the Italian Psychoanalytical Society. Her research interests are focused on the psychology of conflict, creative behavior and visual communication. Among her publications: *Il nero è lugubre prima ancora di essere nero*, Monolite, Roma 2009 (with S. Mastandrea); *Rudolf Arnheim. Una "visione" dell'arte*, Anicia, Roma 2007 (with S. Mastandrea); *Psicologia della creatività*, Monolite,

Roma 2008; *Scritti di psicologia dell'arte e dell'esperienza estetica*, Monolite, Roma 2003 and *Psicodinamica e sperimentazione*, Carocci, Roma 1997 (with P. Bonaiuto).

GIAN LUCA BARBIERI is a researcher in the Department of Psychology at the University of Parma, where he teaches in Dynamic Psychology. His research focuses on narrative construction of identity by considering, from a psychodynamic perspective, defence and emotion processes and their management in relation to the form of writing. Among his works: *Narrazione e psicoanalisi*, Raffaello Cortina, Milano 1998 (with M. P. Arrigoni); *La struttura del caso clinico*, Raffaello Cortina, Milano 2005; *Tra testo e inconscio*, Franco Angeli, Milano 2007; *Psicologia dinamica. Tra teoria e metodo*, Raffaello Cortina, Milano 2009.

CHIARA CAPPELLETTO is assistant professor in Aesthetics at the Università Statale of Milan. Her field of research is mostly devoted to theatrical aesthetics, and philosophy of image and representation. She takes particularly into account neuroscientific contributions. She wrote several essays regarding the thea-

tre as an organic aesthetic matter and the role of fiction in order to qualify the beholder experience of staged actions as well as of visual art. Among her publications, *Figure della rappresentazione: gesto e citazione in Bertolt Brecht e Walter Benjamin*, Mimesis, Milano 2002; *Il rito delle pulci. Wittgenstein morfologo*, Il Castoro, Milano 2004 (winning the IX Philosophy Award Castiglioncello, young scholars section); *Neuroestetica. L'arte del cervello*, Laterza, Roma 2009. She also edited the first Italian edition of W. Conrad's *Scena e dramma. Per una fenomenologia del teatro*, Clueb, Bologna 2008.

CINZIA DI DIO is graduated from the University of Hertfordshire in Psychological Sciences and obtained an MSc in Research Methods and Statistical Analysis in Psychology, also from the University of Hertfordshire. Presently, she works at Parma University, Department of Neuroscience, and is involved in neuroscientific research as research fellow. Her main research interest is in the field of Neuroesthetics. Among her recent publications about this: *The Golden Beauty: Brain Response to Classical and Renaissance Sculptures*, "PlosONE", 11, e1201 2007 (with E. Macaluso and G. Rizzolatti); *Neuroesthetics: a Review*, "Current Opinion in Neurobiology", 19, 682-687, 2009 (with V. Gallese); *Neuroesthetics: the body in esthetic experience. Encyclopedia of Human Behavior*, in press [2011] (with V. Gallese).

STEFANO FERRARI, one of Luciano Anceschi's disciples, tea-

ches Psychology of Art at the Department of Visual Art and at the School of Specialization in Beni Storici Artistici of Bologna University (which currently he directs). He collaborated with the activities of the Libera Università dell'Autobiografia of Anghiari. He is the secretary of the International Association for Art and Psychology in Florence and the president of the autonomous section of the Association located in the Visual Arts Department. Since 2004 he has been the manager of the PsicoArt website. Since November 2010 he is the Director of the School of Specialization in Beni Storici Artistici of the University of Bologna. He has deepened the psychological dynamics of self-representation in the field of literature (autobiographical writing) and art (portrait and self-portrait). Among his publications: *Scrittura come riparazione*, Laterza, Roma-Bari 1994; *La psicologia del ritratto nell'arte e nella letteratura*, Laterza, Roma-Bari 1998; *Lineamenti di una psicologia dell'arte*, Clueb, Bologna 1999; *Lo specchio dell'Io. Autoritratto e psicologia*, Laterza, Roma-Bari 2002; *Autoritratto, psicologia e dintorni*, Clueb, Bologna 2004; *Il corpo adolescente*, Clueb, Bologna 2007; *La scrittura infinita*, Nicomp, Firenze 2007

EMILIANO MACALUSO was awarded his PhD at University College London (UK) in 2000. Since 2004 he has been the Director of the Neuroimaging Laboratory of the Santa Lucia Foundation (Rome, Italy). His main research interest concerns the neural basis of multisensory integration and space perception. He has used several non-invasive *neuroimaging* and be-

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STEFANO MASTANDREA is professor of Psychology at the University of Roma Tre. He is Secretary General of the International Association of Empirical Aesthetics (IAEA). His research interests are mainly focused on the psychology of perception, visual communication, and the psychology of the arts. Among his publications: *Il nero è lugubre prima ancora di essere nero*, Monolite, Roma 2009 (with G. Bartoli); *Esperienza e conoscenza del museo: indagine sui visitatori della Galleria Nazionale d'Arte Moderna e Contemporanea*, Electa-Mondadori, Milano 2008 (with M.M. Ligozzi). *Rudolf Arnheim. Una “visione” dell'arte*, Anicia, Roma 2007 (with G. Bartoli); *La psicologia della percezione: dalla sensazione alla comunicazione*, Idelson-Gnocchi, Napoli 2004.

