

## CONTRIBUTORS

**Mateus Araujo** teaches Film Studies at University of São Paulo (Brazil). He is the co-editor, with Dominique Bax and Cyril Béghin, of *Glauber Rocha/Nelson Rodrigues* (Magic Cinema, 2005), and the author of *Jean Rouch: Retrospectivas e Colóquios no Brasil* (Balafon, 2010), *Straub-Huillet* (Balafon, 2012), and *Charles Chaplin* (Balafon, 2012). He curated the retrospectives *Jacques Rivette: já não somos inocentes* (2013) and *Godard inteiro ou o mundo em pedaços* (2015) at the Centro Cultural Banco do Brasil (CCBB). He is currently completing a new book on Glauber Rocha.

**Cyril Béghin** is a member of the *Cahiers du cinéma* editorial board. He also writes about cinema and the visual arts for catalogues and collective books. He co-curated the retrospective of the cinema of Chantal Akerman at the Bobigny in 2014 and co-edited its catalogue, *Bande (s) à part, Tome 25: Chantal Akerman* (Magic Cinema, 2014).

**Mark Cohen** teaches French, Literature, and Philosophy, most recently in the Hunter College Athena Program (CUNY). His translation of major texts by Montaigne, Descartes, and Pascal, *The French Roots of Modern Thought*, is forthcoming from Cambridge University Press.

**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* (BFI, 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.

**Alisa Lebow** is a Reader in Film Studies at the University of Sussex. A documentary filmmaker/film scholar, her research is concerned with subjectivity and questions of the political in documentary. Her books include *The Cinema of Me* (Wallflower Press, 2012), *First Person Jewish* (University of Minnesota Press, 2008) and *The Blackwell Companion to Contemporary Documentary*, co-edited with Alexandra Juhasz (Wiley-Blackwell, 2015). Her most recent project is a Leverhulme Trust-funded interactive database documentary about filmmaking in Egypt since the revolution (2015), at [www.filmingrevolution.org](http://www.filmingrevolution.org).

**Ivone Margulies** is Professor of Film and Media Studies at Hunter College, CUNY. She is the author of *Nothing Happens: Chantal Akerman's Hyperrealist Everyday* (Duke University Press, 1996), published in translation in an expanded edition by the University of São Paulo Press (2016). She is the editor of *Rites of Realism: Essays on Corporeal Cinema* (Duke University Press, 2003) and has written on *cinéma vérité* and psychodrama, French cinema and theatricality, and realism. Her book on

in-person reenactment, *The Real/Actor: Reenactment in Postwar Cinema*, is forthcoming from Oxford University Press.

**Barbara McBane** is an award-winning feature film sound editor, freelance writer, and former Head of Critical Studies at the Pont Aven School of Contemporary Art in Brittany, France. She has taught film and gender studies at UC Santa Cruz and UC Davis, and film-sound post-production at Ardmoo Studios in Dublin, Ireland. Her essays have appeared in numerous publications, including *Art Journal* and *Film History*.

**Laura Mulvey** is Professor of Film and Media Studies at Birkbeck College, University of London. She is the author of *Visual and Other Pleasures* (Macmillan, 1989; second edition, 2009), *Fetishism and Curiosity* (BFI, 1996; second edition, 2013), *Citizen Kane* (BFI Classics series, 1992; second edition, 2012), and *Death 24x a Second: Stillness and the Moving Image* (Reaktion Books, 2006). She made six films in collaboration with Peter Wollen including *Riddles of the Sphinx* (1977; DVD 2013) and *Frida Kahlo and Tina Modotti* (1980). With artist/filmmaker Mark Lewis, she has made *Disgraced Monuments* (1994) and *23 August 2008* (2013).

**Aga Skrodzka** is an Associate Professor in Film Studies at Clemson University. She is the author of *Magic Realist Cinema in East Central Europe* (Edinburgh University Press, 2012). She has contributed to anthologies on European and transnational cinemas. Her essays have been published in *Studies in European Cinema*, *Studies in Eastern European Cinema*, *Third Text*, and *KinoKultura*.

**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).

**James S. Williams** is Professor of Modern French Literature and Film at Royal Holloway, London, and a *Film Quarterly* contributing editor. His books include *The Erotics of Passage: Pleasure, Politics, and Form in the Later Work of Marguerite Duras* (Palgrave, 1997), *Jean Cocteau* (Reaktion Books, 2006), *Space and Being in Contemporary French Cinema* (Manchester University Press, 2013), and *Encounters with Godard: Ethics, Aesthetics, Politics* (SUNY Press, 2016). He is co-editor of *The Cinema Alone: Essays on the Work of Jean-Luc Godard 1985–2000* (Amsterdam University Press, 2000) and *For Ever Godard* (Black Dog, 2004). He is currently completing a monograph entitled *The Battle Lines of Beauty: The Politics, Aesthetics and Erotics of West African Cinema*.