

CONTRIBUTORS

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 such journals as *Cinéma & Cie*, *Leo Baeck Institute Yearbook*, *Public Seminar*, and *October*.

Caetlin Benson-Allott is Provost's Distinguished Associate Professor of English and Film & Media Studies at Georgetown University and editor of *Cinema Journal*. She is also the author of *Killer Tapes and Shattered Screens: Video Spectatorship from VHS to File Sharing* (2013) and *Remote Control* (2015).

Joan Dupont has profiled artists, writers, and filmmakers since the 1980s for the *International Herald Tribune*, the *New York Times*, *Film Comment*, and *Film Quarterly*. She has published interviews with Clint Eastwood, Edward Yang, Ann Hui, Abbas Kiarostami, Patricia Highsmith, Claude Chabrol, Eric Rohmer, Alain Resnais, Isabelle Huppert, and Juliette Binoche, among many others. She lives in Paris and New York and continues to cover film festivals for a variety of publications.

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).

Megan Moodie is associate professor of anthropology and affiliated faculty in the Film and Digital Media and Feminist Studies departments at the University of California, Santa Cruz. Her academic works in feminist political and legal anthropology have been published by the University of Chicago Press, *American Ethnologist*, and *Signs: Journal of Women in Culture and Society*. Moodie's popular essays on motherhood, art, politics, and illness can be found in literary journals including *Hip Mama*, *SAPIENS.org*, and the *Chicago Quarterly Review*.

Bilal Qureshi is a writer and cultural critic exploring the intersection of international politics, identity, and art. From 2008 to 2015, 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*.

Selina Robertson is a freelance film programmer and writer. In 2007 she cofounded, with Sarah Wood, Club des Femmes, a queer-feminist film-curatorial collective. She is a film PhD candidate at Birkbeck University of London, researching the curatorial and programming histories of London's feminist film collectives of the 1980s.

Paul Julian Smith, a Fellow of the British Academy, is distinguished professor in the Hispanic and Luso-Brazilian Program at the Graduate Center, 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 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.

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.

Jerry White is Canada Research Chair in European Studies at Dalhousie University in Halifax, Nova Scotia. In May 2018 he assembled a week of Georgian cinema for the Cinémathèque Québécoise (Montreal), which also published his accompanying dossier, *Revoir le cinéma géorgien*.

Linda Williams is coeditor, with Christine Gledhill, of the anthology *Melodrama Unbound: Across History, Media and National Cultures* (New York: Columbia University Press, 2018).