

CONTRIBUTORS

Joan Dupont lives in Paris and New York and is a longtime contributor to the *International Herald Tribune* and the *New York Times*. She writes on film and the arts.

Amelie Hastie is the author of *Cupboards of Curiosity: Women, Recollection, and Film History* (Duke University Press, 2007) and *The Bigamist* (BFI Film Classics/Palgrave Macmillan, 2010), and her essays have appeared in *Cabinet*, *Camera Obscura*, *Film History*, *Parallax*, and *Screen*. She is Professor of English and Chair of Film and Media Studies at Amherst College.

Noah Isenberg is the book review editor of *Film Quarterly* and the author, most recently, of *Edgar G. Ulmer: A Filmmaker at the Margins* (University of California Press, 2014). He directs the Screen Studies program at Eugene Lang College—The New School for Liberal Arts.

Joseph Livesey is a PhD student in the Department of Anthropology at New York University, currently in the process of completing the Graduate Certificate program in Culture and Media. His research explores the expansion of Chinese economic activities in the Far East of Russia.

Bill Nichols is a member of the *Film Quarterly* editorial board and the author of the widely used *Introduction to Documentary*, 2nd edition, and many other books. He also serves as a consultant for documentary film productions and is working on a study of alternative sexualities in the cinema.

Ara Osterweil is a painter, writer, and film scholar, specializing in marginalized and alternative forms of visual culture. Her writings on postwar experimental film, contemporary world cinema, and classical Hollywood have been published in *Camera Obscura*, *Framework*, and *Film Quarterly*, and in the anthologies

Porn Studies, *Women's Experimental Cinema*, *Body Worlds*, and *Taking Place*. She is working on a study of 1960s–1970s experimental film entitled *Flesh Cinema: The Corporeal Avant-Garde* (Manchester University Press, forthcoming) and *The Pedophilic Imagination*, a history of the centrality of pedophilic desire in American cinema. She teaches film and cultural studies at McGill University.

Paul Julian Smith is Distinguished Professor in the Hispanic and Luso-Brazilian program of the Graduate Center, CUNY. His latest book is *Mexican Screen Fiction: Between Cinema and Television* (Polity, 2013).

J. M. Tyree is a contributing editor of *Film Quarterly* and the author of *Salesman* (BFI Film Classics). His forthcoming book, *Our Secret Life in the Movies* (A Strange Object, 2014), is co-authored with Michael McGriff.

James S. Williams is Professor of Modern French Literature and Film at Royal Holloway, London, and a *Film Quarterly* contributing editor. His books include *The Erotics of Passage: Pleasure, Politics, and Form in the Later Work of Marguerite Duras* (1997), *Jean Cocteau* (2006), and *Space and Being in Contemporary French Cinema* (2013). He is co-editor of *The Cinema Alone: Essays on the Work of Jean-Luc Godard 1985–2000* (2000) and *For Ever Godard* (2004). He is currently completing *Encounters with Godard: Ethics, Aesthetics, and Politics* for SUNY Press.

Linda Williams is Professor of Film and Media, and Rhetoric at the University of California, Berkeley. She is the author of *Hard Core: Power, Pleasure and the 'Frenzy of the Visible'* and *Playing the Race Card: Melodramas of Black and White from Uncle Tom to O.J. Simpson*. Her book, *On the Wire*, is forthcoming this year from Duke University Press.

