

CONTRIBUTORS

Karim Aïnouz is a Brazilian-Algerian film director and visual artist living in Berlin. Aïnouz's works have been presented in international festivals including Venice and Cannes. His latest project, *Central Airport THF*—a documentary about two men seeking political asylum in Germany—premiered at the 68th Berlinale Panorama in 2018.

Manuel Betancourt is a film critic and a cultural writer in New York City. He is the film columnist at *Electric Literature* and a regular contributor to *Remezcla*. His academic work on queer film fandom has appeared in *Genre* and *GLQ*, while his work of cultural criticism has been featured in *Film Comment*, *The Atlantic*, *NPR*, *Pacific Standard*, and the *Los Angeles Review of Books*, among others.

Natalia Brizuela is Associate Professor in the departments of Film & Media and Spanish & Portuguese at UC Berkeley, where she is also Interim Director of the Arts Research Center for 2018-2019. Her scholarship and curatorial work focuses on photography, film, contemporary art, critical theory, race, and aesthetics of Spanish America and Brazil. She is the author of three books on photography, including most recently *The Matter of Photography in the Americas* (Stanford University Press, 2018, with coauthor Jodi Roberts), and coeditor of a special issue of the *Journal of Latin American Cultural Studies* (2015) on photographers Grete Stern and Horacio Coppola.

Lawrence Carter-Long is one of the world's foremost authorities on disability cinema. From 2006-2019, he ran the groundbreaking disTHIS! Film Series, featuring genres from art house to grindhouse with the guarantee of "No Handkerchief Necessary; No Heroism Required." In 2012, he was the curator and cohost of "The Projected Image: A History of Disability on Film" on Turner Classic Movies, reaching an audience of 87 million people.

Nilo Couret is an Assistant Professor at the University of Michigan in the Department of Romance Languages and Literatures. His book, *Mock Classicism: Latin American Film Comedy, 1930-1960* (University of California Press, 2018), traces the popularity and cultural significance of film comedies from the transition to sound through the industrial studio period. His articles have appeared in several edited anthologies and peer-reviewed journals. He is the book reviews coeditor of *Studies in Spanish and Latin American Cinemas*.

Marc Francis is a Lecturer at Loyola Marymount University in Los Angeles, CA. He received his PhD in Film and Digital Media Studies from the University of California, Santa Cruz. His essays have appeared in *Camera Obscura*, *Jump Cut*, and *Film Quarterly*. Most recently, he published a video essay on the film *Cruising* in *[In]Transition*.

Racquel Gates is an Assistant Professor at the College of Staten Island, CUNY. Her research focuses on blackness and popular culture, with special attention to discourses of taste and quality. She is the author of *Double Negative: The Black Image and Popular Culture* (Duke University Press, 2018) and has written numerous essays on film and media, some of which appear in *Film Quarterly*, *The New York Times*, *Television & New Media*, and *The Los Angeles Review of Books*.

Michael Boyce Gillespie is Associate Professor of Film at The City College of New York, CUNY. His research and writing focuses on film theory, black visual and expressive culture, popular music, and contemporary art. He is the author of *Film Blackness: American Cinema and the Idea of Black Film* (Duke University Press, 2016); coeditor of the "Dimensions in Black: Perspectives on Black Film and Media" dossier for *Film Quarterly* (Winter 2017); and coeditor of "Black One Shot" (Summer 2018), an art criticism series devoted to black visual and expressive culture on *ASAP/J* (the open-access platform for the Association for the Study of the Present Journal).

Joshua Glick is Assistant Professor of Film & Media Studies and English at Hendrix College and a member of Summer Session faculty at Columbia University. He produced the award-winning film about art in Coney Island, *This Side of Dreamland* (2016). Joshua recently published the book, *Los Angeles Documentary and the Production of Public History, 1958-1977* (University of California Press, 2018) and is currently working on a new project on community documentary in the digital age.

Amelie Hastie is the author of two books on women's film authorship, *Cupboards of Curiosity: Women, Recollection and Film History* (Duke University Press, 2007) and *The Bigamist* (BFI Film Classics, 2009). Her current scholarship is situated around US film and television of the 1970s, including a forthcoming volume on the television series *Columbo* (Duke University Press) and essays on women's work as film critics, stars, producers and directors during the era. She is Professor and founding chair of Film and Media Studies at Amherst College.

Dale Hudson is Associate Professor of Film and New Media at New York University Abu Dhabi (NYUAD) and digital curator for the Finger Lakes Environmental Film Festival (FLEFF). He is author of *Vampires, Race*, and *Transnational Hollywoods* (Edinburgh University Press, 2017) and coauthor of *Thinking through Digital Media: Transnational Environments and Locative Places* (with Patricia R. Zimmermann, Palgrave Macmillan, 2015). His essays and other writings appear in *Afterimage*, *American Quarterly*, *Cinema Journal*, *Immerse*, *Jadaliyya*, *Screen*, and other journals and anthologies.

