

## CONTRIBUTORS

**Patricia Aufderheide** is University Professor in the School of Communication at American University, and founder of the Center for Media & Social Impact, where she continues as Senior Research Fellow. She is the author of *Reclaiming Fair Use: How to Put Balance Back in Copyright* (University of Chicago Press, 2011), with Peter Jaszi; and *Documentary Film: A Very Short Introduction* (Oxford University Press, 2008).

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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* (British Film Institute, 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.

**Sophie Mayer** is the author of *Political Animals: The New Feminist Cinema* (IB Tauris, 2015) and *The Cinema of Sally Potter: A Politics of Love* (Wallflower Press, 2009). She is a regular contributor to *Sight & Sound* and *Literal* magazine, and works with the London-based queer feminist curation collective Club des Femmes, and Raising Films, a campaign and community for parents and caregivers in the UK film industry.

**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*.

**Megan Ratner** is a 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.

**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 19 books including *Desire Unlimited: The Cinema of Pedro Almodóvar* (Verso, 1994) and *Dramatized Societies: Quality Television in Spain and Mexico* (Liverpool University Press, 2016), and the forthcoming *Queer Mexico: Cinema and Television since 2000* (Wayne State University Press). 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.

**Patricia White** is Professor of Film and Media Studies at Swarthmore College and the author of *Women’s Cinema/World Cinema: Projecting Contemporary Feminisms* (Duke University Press, 2015), *Uninvited: Classical Hollywood Cinema and Lesbian Representability* (Indiana University Press, 1999), and co-author with Timothy Corrigan of the textbook *The Film Experience* (Bedford St. Martin’s, 2012). With Meta Mezaj, she and Corrigan are the editors of *Critical Visions in Film Theory: Classic and Contemporary Readings* (Bedford St. Martin’s, 2011). Her work has appeared in *Screen*, *Camera Obscura*, *Cinema Journal*, *Out in Culture*, *A Feminist Reader in Early Cinema*, and *Teaching Film*. She is a member of the *Film Quarterly* editorial board.

**Emma Wilson** is Professor of French Literature and the Visual Arts at the University of Cambridge and a contributing editor to *Film Quarterly*. She is the author of *Love, Mortality and the Moving Image* (Palgrave Macmillan, 2012). She is currently writing “The Reclining Nude,” a study of Agnès Varda, Catherine Breillat, and Nan Goldin.