

CONTRIBUTORS

Nicholas Baer is collegiate assistant professor in the Humanities and Harper-Schmidt Fellow in the Society of Fellows at the University of Chicago. He coedited the award-winning *The Promise of Cinema: German Film Theory, 1907–1933* (University of California Press, 2016) and *Unwatchable* (Rutgers University Press, 2019). Baer has published on film and media, critical theory, and intellectual history in numerous journals and edited volumes, and his writings have been translated into five languages.

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Chris Berry is Professor of Film Studies at King's College London. His publications include *Postsocialist Cinema in Post-Maoist China: The Cultural Revolution after the Cultural Revolution* (Routledge, 2004), edited with Janet Harbord and Rachel Moore; *Cinema and the National: China on Screen* (Columbia University Press, 2006), with Mary Farquha; *The New Chinese Documentary Film Movement: For the Public Record* (Hong Kong University Press, 2010), edited with Lu Xinyu and Lisa Rofel; and *Public Space, Media Space* (MacMillan, 2013).

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.

Terri Francis directs the Black Film Center/Archive at Indiana University, Bloomington. In 2011, Francis published her research on Jamaican nontheatrical films in "Sounding the Nation: Martin Rennalls and the Jamaica Film Unit, 1951–1961" in *Film History*. She guest edited a special close-up on Afrosurrealism in film and video for the Fall 2013 issue of *Black Camera: An International Film Journal*. Her book *Josephine Baker's Cinematic Prism* is forthcoming from Indiana University Press.

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

U.S. 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.

Donna Ong is an independent film scholar and curator based in Hong Kong, where she completed her PhD at The University of Hong Kong. Her work on Republican-era Chinese film history has appeared in *World Film Locations: Shanghai* (Intellect, 2014).

Moritz Pfeifer is cofounder and coeditor of the *East European Film Bulletin*. He is currently pursuing a joint-PhD in economics at the University of Nanterre and the University of Hamburg and holds a teaching position at SciencesPo. When he doesn't analyse numbers, he writes about films. His articles have appeared in *Senses of Cinema* and *Film Criticism*, among others. His first short film will have its premiere in Greece this fall.

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 co-hosts the *FQ* podcasts for *Film Quarterly*.

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.

Catherine Zimmer is chair of the Film and Screen Studies Department at Pace University in New York City. Zimmer is the author of *Surveillance Cinema* (NYU Press, 2015), and has published essays in *Camera Obscura*, *Discourse*, *Surveillance and Society*, and numerous other journals and anthologies.