

AMONG OUR CONTRIBUTORS

Irene Chien had a career in old media—comic-book and newspaper publishing, advertising—as a software engineer and technical director before embarking on academic research at the University of California, Berkeley. Her work focuses on questions of race and embodiment at the intersection of cinema and new media.

Nicky Hamlyn's films have been shown at venues and festivals around the world. In 2007, he had one-person shows at the San Francisco Cinematheque; Pacific Film Archives, Berkeley; Cinecyle, Toronto; and Double Negative, Montreal. He also completed a filmmaker's residency at Lift in Toronto and gave a masterclass at the Strange Screen Festival of Experimental Video and Creative Documentary in Thessaloniki, Greece.

Beth Mauldin teaches French at Oglethorpe University in Atlanta, Georgia. She recently received her Ph.D. in Romance Languages from the University of North Carolina at Chapel Hill. Her current research focuses on cinematic representations of America in the work of Agnès Varda, Jean-Luc Godard, and Jean-Pierre Gorin.

Joan Mellen is Professor of English and Creative Writing at Temple University in Philadelphia. Her books include studies of Japanese cinema, women in film, Gabriel Garcia Marquez, magic realism, basketball, and the partnership of Lillian Hellman and Dashiell Hammett. Her first contribution to *Film Quarterly* was a review of *Tristana* in the winter 1970–71 issue.

John Minkowsky's most recent publications include “Flow of Consciousness: The Video Works of Ros Barron” for the Museum of Fine Arts, Boston, and “Some Notes on Vasulka Video,” *Illuminace* (Prague). He is writing a book on the role of public television in the development of video art.

Mark Sinker has written about music, film, and television since the early 1980s, for magazines and journals popular and academic. In the early 90s he was editor of *The Wire*, the monthly devoted to radical music, and he is currently a contributing editor at *Sight and Sound* and the pop-culture netzine *Freaky Trigger*. He is writing a critical history of music and technology, *The Electric Storm*.

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