

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.

Liz Czach is associate professor in the Department of English and Film Studies at the University of Alberta. During 1995–2005 she was a film programmer at the Toronto International Film Festival. She researches and publishes on Canadian and Quebecois film, home movies and amateur film, and film festivals. Her current research project is a book-length study of travel-lecture filmmaking tentatively titled *Your Ticket to Adventure! Travel-Lecture Filmmaking in the Post-War Era: 1945–1980*.

Faye Ginsburg is director of the Center for Media, Culture and History and the Graduate Program in Culture and Media at New York University where she is David Kriser Professor of Anthropology, and codirector of the Center for Disability Studies. Her writing and curating over the years has focused on cultural activism, from her early work on abortion activists, to her three decades of research and collaboration with Indigenous media makers, to current work on disability worlds.

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.

Heather Hendershot is professor of Comparative Media Studies at MIT. She is the editor of *Nickelodeon Nation: The History, Politics and Economics of America's Only Channel for Kids* (New York University Press, 2004) and the author of *Saturday Morning Censors: Television Regulation before the V-Chip* (Duke University Press, 1999), *Shaking the World for Jesus: Media and Conservative Evangelical Culture* (University of Chicago Press, 2010), *What's Fair on the Air? Cold War Right-Wing Broadcasting and the Public Interest* (University of Chicago Press, 2011), and *Open to Debate: How William F. Buckley Put Liberal America on the Firing Line* (Broadside Books, 2016).

Scott MacDonald is author of the series, *A Critical Cinema: Interviews with Independent Filmmakers*, in five volumes from University of California Press, and, most recently, *Avant-Doc: Intersections of Documentary and Avant-Garde Cinema* (Oxford, 2014), *Binghamton Babylon: Voices from the Cinema Department*

(*a nonfiction novel*) (SUNY Press, 2015), and *The Flaherty: Decades in the Cause of Independent Cinema* (with Patricia Zimmermann; Indiana University Press, 2017). He teaches film history at Hamilton College.

Bilal Qureshi is a writer 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 continues to profile award-winning authors, filmmakers, visual artists, and musicians for the network. His personal writing has 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 twenty books including *Desire Unlimited: The Cinema of Pedro Almodóvar* (Verso, 1994), *Dramatized Societies: Quality Television in Spain and Mexico* (Liverpool University Press, 2016), and the new *Queer Mexico: Cinema and Television since 2000* (Wayne State University Press, 2017). 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.

Clarence Tsui is a Hong Kong-based journalist and film critic, who contributes reviews to *The Hollywood Reporter* and writes a regular column on Chinese cinema for the *South China Morning Post*, as well as other news and specialist media outlets. Meanwhile, he teaches journalism and film studies courses at the Chinese University of Hong Kong and serves as an international consultant for the Karlovy Vary International Film Festival. He has also served on juries at Cannes, Berlin, Locarno, Rotterdam, Tokyo, Nantes (Festival des 3 Continents), and Hong Kong (Asian Film Awards).

João Luiz Vieira is professor in the Department of Film and Video and Chairman of the PPGCINE-Graduate Program in Film and Audiovisual Studies at the Federal Fluminense University in Niterói, Rio de Janeiro. He is the author and editor of a number of works, including *Cinema Novo and Beyond* (MoMA, 1998), *Câmera-faca: o cinema de Sérgio Bianchi* (Cineclube da Feira, 2004), and *Stars and Stardom in Brazilian Cinema* (Berghahn, 2017), and has published numerous book chapters, most recently in *The Brazilian Road Movie: Journeys of (Self) Discovery* (University of Wales Press, 2013).

James S. Williams is professor of Modern French Literature and Film at Royal Holloway, University of London. He is the author of (among others) *The Erotics of Passage: Pleasure, Politics, and Form in the Later Work of Marguerite Duras* (1997), *Jean Cocteau* (2006), *Space and Being in Contemporary French Cinema* (2013), and *Encounters with Godard: Ethics, Aesthetics, Politics* (2016). His new monograph entitled *Ethics and Aesthetics in Contemporary African Cinema: The Politics of Beauty* is forthcoming with Bloomsbury.