

CONTRIBUTORS

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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

Nilo Couret is associate professor at the University of Michigan in the Department of Romance Languages and Literatures. His book, *Mock Classicism: Latin American Film Comedy, 1930–1960* (University of California Press, 2018), traces the popularity and cultural significance of film comedies from the transition to sound through the industrial studio period. His articles have appeared in several edited anthologies and peer-reviewed journals. He is the book reviews co-editor of *Studies in Spanish and Latin American Cinemas*.

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*, *[In]Transition*, *Jump Cut*, and *Film Quarterly*. He is currently working on a book about the programming of canonical queer films in 1970s and 1980s US art house cinemas.

Bruno Guaraná is a postdoctoral teaching fellow at New York University. Originally from Recife, Brazil, he received his PhD in Cinema Studies from NYU, and his 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*.

Denise Khor is assistant professor of American Studies at the University of Massachusetts Boston. Her forthcoming book *Transpacific Convergences: Race, Migration and Japanese American Film Culture before World War II* explores the historical experiences of Japanese Americans at the cinema and traces an alternative network of film production and exhibition. Her work has appeared in *Pacific Historical Review*, *Southern California Quarterly*, and *The Rising Tide of Color: Race, State Violence, and Radical Movements Across the Pacific* (University of Washington Press, 2014), among other publications.

S. Topiary Landberg is an interdisciplinary media artist, curator and writer and is the 2018–2020 Mellon Curatorial Fellow at the Oakland Museum of California. She received her PhD in Film & Digital Media at the University of California, Santa Cruz. Her dissertation about urban landscape essay film received a Chancellor's Dissertation Completion Fellowship. Her essay about *Citizenfour* will appear in the forthcoming *Reclaiming Popular Documentary*, eds. Christie Milliken and Steve F. Anderson (Indiana University Press).

So Mayer is the author of *Political Animals: The New Feminist Cinema* (IB Tauris, 2015) and *The Cinema of Sally Potter: The Politics of Love* (Wallflower, 2009). Their forthcoming titles include *A Nazi Word for A Nazi Thing* (Peninsula, 2020) and *Orlando* (BFI Film Classics, 2022). Mayer is a member of queer feminist film curation collective Club des Femmes, and a co-founder of the campaign/community organization Raising Films.

Dolores McElroy is a lecturer in the Film & Media Department at the University of California, Berkeley. Her chapter, "Arias for an Untold Want: The Queer Desire of the Diva Film," appears in the forthcoming *Oxford Handbook of Queer Cinema*, edited by Ronald E. Gregg and Amy Villarejo. She holds a PhD in Film & Media from the University of California, Berkeley, and a MA in Film Studies from Columbia University.

Jun Okada is associate professor of Visual and Media Arts at Emerson College where she is a scholar of media studies focused on the connections among institutions, race, politics and aesthetics in film and video. She published her first book, *Making Asian American Film and Video: History, Institutions, Movements* (Rutgers University Press) in 2015. Currently she is writing on the commitment to racial identity politics within the emergent, global, indie film economy of the 1990s.

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

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Rasha Salti is a researcher, writer and curator of art and film based in Beirut and Berlin. She has co-curated programs on Arab, Syrian, and Lebanese cinema for Film at Lincoln Center and the Museum of Modern Art (NY), and has worked as a programmer for the Abu Dhabi International Film Festival (2009–2010) and the Toronto International Film Festival (2011–2015) among

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Jinyan Zeng is a postdoctoral fellow at the University of Haifa. A scholar, writer, and documentary filmmaker, Zeng specializes in culture and politics, intellectual identity, social activism, gender and sexuality, and ethnicity with particular emphasis on China. Zeng produced and co-directed *Prisoners in Freedom City* (2007) and *Outcry and Whisper* (2020), wrote the script for *A Poem to Liu Xia* (2015), and produced the feature documentary film *We the Workers* (2017).