

## CONTRIBUTORS

**Christine Acham** is Associate Professor of the Practice of Cinematic Arts at the School of Cinematic Arts at the University of Southern California. She is the author of *Revolution Televised: Prime Time and the Struggle for Black Power* (University of Minnesota Press, 2005) and several articles on African American film, television documentaries, and web series. She codirected with Clifford Ward the award-winning documentary *Infiltrating Hollywood: The Rise and Fall of the Spook Who Sat by the Door* (2011).

**Nicholas Baer** is Collegiate Assistant Professor and Harper-Schmidt Fellow at the University of Chicago. He coedited *The Promise of Cinema: German Film Theory, 1907–1933* (University of California Press, 2016), which won the Society for Cinema and Media Studies Award of Distinction for Best Edited Collection. His work on film and media, critical theory, and intellectual history has appeared in journals such as *Cinéma & Cie*, *Leo Baeck Institute Year Book*, *Public Seminar*, and *October*.

**Sally Berger** is a film and media curator, lecturer, and writer whose work focuses on the relationships between experimental film and media installation; nonfiction and fiction film; and documentary film and art. She is currently a Fellow at the Center for Media, Culture and History, New York University. She previously worked at The Museum of Modern Art, Department of Film as Assistant Curator and Director/cofounder of Documentary Fortnight, an international festival of nonfiction film.

**Claudia Gorbman** is Professor Emerita of Film Studies at the University of Washington Tacoma. She is the author of *Unheard Melodies: Narrative Film Music* and more than fifty essays, coeditor of several books on film music and sound, and editor/translator of five books by Michel Chion, most recently *Words on Screen* (Columbia University Press, 2017).

**Ana Grgic** holds a PhD in Film Studies from the University of St. Andrews, with a thesis entitled “Mapping Constellations: Early Cinema in the Balkans, Archives and Cultural Memory.” She coedited a special issue on Albanian cinema for *KinoKultura* and published in *The Film Festival Yearbook 5: Archival Film Festivals* (St. Andrews University Press, 2013), *Frames Cinema Journal*, *Cinemas of Paris* (St. Andrews University Press, 2015), *Studies in Eastern European Cinema*, *Short Film Studies*, and *East European Film Bulletin*.

**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 Film Classics, 2009), 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.

**Juan Llamas-Rodriguez** is Assistant Professor of Transnational Media in the School of Arts, Technology, and Emerging Communication at the University of Texas at Dallas. His research focuses on media distribution, creative labor, border studies, and Latin American film and television. His work has been published or is forthcoming in *Cinema Journal*, *Feminist Media Histories*, *Jump Cut*, and the *Routledge Companion to Risk and Media*.

**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*, *The Washington Post*, and NPR’s *Code Switch*. He also produces the FQ podcasts for *Film Quarterly*.

**Megan Ratner** is contributing editor to *Film Quarterly*. She is the author of the catalog *Glenn Ligon: Come Out* (Ridinghouse, 2014). Her work has appeared in *Film Comment*, *Cineaste*, and *Frieze*, among other publications.

**James Schamus** is an award-winning screenwriter (*The Ice Storm*, Ang Lee, 1997), producer (*Brokeback Mountain*, Ang Lee, 2005), and former CEO of Focus Features. His directorial debut, *Indignation*, premiered at the 2016 Sundance Film Festival and was released by Roadside Attractions. Recent work from Schamus’s production company, Symbolic Exchange, includes Kitty Green’s *Casting JonBenet* (2017) and Jean-Stéphane Sauvaire’s *A Prayer Before Dawn* (2017). Schamus is also Professor of Professional Practice at Columbia University, where he teaches film history and theory.

**Paul Julian Smith**, a Fellow of the British Academy, is Distinguished Professor in the Hispanic and Luso-Brazilian Program at the Graduate Center, The City University of New York. 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 the new *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.

**Emma Wilson** is Professor of French Literature and the Visual Arts at the University of Cambridge. She has written previously on Italian cinema in essays on Nanni Moretti and Alina Marazzi. She is finishing “Agnès Varda, Catherine Breillat and Nan Goldin: The Reclining Nude,” a book on cinema and photography.