

CONTRIBUTORS

Caetlin Benson-Allott is Provost's Distinguished Associate Professor of English and Film & Media Studies at Georgetown University and editor of *JCMS*. She is also the author of *Killer Tapes and Shattered Screens: Video Spectatorship from VHS to File Sharing* (2013) and *Remote Control* (2015).

Sergio de la Mora is Associate Professor in Chicana and Chicano Studies at the University of California, Davis. His book, *Cinemachismo: Masculinities and Sexuality in Mexican Film* (University of Texas Press, 2006) was a finalist for the LAMBDA Literary Award in the category of Art and Culture. His research is featured in *Miradas al cine mexicano* (2017); *Clásicos del cine mexicano* (Iberoamericana, 2016); and *Latsploitation, Latin America, and Exploitation Cinema* (Routledge, 2009). He is a programmer for the Cine+mas San Francisco Latino Film Festival.

Marc Francis is a Lecturer at Loyola Marymount University in Los Angeles, CA. He received his PhD in Film and Digital Media Studies from the University of California, Santa Cruz. His essays have appeared in *Camera Obscura*, *Jump Cut*, and *Film Quarterly*. Most recently, he published a video essay on the film *Cruising* in *[In]Transition*.

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 US 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.

Josslyn Luckett is Assistant Professor of Cinema Studies at NYU. Her current book project examines the pre-history of the filmmakers known as the "L.A. Rebellion," by engaging the multiracial media "insurgents" of UCLA's Ethno-Communications Program, whose activist film work changed the face of independent media in Los Angeles and beyond. A former Executive Story Editor for *The Steve Harvey Show*, her original screenplay, *Love Song*, was directed by Julie Dash and produced by MTV.

Carla Marcantonio is Associate Professor and Chair at the department of Film, Television, and Media Studies at Loyola Marymount University. Her scholarship focuses on global/transnational cinema, genre studies, biopolitics, and the anthropocene. She is the author of *Global Melodrama: Nation, Body, and History in Contemporary Film* (Palgrave Macmillan, 2015) and has also published various essays on the films of Pedro Almodóvar. She is the new book review editor at *Film Quarterly*.

Kartik Nair is Assistant Professor of Film and Media at Temple University and Associate Editor of *Bioscope: South Asian Screen*

Studies. His research interests include popular visual culture, genre, film theory, and the disciplinary evolution of film studies. Kartik is currently working on his first book, which explores infrastructures of film production, censorship, and circulation in 1980s India by examining their sensory traces in low-budget horror films.

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*.

Selina Robertson is a freelance film programmer and writer. In 2007 she cofounded, with Sarah Wood, Club des Femmes, a queer-feminist film-curatorial collective. She is a film PhD candidate at Birkbeck University of London, researching the curatorial and programming histories of London's feminist film collectives of the 1980s.

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.

Leshu Torchin is Senior Lecturer in Film Studies at the University of St Andrews. The author of *Creating the Witness: Documenting Genocide on Film, Video, and the Internet* (University of Minnesota Press, 2012), her research centers on documentary, film cultures, and activism. As advocate for public understanding of the documentary, she established the DocSalon at the Edinburgh International Film Festival in 2017 and contributes to *The Conversation*. She is currently working on economic rights cinema and on contemporary women's health documentaries.

Emma Wilson is Professor of French and a member of the Centre for Film and Screen Studies at the University of Cambridge. Her most recent book is *Love, Mortality and the Moving Image* (Palgrave Macmillan, 2012) and her forthcoming volume is *The Reclining Nude: Agnès Varda, Catherine Breillat, and Nan Goldin* (Liverpool University Press, 2019).