

CONTRIBUTORS

Christine Acham is Associate Professor in the School of Cinematic Arts at USC. She is the author of *Revolution Televised: Prime Time and the Struggle for Black Power* (University of Minnesota Press, 2005) and a number of articles on African American film, television documentary, and web series. She also co-directed and edited the award-winning documentary, *Infiltrating Hollywood: The Rise and Fall of the Spook Who Sat by the Door* (2011). She is a member of the *Film Quarterly* editorial board.

Vito Adriaensens is a film and theater historian working as a visiting scholar and Adjunct Assistant Professor at Columbia University. His research focuses on the interaction between film, theater, and visual arts. He is currently finishing two books: *Sculpture in Cinema* (with Steven Jacobs, Susan Felleman, and Lisa Colpaert) and *Velvet Curtains and Gilded Frames: The Art of Early European Cinema*, both forthcoming in 2016 from University of Edinburgh Press.

José Carlos Avellar worked as a film critic for *Jornal do Brasil* from 1962–85 as well as for *Cinemas* and *Escrever Cinema*. He was cultural director of Embrafilme (1985–87), director of RioFilme (1994–2000), and has been an advisor for Brazilian cinema for the Berlinale since 1980. He is currently film curator at the Instituto Moreira Salles. He has written six books on film theory, among them *Glauber Rocha* (2002) and *A ponte clandestina: Birri, Glauber, Solanas, Garcia Espinosa, Sanjines, Alea: teorias de cinema na America Latina* (1995). His essays also appear in *Le Cinéma brésilien* (Center Pompidou, Paris, 1987) and *Hojas de Cine* (Universidad Autonoma Metropolitana, Mexico, 1988).

Natalia Brizuela is Associate Professor of Modern and Contemporary Latin American Literature & Culture at UC Berkeley. She is the author of two books on photography: *Fotografia e Imperio: Paisagens para um Brasil Moderno* (Cia das Letras, 2012) and *Depois da fotografia: Uma literatura fora de si* (Rocco, 2014). She is co-editor of the book *Y todo el resto es literatura: Ensayos sobre Osvaldo Lamborghini* (2008) and a special issue of the *Journal of Latin American Cultural Studies* (2015) on photographers Grete Stern and Horacio Coppola.

Krista Brune is a PhD candidate in Luso-Brazilian literature and culture at UC Berkeley, completing her dissertation “Translating Brazil: From Transnational Periodicals to Hemispheric Fictions, 1808–2010.” A Fulbright scholar to Brazil in 2007, her articles and translations have appeared in *ellipsis*, *Studies in Latin American Popular Culture*, *Asymptote*, and *Mester*.

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* and *The Bigamist*, 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.

Consuelo Lins is a filmmaker and Professor of Media and Communication at the Federal University of Rio de Janeiro (UFRJ). She was trained in Rio de Janeiro (PUC) and in Paris (Sorbonne Nouvelle). Her book *The Documentary of Eduardo Coutinho: Television, Cinema and Video / O documentário de Eduardo Coutinho: Televisao, cinema e video* (Jorge Zahar Ed., 2004) is in its third printing. She is also the co-author, with Cláudia Mesquita, of *Filmar o real: Sobre o documentário brasileiro contemporaneo* (Rio de Janeiro: Jorge Zahar Editor, 2008).

Randy Malamud is Regents’ Professor of English at Georgia State University. He is the author of eight books, including *The Language of Modernism, Where the Words Are Valid: T. S. Eliot’s Communities of Drama, Reading Zoos: Representations of Animals and Captivity*, and *An Introduction to Animals in Visual Culture*. He writes about film, museums, and other cultural happenings for *Chronicle of Higher Education*, *Salon.com*, *Huffington Post*, and *The Point*.

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

Cecilia Sayad is Senior Lecturer and the Head of Film, and a member of the executive committee for the Centre for Film and Media Research, at the University of Kent. She is the author of a book on Charlie Kaufman published in Portuguese (*O jogo da reinvenção: Charlie Kaufman e o lugar do autor no cinema*, Alameda, 2008), *Performing Authorship: Self-Inscription and Corporeality in the Cinema* (I.B. Tauris, 2013), and co-editor (with Mattias Frey) of *Film Criticism in the Digital Age* (Rutgers University Press, 2015).

Paul Julian Smith is Distinguished Professor in the Hispanic and Luso-Brazilian Languages and Literatures Program of the Graduate Center, CUNY. He is the author of seventeen books, most recently *Mexican Screen Fiction: Between Cinema and Television* (Polity, 2014) and *Desire Unlimited: The Cinema of Pedro Almodóvar*, third edition (Verso, 2014).

Ismail Xavier is Distinguished Professor of Cinema Studies at Escola de Comunicações e Artes da Universidade de São Paulo (ECA-USP) in Brazil. He has been a visiting professor of cinema studies at NYU (1995), University of Iowa (1998), and Université Paris III – Sorbonne Nouvelle (1999). He is the author of more than ten books on cinema, including *Sertão Mar: Glauber Rocha e a estética da fome; A experiência do cinema; D.W. Griffith, o nascimento de um cinema; Alegorias do subdesenvolvimento: Cinema novo, tropicalismo, cinema marginal; Allegories of Underdevelopment: Aesthetics and Politics in Brazilian Modern Cinema; and O cinema brasileiro modern*. Since 1977, he has been a member of the advisory board of the Brazilian Cinematheque.