

CONTRIBUTORS

Patricia Aufderheide is University Professor in the School of Communication at American University and founder, now senior research fellow, of the Center for Media & Social Impact there. She is the author of, among other books, *Documentary Film: A Very Short Introduction* (Oxford University Press, 2007).

Tanmayee Banerjee is an independent scholar. She recently completed her PhD at the University of Westminster, London with a thesis concentrating on early Indian English novels.

Rohit K. Dasgupta is lecturer in global media at Winchester School of Art, University of Southampton. He is the co-editor (with Sangeeta Datta and Kaustav Bakshi) of *Rituparno Ghosh: Cinema, Gender and Art* (Routledge, 2016).

Terri Francis is Associate Professor in the Department of Communication and Culture at Indiana University. She researches popular culture and nontheatrical forms of African American and Caribbean cinema. Her forthcoming book, *Josephine Baker's Oppositional Burlesque: Blackness, Power, and Visual Pleasure* (Indiana University Press, 2016), explores the Parisian entertainer's tactical creativity from the perspective of the American press. She has published articles in *Black Camera*, *Transition*, and *Film History*, and guest-edited a close-up on Afrosurrealism in film/video for *Black Camera*. She is a Contributing Editor at *Film Quarterly*.

Gerd Gemünden teaches in the Department of Film and Media Studies at Dartmouth College. He is the author of *Continental Strangers: German Exile Cinema, 1933–1951* (Columbia University Press, 2014) and numerous articles on European and US cinema. His yearly reviews of the Berlin Film Festival appear in *Film Criticism*. He is currently completing a manuscript on Argentine director Lucrecia Martel for the Contemporary Film Directors series (University of Illinois Press).

Amelie Hastie has recently contributed essays on teaching film and television to *Cine-Files* and *Flow*. The author of two books on women and film history, *Cupboards of Curiosity: Women, Recollection and Film History* and *The Bigamist*, she is now completing a volume on the 1970s television series *Columbo* (forthcoming from Duke University Press). She is Professor and current Chair of Film and Media Studies at Amherst College.

Brian R. Jacobson is the author of *Studios Before the System: Architecture, Technology, and the Emergence of Cinematic Space* (Columbia University Press, 2015) and articles in journals including *Framework*, *Film History*, *History and Technology*, and *Early Popular Visual Culture*. He is Assistant Professor of Cinema Studies and History at the University of Toronto.

Bill Nichols is a member of the *Film Quarterly* Editorial Board and the author of the widely used *Introduction to Documentary*, Second Edition, and many other books. He also

serves as a consultant for documentary film productions and is working on a study of alternative sexualities in the cinema.

Masha Shpolberg is a PhD candidate in Film and Media Studies and Comparative Literature at Yale University. She researches documentary, the cinemas of Central and Eastern Europe, and Sound Studies. Her dissertation examines representations of labor in Polish documentary and fiction film, 1956–1989. Her articles and reviews have appeared in *NECSUS: The European Journal of Media Studies*, *Slavic and East European Journal*, *L.A. Review of Books*, and *Film Quarterly*.

Paul Julian Smith is Distinguished Professor in the Hispanic and Luso-Brazilian Languages and Literatures Program of the Graduate Center, CUNY. He is the author of seventeen books, most recently *Mexican Screen Fiction: Between Cinema and Television* (Polity, 2014) and *Desire Unlimited: The Cinema of Pedro Almodóvar*, third edition (Verso, 2014).

Silvia Spitta is Professor of Spanish and Comparative Literature at Dartmouth College. She is the author of *Misplaced Objects: Collections and Recollections in Europe and the Americas* (University of Texas Press, 2009) and *Between Two Waters: Narratives of Transculturation in Latin America* (Texas A&M Press, 2006). She works on visual and material culture in the Americas and recently curated a citywide exhibit of the photographs of Martín Chambi in the streets of Cusco, Peru. She is currently writing a book about early Andean photography.

Clarence Tsui is a Hong Kong-based journalist and film critic who writes for the *Hollywood Reporter* and *South China Morning Post*. He has served on juries in Cannes, Berlin, Rotterdam, Nantes, and Paris, where he recently curated a program of Albanian documentary films at Cinéma du Réel 2016. He teaches journalism and film studies courses at the Chinese University of Hong Kong.

Amy Villarejo is Professor in the Department of Performing and Media Arts at Cornell University and a member of the *Film Quarterly* Editorial Board. Her most recent book is *Ethereal Queer* (Duke University Press, 2014). She is currently completing another monograph for Duke University Press titled *Lesbian Rule: Cultural Criticism and the Value of Desire*.

Genevieve Yue is Assistant Professor of Culture and Media and currently holds the Eugene M. Lang Professorship for Excellence in Teaching and Mentoring. She is co-editor of *Discourse: Journal for Theoretical Studies in Media and Culture*, and her essays and criticism have appeared in *October*, *Grey Room*, *The Times Literary Supplement*, *Reverse Shot*, *Artforum.com*, *Film Comment*, and *Film Quarterly*. She programs films independently, including work for Flaherty NYC.