Viviane Letayf is a Brazilian sociologist based in Berlin, where she is currently working as an independent curator and researcher. With Vanina Murolo, she is also part of doubleV, a curatorial team formed in 2017 with a focus on curatorial practice as an act of political resistance.

Lisa Nakamura is the Gwendolyn Calvert Baker Collegiate Professor of American Culture at the University of Michigan, Ann Arbor, and coordinator of Digital Studies. She is the author of four books on racism, sexism, and the Internet. She is currently working on a book on women of color and the Internet. Her areas of interest include histories of indigenous electronic manufacture in post-war America, content moderation by women of color on social media, and virtual reality's claims to produce racial and gender empathy.

Markus Nornes is Professor of Asian Cinema in both the Department of Film, Television, and Media Studies and the Department of Asian Languages and Cultures. Most of his work is on Japanese cinema, particularly the documentary tradition. He has published widely on the Japanese pink film, Korean Hallyu, Taiwanese cinema, Chinese film festivals, and film translation. His latest book is a coedited reader of Japanese film theory (Yumani, 2018), and his upcoming monograph is on calligraphy in East Asian cinema.

Bilal Qureshi is a radio journalist and cultural critic exploring the intersection of international politics, identity and art. From 2008 to 2015, he served as producer and editor for NPR's *All Things Considered*. He now profiles authors, filmmakers, visual artists, and musicians for the network. His essays have appeared in *The New York Times*, *Newsweek*, and *The Washington Post*. He also cohosts the *FQ* podcasts for *Film Quarterly*.

RaMell Ross is an artist, filmmaker and writer based in Alabama and Rhode Island, where he teaches in Brown University's Visual Art Department. His debut documentary *Hale County This Morning, This Evening* won a Special Jury Award for Creative Vision at the 2018 Sundance Film Festival, screened in museums such as MoMA, and won the IFP Gotham Award for Best Feature Documentary. His work has appeared in *The New York Times*, *Aperture*, *Harper's Magazine*, *TIME*, *Oxford American*, and the Walker Arts Center's *Crosscuts*.

Girish Shambu is Associate Professor of Management, specializing in sustainability, at Canisius College. He blogs about cinema at girishshambu.blogspot.com and is the author of *The New Cinephilia* (Caboose, 2014). His essay, "Time's Up for the Male Canon," can be found at the *Film Quarterly* online column, Quorum, of which he is editor.

Nikita Smirnov is a St. Petersburg-based film critic. Born in 1989 in Kalinin, USSR (now Tver, Russia), he earned a specialist

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Paul Julian Smith, a Fellow of the British Academy, is Distinguished Professor in the Program in Latin American, Iberian, and Latino Cultures at the Graduate Center, CUNY. He is the author of over twenty books including *Desire Unlimited: The Cinema of Pedro Almodóvar* (Verso, 1994), *Dramatized Societies: Quality Television in Spain and Mexico* (Liverpool University Press, 2016), *Queer Mexico: Cinema and Television since 2000* (Wayne State University Press, 2017), and the new *Television Drama in Spain and Latin America: Genre and Format Translation* (University of London/Institute of Modern Language Research, 2018). 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.

Vasily Stepanov was born in St. Petersburg in 1981, when it was still called Leningrad. After completing his degree in philology and Hungarian studies in 2003, he began working as film critic for *Time Out St. Petersburg*. He was been an editor at *Séance* magazine since 2006.

Jesse Wente directs Canada's Indigenous Screen Office and is an Ojibwe writer, broadcaster, producer, and speaker. Born and raised in Toronto, his family hails from Chicago and the Serpent River First Nation. An outspoken advocate for Indigenous rights and First Nations, Metis and Inuit art, Jesse is currently coproducing his first film, a screen adaptation of Thomas King's best-selling book, *The Inconvenient Indian*, in addition to working on his first book for Penguin Random House Canada.

Jerry White is Canada Research Chair in European Studies in the Department of English at Dalhousie University and coeditor of the *Canadian Journal of Film Studies / Revue canadienne d'études cinématographiques* (Film Studies Association of Canada/University of Toronto Press). His most recent book is *Stan Brakhage in Rolling Stock, 1980–1990* (Wilfrid Laurier University Press, 2018).

Patricia R. Zimmermann is Professor of Screen Studies at Ithaca College and codirector of the Finger Lakes Environmental Film Festival (FLEFF). Her most recent books include *Thinking Through Digital Media: Transnational Environments and Locative Places* (coauthored with Dale Hudson, Palgrave Macmillan, 2015); *Open Spaces: Openings, Closings, and Thresholds of Independent Public Media* (St. Andrews Film Studies, 2016), *The Flaherty: Decades in the Cause of Independent Film* (coauthored with Scott MacDonald, Indiana University Press, 2017), and *Open Space New Media Documentary: A Toolkit for Theory and Practice* (coauthored with Helen de Michiel, Routledge, 2017).