

## CONTRIBUTORS

**Katrina Boyd** is Assistant Professor of Film and Media Studies at The University of Oklahoma. Her essays have appeared in the anthologies *Sooner Cinema: Oklahoma Goes to the Movies* (46 Star Press, 2009) and *Enterprise Zones: Critical Positions on Star Trek* (Westview Press, 1996). She is currently working on a book, *The Shock of the Now: Science Fiction, Entertainment and Cultural Critique* (University of Illinois Press).

**Ellen Grabiner** is Chair and Associate Professor in the Communications Department at Simmons College. She is a visual artist and scholar whose work explores an interstitial space between art and philosophy, high and low culture, seeing and saying, doing and undergoing. She is the author of *I See You: The Shifting Paradigms of James Cameron's Avatar* (McFarland & Company, Inc., 2012) and "The Heideggerian Disruptions of Zippy the Pinhead" in *Philosophy Now* (May/June 2011).

**Amelie Hastie** is the author of *Cupboards of Curiosity: Women, Recollection, Film History* (Duke University Press, 2007) and *The Bigamist* (BFI Film Classics/Palgrave Macmillan, 2010). 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.

**David T. Johnson** is an Associate Professor in the Department of English at Salisbury University. With Elsie M. Walker he co-edits *Literature/Film Quarterly*, the longstanding academic journal devoted to adaptation. He is currently completing his book, *Love, Teaching, Film: Cinephilia in and out of the Classroom*.

**Peter Lurie** is Associate Professor of English and Film Studies at the University of Richmond. He is the author of *Vision's Immanence: Faulkner, Film, and the Public Imagination* (Johns Hopkins University Press, 2004) and *American Obscurantism: History and the Visual in U.S. Literature and Film* (forthcoming from Oxford University Press). He is the editor with Ann J. Abadie of *Faulkner and Film: Faulkner and Yoknapatawpha* 2010 (University Press of Mississippi, 2014).

**Kathleen McHugh** is Professor in the Department of English and in the Cinema and Media Studies program of the Department of Film, Television, and Digital Media at UCLA. Her most recent book is *Jane Campion* (University of Illinois Press, 2007). She is the author of *American Domesticity: From How-To Manual to Hollywood Melodrama* (Oxford University Press, 1999), the co-editor of *South Korean Golden Age Melodrama: Gender, Genre, and National Cinema* (Wayne State University Press, 2005), and the co-editor of a special issue of *SIGNS* on

"Film Feminisms." She has published articles on domesticity, feminism, melodrama, the avant-garde, and autobiography in *Cultural Studies*, *Jump Cut*, *Screen*, *South Atlantic Quarterly*, and *Velvet Light Trap*.

**Lisa Parks** is Professor and former Department Chair of Film and Media Studies at UC Santa Barbara, where she is currently the Director of the Center for Information Technology and Society. Parks is the author of *Cultures in Orbit: Satellites and the Televisual* (Duke University Press, 2005). She is co-editor of *Signal Traffic: Critical Studies of Media Infrastructures* (University of Illinois, 2015), *Down to Earth: Satellite Technologies, Industries and Cultures* (Rutgers University Press, 2012), *Undead TV* (Duke University Press, 2007) and *Planet TV: A Global Television Reader* (NYU, 2003). She is currently completing *Vertical Mediation and the War on Terror* (forthcoming), and *Mixed Signals: Media Infrastructures and Cultural Geographies* (in progress). She is also a member of *Film Quarterly's* Editorial Board.

**Megan Ratner**, an independent critic based in New York, has written for *Film Comment*, *Cineaste*, *Frieze*, and other publications.

**Maria San Filippo** is author of *The B Word: Bisexuality in Contemporary Film and Television* (Indiana University Press, 2013), a Lambda Literary Award winner and one of *Slant's* Top Ten film studies books of 2013. She is Assistant Professor and Director of the Film and Media Studies Program at University of the Arts in Philadelphia. Her thoughts on 21st century film and filmgoing can be found on [www.itinerantcinephile.com](http://www.itinerantcinephile.com) and on Twitter @cinemariasf.

**Paul Julian Smith** is Distinguished Professor in the Hispanic and Luso-Brazilian Languages and Literatures Program of the Graduate Center, CUNY. He is the author of seventeen books, most recently *Mexican Screen Fiction: Between Cinema and Television* (Polity, 2014) and *Desire Unlimited: The Cinema of Pedro Almodóvar*, 3rd edition (Verso, 2014).

**Rob Stone** is Professor and Chair of European Film and Director of B-Film: The Birmingham Centre for Film Studies. He has published widely on Spanish, Basque, Cuban, European and independent American cinema. He is the author of *The Cinema of Richard Linklater: Walk Don't Run* (Wallflower Press, 2013), and the co-editor with Julian Daniel Gutierrez-Albilla of *A Companion to Luis Buñuel* (Wiley, 2013). His latest monograph *Basque Cinema: A Cultural and Political History*, co-authored with Maria Pílar Rodríguez, will be published in English and Spanish by I.B Tauris in 2015.