
Notes on Editors and Contributors

Editorial board

Fredrik Gustafsson is a third year Ph.D. candidate at University of St Andrews. He has submitted his thesis about Swedish cinema of the 1940s and 1950s, with a special emphasis on the filmmaker Hasse Ekman.

Matthew Holtmeier is a third year Ph.D. candidate at the University of St Andrews. He is writing a thesis about the political importance of Minor Cinemas for audiences in several global sites of filmmaking.

Andrew Dorman is also a third year Ph.D. candidate at the University of St Andrews. He is writing a thesis about contemporary Japanese cinema (and specifically films that have been exported successfully to Western markets in recent years) as a case study with which to explore the transnational status of national cinema.

Book editor

Sarah Soliman is a first year Ph.D. candidate at the University of St Andrews.

Contributors

Cristina Álvarez López lives in Barcelona, Spain. She is a co-founder and co-editor of the Spanish online film journal [Transit: Cine y otros desvíos](#). Her critical writing and audiovisual essays have appeared in the following international publications: *Transit*, *LOLA*, *Shangri-la*, *Contrapicado*, *Lumière*, *Blogs & Docs*, *De Filmkrant* and *La Furia Umana*. She holds a Diploma in Cinematographic Theory and Criticism from the Observatorio de Cine de Barcelona (2007), and teaches courses in film study at La Casa del Cine in Barcelona. With Adrian Martin and Covadonga G. Lahera, she presented the audiovisual lecture "[Scream Presence](#)" at the International Congress of European Cinema in Barcelona, June 2012.

Steve Anderson is an Associate Professor and Founding Director of the Ph.D. program in [Media Arts & Practice](#) at USC's School of Cinematic Arts. He is also the co-editor of the interdisciplinary electronic journal [Vectors](#) and the creator of [Critical Commons](#), a fair use advocacy site and online media archive. He is the author of *Technologies of History: Visual Media and the Eccentricity of the Past* (Dartmouth 2011) and is currently completing a critical public archive and media essay examining

representations of technology on film and television titled *Technologies of Cinema*.

Sarah Atkinson is Principal Lecturer in Broadcast Media at the University of Brighton. She is also an audiovisual arts practitioner, undertaking practice-based explorations into new forms of fictional and dramatic storytelling in visual and sonic media. She is particularly interested in multi-linear and multi-channel aesthetics, her own multi-screen interactive cinema installation 'Crossed Lines' has been exhibited internationally. Sarah has an Open University SCORE (Support Centre for Open Resources in Education) Fellow since 2011, working with the Sally Potter archive [SP-ARK](#) to explore its pedagogic potential as an Open Educational Resource in the film and media curriculum, and to expand upon and inform its future development.

Patricia Aufderheide is University Professor in the School of Communication at American University and Director of the [Center for Social Media](#) there. She is the co-author with Peter Jaszi of *Reclaiming Fair Use: How to Put Balance Back in Copyright* (University of Chicago Press, 2011), and the author, among other books, of *Documentary Film: A Very Short Introduction* (Oxford University Press, 2007).

Jaimie Baron is an Assistant Professor of Film Studies at the University of Alberta. Her research interests include film and media theory, practices of appropriation, historiography, documentary film, experimental film, and the transformation of experience through technology. Her work has been published in *The Velvet Light Trap*, *Eludamos*, *Maska*, *Spectator*, and several anthologies, and she is working on a book tentatively entitled *The Archive Effect: Archival Documents and the Experience of History through Film, Video, and Digital Media*. She is also the director of the [Festival of \(In\)appropriation](#), an annual international festival of short experimental found footage films.

Janet Bergstrom, Professor of Cinema and Media Studies, UCLA, specializes in archivally based, cross-national studies of émigré directors such as Murnau, Renoir, Lang and Sternberg. She pursues the same approach in her roles as Associate Editor of *Film History*, curator (Cinema Ritrovato, Bologna), and creator of visual essays, such as *Murnau's 4 Devils: Traces of a Lost Film* (Twentieth Century Fox 2003), *Murnau and Borzage at Fox - The Expressionist Heritage* (Editions Filmmuseum 2008) and *Sternberg's Underworld: How It Came to Be* (Criterion 2010). She also writes about contemporary French/Francophone directors Claire Denis and Chantal Akerman. She published *Endless Night: Cinema and Psychoanalysis, Parallel Histories* and co-founded *Camera Obscura: A Journal of Feminism and Film Theory*.

Christian Breiteneder is full professor at the Vienna University of Technology, Austria. His research interests include interactive media systems, content-based multimodal information retrieval, and augmented and mixed-reality systems. Breiteneder has a PhD in computer science from the Vienna University of Technology, Austria. Contact him at breiteneder@ims.tuwien.ac.at.

