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

**Joan Dupont** has profiled artists, writers, and filmmakers since the 1980s for the *International Herald Tribune*, the *New York Times*, *Film Comment*, and *Film Quarterly*. She has published interviews with Clint Eastwood, Edward Yang, Ann Hui, Abbas Kiarostami, Patricia Highsmith, Claude Chabrol, Eric Rohmer, Alain Resnais, Isabelle Huppert, and Juliette Binoche, among many others. She lives in Paris and New York and continues to write on film and filmmakers for a variety of publications.

**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. He is currently the Page Views Editor for *Film Quarterly*.

**Sarah Kessler** is a media scholar and television critic. Her articles and essays have appeared in the *Brooklyn Rail*, *Camera Obscura*, *In These Times*, the *Journal of Popular Music Studies*, *Theory and Event*, *Triple Canopy*, *Women’s Studies Quarterly*, and elsewhere. Her book-in-progress, *Anachronism Effects: Ventriloquism and Popular Media*, examines the politics of voice in transatlantic popular culture at the turn of the twenty-first century with a focus on the dynamics of racialization, gendering, and sexualization in live and mediated performances of ventriloquism. Kessler is an assistant professor of English at the University of Southern California and the TV section editor at *Public Books*.

**Patrícia Mourão de Andrade** is a post-doctoral fellow at the School of Arts of the University of São Paulo, where she received her PhD in 2016. Her academic interests focus on experimental film and video art in Brazil and North America, with an emphasis on intermedial and cross-disciplinary practices. She is a film curator and has organized thematic series and directors’ retrospectives at different venues and festivals. She has edited books on artists including David Pedro Costa and Straub-Huillet and has published on Carolee Schneemann, Chantal Akerman, Jonas Mekas and Harun Farocki among others.

**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*.

**Christian Rossipal** is a filmmaker and PhD candidate in Cinema Studies at Tisch School of the Arts, New York University. His research interests include media, migration, and minor cinemas. Christian is a member of the artist-activist collective Noncitizen.

**Cameron L. White** is a PhD student in the Department of Asian Languages and Cultures at the University of Michigan. He researches East Asian moving image culture, with a focus on Hong Kong. He is particularly interested in the onscreen representation and translation of language. His script for the short film *City Music* was a Grand Prize Winner at the 2013 Beijing International Screenwriting Competition and was filmed in collaboration with the Beijing Film Academy.