

## CONTRIBUTORS

**Deirdre Boyle** is a film critic and historian whose essays on independent film and video have appeared in such publications as *Cineaste*, *Film Quarterly*, *Frameworks*, *Short Film Studies*, and *Wide Angle*. She is the author of *Subject to Change: Guerrilla Television Revisited* (Oxford University Press, 1997), among other texts. She is currently writing *Ferryman of Memories: The Films of Rithy Panh* (working title). She is Associate Professor in the School of Media Studies at The New School in New York.

**Bernie Cook** is Associate Dean in Georgetown College and Founding Director of the Film and Media Studies Program at Georgetown University. He is the author of *Flood of Images: Media, Memory and Hurricane Katrina* (University of Texas Press, 2015) and editor of *Thelma & Louise Live! The Cultural Afterlife of an American Film* (University of Texas Press, 2007). He is currently producing a documentary about the living descendants of the 272 enslaved people sold by the Jesuits of Georgetown University in 1838.

**Lauren du Graf** is a Lecturer in English and Writing at Goucher College in Baltimore, Maryland, and a Postdoctoral Fellow at the United States Holocaust Memorial Museum in Washington, DC. Her scholarly writing on film has appeared in *Comparative Literature Studies* and *Adaptation*. She has also written about film for the *Los Angeles Review of Books*, *Film Comment*, and *Reverse Shot*. She was recently selected by the Film Society of Lincoln Center for the New York Film Festival Critics Academy.

**Chad Elias** is Assistant Professor of Art History and Tate Modern Research Fellow, 2015–18, at Dartmouth College. His research focuses on contemporary art practices and visual cultures of the Middle East. He is currently completing a book for Duke University Press that examines the memory politics of documentary video, archival photography, and performance art in post-civil war Lebanon.

**Marc Francis** is a PhD candidate in the Department of Film and Digital Media at the University of California, Santa Cruz. His work focuses on queer film and media. His essays have appeared in *Camera Obscura* and *Jump Cut*. He curates the L.A.-based film series Wayward Cinema and is the editorial assistant for *Film Quarterly*.

**Shari Frilot** is Senior Programmer and Chief Curator of New Frontier at the Sundance Film Festival. As Co-Director of Programming for OUTFEST (1998–2001), she founded the Platinum section, which introduced cinematic installation and performance to the festival. As Festival Director of MIX: The New York Experimental Lesbian & Gay Film Festival (1993–96) she co-founded the first gay Latin American film festivals, MIX BRASIL and MIX MÉXICO. As a filmmaker she was the

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**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* (Duke University Press, 2007) and *The Bigamist* (BFI, 2009), she is now completing a volume on the 1970s television series *Columbo* (Duke University Press). She is Professor and current Chair of Film and Media Studies at Amherst College.

**Christine Holmlund** is the author of *Impossible Bodies* (Routledge, 2002) and *Female Trouble* (Arsenal Pulp Press, 2017), co-editor of *Between the Sheets, In the Streets: Queer, Lesbian, Gay Documentary* (University of Minnesota Press, 1997), *Contemporary American Independent Film* (Routledge, 2005), and editor of *American Cinema of the 1990s* (Rutgers University Press, 2008), and *The Ultimate Stallone Reader* (Wallflower Press, 2014). Her next book will engage with the film *Being John Malkovich* (Spike Jonze, 1999).

**Linnéa Hussein** is a PhD candidate in Cinema Studies at New York University, where she is writing her dissertation, “Documenting Schizophrenia: The Scientific Gaze, Personal Testimonies, and Medical Training.” Her articles and reviews have appeared in *The New Inquiry*, *Social Text*, and *Film & History*.

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**Brian Meacham**, is the Archive and Special Collections Manager at the Yale Film Study Center, where he oversees acquisition, conservation, and preservation of the print and pre-print material in the Yale Film Archive. He was Public Access Coordinator and Short Film Preservationist at the Academy Film Archive from 2006–13, and received a Certificate in Film Preservation from the L. Jeffery Selznick School of Film Preservation at George Eastman House in 2006.

**Bilal Qureshi** is a writer and cultural critic exploring the intersection of international politics, identity, and art. During 2008–15, he served as producer, editor, and reporter for NPR’s *All Things Considered*. His writing has appeared in the *New York Times*, *Newsweek*, and NPR’s *Code Switch*.

**Paul Julian Smith**, a Fellow of the British Academy, is Distinguished Professor in the Hispanic and Luso-Brazilian Program at the Graduate Center of the City University of New York (CUNY). He is the author of nineteen books including *Desire Unlimited: The Cinema of Pedro Almodóvar* (Verso, 1994), *Dramatized Societies: Quality Television in Spain and Mexico* (Liverpool University Press, 2016), and *Queer Mexico: Cinema and Television since 2000* (Wayne State University Press 2017). He has served on the juries of the San Sebastián International Film Festival in Spain and the Morelia International Film Festival in Mexico. Follow him on twitter @pauljuliansmith

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**Ling Zhang** is Assistant Professor of Cinema Studies at SUNY Purchase College. Formerly a documentary filmmaker, she is also an established Chinese film critic with a published collection of reviews and essays in Chinese (2011). She has published articles on Chinese cinema and film theory in *Journal of Chinese Cinemas*, *CLCWeb: Comparative Literature and Culture*, *New Zealand Journal of Asian Studies*, *Asian Cinema*, *Film Art* (mainland China), and *Film Appreciation* (Taiwan). She is currently translating Chinese film theory into English for the forthcoming anthology *Chinese Film Theory and Criticism* (Duke University Press).