J. DAVID MILLER is a Clinical Professor at the George Washington University Medical School Department of Psychiatry and Behavioral Sciences and is a Supervising and Training Analyst at the Washington Psychoanalytic Institute, where he has recently held the position of Director. He maintains a psychoanalytic practice in Washington, DC. His recent publications include, *Loewald's “Binocular Vision” and the Art of Analysis*, “Journal of the American Psychoanalytic Association”, 56:4, 2008 and *The Viewer's Body Response and Aesthetic Pleasure*, in *The Body Image in Psychoanalysis and Art*, eds. E. Blum, H. Blum, and A. Pazzagli, Nicomp, Firenze 2007. He continues to study the interface of clinical psychoanalysis and the arts, with a particular focus on how the two disciplines mutually inform each other.

ANDREA PINOTTI teaches Aesthetics at the Università Statale of Milan. His research topics are the relationship between aesthetics and the history of visual arts, visual culture and image theories. He is the editor of Italian translations of works by Hildebrand, Fiedler, Riegl, Wölfflin, Worringer, Sedlmayr, and of the anthology *Estetica ed empatia*, Guerini, Milano 1997. Among his publications: *Il corpo dello stile*, Aesthetica, Palermo 1998), *Memorie del neutro*, Mimesis, Milano 2001, *Quadro e tipo*, Milano 2004), *Estetica della pittura*, il Mulino, Bologna 2007, *Il rovescio dell'immagine*, Tre Lune, Mantova 2010. A monograph on the history of the notion of empathy is in print.

GIACOMO RIZZOLATTI, graduated in Medicine in Padua, spent three years at the Institute of Physiology of the University of Pisa. His subsequent academic carrier took place mostly at the University of Parma where, since 1975, he has been Professor of Human Physiology. He spent one year in the Department of Psychology of the McMaster University, Hamilton, Ontario, and one year, as a Visiting Professor, in the Department of Anatomy of the University of Pennsylvania. Rizzolatti has been President of the European Brain Behavior Society and Italian Society for Neuroscience. He is member of Accademia Europaea, of Accademia dei Lincei, “Associé étranger” of the Académie des Sciences, and “Honorary Foreign Member” of the American Academy of Arts and Sciences. Among his major awards are Golgi Prize for Physiology; George Miller Award; the “Feltrinelli Prize for Medicine 2000”; the Grawemeyer Prize for Psychology, University of Louisville; the IPSEN Foundation Prize, Neuroplasticity. He received Honorary Degrees from the University Claude Bernard of Lyon, from the University of St. Petersburg, and from University of Leuven.

ALESSANDRO SERRA (1943-2007), one of Luciano Anceschi's disciples, was dean of Psychology of Art at the University of Bologna, where he taught since the early Seventies until his death. He always enriched his teaching with an intensive activity as translator and editor of the major works by Edgard Morin, Jean Baudrillard, Gilles Deleuze and Félix Guattari, Pierre Bourdieu, Michel Foucault, Julia Kristeva, Jean-François

Lyotard, Jean Baudrillard, Rudolf Arnheim, Georges Didi-Huberman and many others. Editor of “il Verri”, Serra received prestigious awards for his editorial activities, including the Monselice prize for scientific translation of *L'Homme de vérité* (Odile Jacob, Paris 2002) by Jean-Pierre Changeux, published with the title *L'Uomo di verità* by Feltrinelli.

JUDY WEISER, psychologist and art therapist, is the Director of the PhotoTherapy Centre in Vancouver, Canada. Among her publications: *PhotoTherapy Techniques*, PhotoTherapy Centre Press, Vancouver 1999² (Jossey-Bass Publishers, 1993); *PhotoTherapy Techniques in Counseling and Therapy*, “The Canadian Art Therapy Association Journal”, 2004, 17:2, pp. 23-53 and *Guida all'uso degli autoritratti fotografici in psicoterapia*, in F. Piccini, ed., *Tra arte e terapia. Utilizzi clinici dell'autoritratto fotografico*, Cosmopolis, Torino 2010, pp. 27-51.