
Hara Double at the Brattle

By Joel Neville Anderson

Password: standrews

Notes on the contributor

Joel Neville Anderson is a PhD Candidate in Visual and Cultural Studies at the University of Rochester, where he holds the Dean's Dissertation Fellowship. His research is focused where consumer technologies of seeing and ecological crisis converge in the neoliberal era, working in experimental film and video, personal documentary, community media, environmental justice, film festival studies, and Japanese cinema and visual culture. Anderson's writing has appeared in scholarly journals, anthologies, and magazines including *Millennium Film Journal*, *Senses of Cinema*, *International Feminist Journal of Politics*, *Hyperallergic*, *Afterimage*, *Film on the Faultline*, *MUBI Notebook*, and *Screen Slate*, and his creative productions have screened at such venues as *Anthology Film Archives* and *Bronx Museum of the Arts*. He has taught theory and history at the *New School*, *SUNY Purchase College*, and the *University of Rochester*, as well as production and media literacy workshops with the *Museum of the Moving Image*, *Jacob Burns Film Center*, and *Downtown Community Television Center (DCTV)*. He curates *JAPAN CUTS: Festival of New Japanese Film* at *Japan Society* in New York since 2014, and *Rochester's avant-garde film series On Film* since 2012. He serves as a producer of *Aca-Media*, the podcast from the *Society for Cinema and Media Studies*, and on the editorial board of *InVisible Culture: An Electronic Journal for Visual Culture*, where he previously worked as *Managing Editor*. He is based in *New York City*.