

CONTRIBUTORS

Manuel Betancourt is a film critic and a cultural writer. He is the film columnist at *Electric Literature* and a regular contributor to *Remezcla*. His academic work on queer film fandom has appeared in *Genre* and *GLQ*, while his cultural criticism has been featured in *Film Comment*, *The Atlantic*, *NPR*, *Pacific Standard*, and the *Los Angeles Review of Books*, among others. He is one of the writers of the Eisner Award-nominated graphic novel *The Cardboard Kingdom* (Knopf, 2018) and the author of *Judy at Carnegie Hall* (Bloomsbury, 2020), a 33 1/3 book on the 1961 Grammy award-winning double album. www.mbetancourt.com

Lan Duong is associate professor in Cinema & Media Studies at the University of Southern California. She is the author of *Treachorous Subjects: Gender, Culture, and Trans-Vietnamese Feminism* (Temple University Press, 2012) and has published work in *Signs*, *MELUS*, *Journal of Southeast Asian Studies*, *Journal of Asian American Studies*, *Inter-Asia Cultural Studies*, *Amerasia*, *Asian Cinema*, *Discourse*, *Velvet Light Trap*, and numerous anthologies, including the award-winning *Southeast Asian Women in the Diaspora: Troubling Borders in Literature and Art* (University of Washington Press, 2013). She is a founding member of the Critical Refugee Studies Collective and is co-editor for the series, *Critical Refugee Studies*, at the University of California Press.

Bruno Guaraná is a postdoctoral teaching fellow at New York University. Coming from Recife, Brazil, he received his PhD in Cinema Studies from NYU, and MA in Film from Columbia University. His current research explores negotiations of cultural citizenship in contemporary Brazilian media. His most recent article was published in *Black Camera*.

Brian Hu is assistant professor of Television, Film, and New Media at San Diego State University. He is the author of *Worldly Desires: Cosmopolitanism and Cinema in Hong Kong and Taiwan* (Edinburgh University Press, 2018) and has published in *Screen*, *Velvet Light Trap*, and other journals. He is the artistic director of the San Diego Asian Film Festival and the co-producer of the Asian American film history podcast *Saturday School*.

Anastasia Kostina is a PhD candidate in the Film and Media Studies Program at Yale University. Her academic interests include documentary film history and theory with particular focus on ideology and representation. Her dissertation research focuses on the films of Esfir Shub, one of the founders of Soviet documentary and a pioneer of the compilation film.

Viola Lasmana is currently completing a book, *Shadow Imaginations: Transpacific Approaches to Post-1965 Indonesian Archives*, on the reconstitution of Indonesia's decimated cultural archive. Her work has appeared in *The Cine-Files*, *Visual Anthropology*, *make/shift: feminisms in motion*, *Computers and Composition*, and *Interdisciplinary Humanities*. She is a postdoctoral fellow in the Department of American Studies and Ethnicity at the University of Southern California.

Josslyn Lockett 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 multi-racial 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.

Lucas Martinelli received a PhD in gender studies from the Universidad de Buenos Aires. He is a researcher and writer whose monograph, *Shapes of Exclusion and Sexual Boundaries in Argentine Cinema*, is forthcoming. His scholarship focuses on genre/gender crossing and precarity in European, American and Latin American contemporary films.

Melissa Phruksachart is LSA Collegiate Fellow in the Department of Film, Television, and Media at the University of Michigan. She received a PhD in English from the CUNY Graduate Center. Her research and teaching centers upon the cultural politics of Asian American film, television, and media; women of color and transnational feminist epistemologies; and the political economy of diversity and multiculturalism. Her work can be found in *Camera Obscura*, *Amerasia Journal*, and *Feminist Media Studies*.

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*.

John David Rhodes is the author of several books, including *Spectacle of Property: The House in American Film* (University of Minnesota Press, 2017) and *Stupendous, Miserable City: Pasolini's Rome* (University of Minnesota Press, 2007). He teaches at the University of Cambridge where he directs the Centre for Film and Screen.

Vince Schleitwiler teaches ethnic studies at the University of Washington. His writing includes a book, *Strange Fruit of the Black Pacific* (New York University Press, 2017); scholarly articles in *African American Review*, *Comparative Literature*, *Global Performance Studies*; and arts journalism in the *International Examiner*, *FILMMAKER*, and the *Village Voice*. A former scholar-in-residence at the Center for Art and Thought, he has been a writer/researcher on numerous public arts/humanities projects, including Rea Tajiri's multisite installation *WATARI-DORI: birds of passage*.

Abby Sun is a freelance programmer and writer, currently working as the spring 2020 curator for the DocYard, a biweekly series of new nonfiction at the Brattle Theater in Harvard Square. She previously held positions as the senior editor for *Nat. Brut* and programmer for True/False Film Fest.

Rea Tajiri is a filmmaker whose work situates itself in poetic, non-traditional storytelling forms. Recent works include: the 2014 experimental non-fiction feature *Lordville*; *WATARI-DORI: birds of passage*, a multisite public art installation, and a work-in-progress documentary feature, *Wisdom Gone Wild*. Tajiri has received support for her work through CAAM and ITVS, and is the recipient of a Pew Fellowship in the Arts, a Rockefeller Media Fellowship, and a NYFA Artist Fellowship. Currently she is an Associate Professor at Temple University.

Oliver Wang is a professor of sociology at California State University Long Beach and reports regularly on music, arts, and culture for the *Los Angeles Times*, NPR's *All Things Considered*, KCET's *Artbound*, the *Los Angeles Review of Books*, and other outlets. He is also the cocreator and cohost of the album appreciation podcast *Heat Rocks*.