

## Authors

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**Matthias Hausmann** teaches French, Spanish, and Latin-American Literature and Media Studies at the University of Vienna. After his doctoral thesis, which dealt with 19<sup>th</sup> century French utopian literature (2008), he wrote a habilitation thesis on the influence of cinema in the narrative works of Adolfo Bioy Casares (2017). His current research interests focus on narratology, fantastic literature, intermediality and the grotesque in French, Spanish, and Latin American literature and film. His recent publications include *La literatura argentina y el cine – El cine argentino y la literatura* (Madrid 2019, co-edited with Jörg Türschmann) and *Cine global, televisión transnacional y literatura universal – Estéticas hispánicas en el contexto de la globalización* (New York 2022, co-edited with Jörg Türschmann).

**David Klein** is a research associate at the Institute for Romance Philology at LMU Munich. His research interests include Spanish and French literature of the early modern period and the 19th century, literature and economics, the history of double-entry bookkeeping and its relationship to Renaissance literature, literary and media theory, and fantastic literature in Latin America, Spain and France.

**Carlos Alberto Rodríguez Gómez** has a Master degree in Latin American Studies from UNAM and is the winner of the "Fósforo" film criticism contest in 2018 organized by the UNAM Film Library and the Film Festival of the same university. He has been part of the selection commission by IMCINE and was recently a jury member of the "Fósforo" contest that awarded the prize for the best film criticism text in the undergraduate and postgraduate categories. Since 2016 he has been writing commented reviews in the FICUNAM catalogue within the section "Aciertos: Escuelas de cine en Iberoamérica". He is currently a doctoral candidate

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**Valentina Rosales** is a PhD candidate in Comparative Literature at the University of Maryland, College Park. Her research centers around cinema and the philosophy of time, with a special focus on Gilles Deleuze's oeuvre and the exposition and curation of images. As an undergrad she studied psychology in Santiago de Chile, where her interest in experimental filmmaking, perception, and memory began to take form as an interdisciplinary practice both in the world of academia and the arts.

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