Joanna Callaghan is a filmmaker and a Senior Lecturer in Video Production at the University of Bedfordshire. She sits on the executive of the U.K.'s Media, Communication and Cultural Studies Association as Chair of Practice. Since 2003 she has been making a series of films each addressing a philosophical idea (*Thrownness* [2004] on Heidegger's notion of 'Geworfenheit'; *A mind's eye* [2008], funded by the UK Arts and Humanities Research Council (AHRC) considered Plato's World of Forms; *DO NOT READ THIS* [2012] on Derrida's writing and difference). Other work includes the documentary "[I melt the glass with my forehead](#)", an analysis of the state of UK higher education, which featured in [Times Higher Education](#). She has curated screen-based programs, including the international touring project *Artists vs. Hollywood*, and has organized symposia on practice led research. Her work has been shown in galleries and festivals in London, Sydney, Berlin, Mexico City, Lisbon and Milan, and published in *The Sunday Times*, *Art Monthly* and *Studio International*.

Michael Chanan is a seasoned documentarist, writer and Professor of Film and Video at the University of Roehampton, London. His books include studies of early cinema, Cuban cinema, the social history of music, the history of recording, and most recently, *The Politics of Documentary* (BFI, 2007). As a filmmaker, he started out making films on music for BBC2 in the early 1970s, and went on to direct several documentaries on Latin America in the 1980s, mostly for Channel Four. Since 2000, his films have either been academically funded, or zero-budget video blogs. In 2011 he made a series of video blogs for the New Statesman, which he brought together in a long documentary, '[Chronicle of Protest](#)' (2011). His latest title is '[Three Short Films About Chile](#)' (2012). He blogs as [Putney Debater](#).

Daniel Chávez Heras currently works as an independent researcher and curator in Mexico City. Having trained as a graphic designer, he has experience in print and digital media as well as broadcast television. In 2010, he was co-funded by the *Fundación/Colección Jumex* art foundation in Mexico and the School of Arts and Humanities of King's College London to study for a Master's in Film Studies. The '[Digital Companion](#)' to his dissertation work for this degree can be accessed [online](#). Daniel is also the founder and editor of [Recaspita!](#), a Spanish-language website on film and digital visual culture.

Pam Cook is Professor Emerita in Film at the University of Southampton. She has published numerous books and articles and is editor of *The Cinema Book* (Third Edition, 2007). She is author of *Baz Luhrmann* (2010) and *Nicole Kidman* (2012), and has just completed an article on Sofia Coppola's *Marie Antoinette* for a new collection on biopics.

Barbara Flueckiger is Professor of Film Studies at the University of Zurich, since 2007. She worked internationally as a film industry professional before her studies in film theory and history in Zurich and Berlin. Her research focuses on the interaction between technology and aesthetics, especially in the digital domain. She has published two standard textbooks on sound design and visual effects, and many articles in renowned books and peer-reviewed journals. Her current research project investigates the digitization of archival film. In Fall 2011 she was a research fellow at Harvard University where she explored material and aesthetic aspects of historical film colors. Her website is at <http://www.zauberklang.ch>.

Andrew Kenneth Gay is a Visiting Assistant Professor in the School of Visual Art and Design at the University of Central Florida, where he teaches screenwriting, film business, and theories of film production to graduate students in the school's MFA program in Entrepreneurial Digital Cinema. He is also an independent writer/director/producer whose films have won multiple awards and have screened in over fifty festivals in the United States, Canada, and Australia. His first feature-length film, *A Beautiful Belly*, made its world premiere at the 20th Annual Florida Film Festival in 2011, and is currently being prepared for web distribution.

Catherine Grant, invited guest-editor of the inaugural issue of [Frames](#), is senior lecturer in Film Studies at the University of Sussex, UK. Her research on film authorship and auteurism, film adaptation and intertextuality, post-dictatorship films, and world cinema has been published in numerous journals and books. In 2008, she founded the open access, scholarly website [Film Studies For Free](#) and, in 2011, she created [Audiovisualcy](#), an online curatorial forum for audiovisual film and moving image studies. An article about her own, experimental, videographic film studies will be published later in 2012 in the online journal [Mediascape](#). Her film studies videos are archived online [here](#).

Katherine Groo is a Lecturer in Film and Visual Culture at the University of Aberdeen. Her research interests include early visual ethnography; orphan, handmade, and minor cinema; and film historiography and archival theory. She is currently completing a book entitled *Bad Film Histories: Ethnography and the Early Archive*. Her website is [Half/Films](#).

Fredrik Gustafsson, a founding editor of [Frames](#) cinema journal, is a film historian who has worked at the Swedish Film Institute, and at the Ingmar Bergman Archives. He has organized festivals of Bergman's work all over the world. He has taught film studies at the University of St Andrews where he just completed his Ph.D. thesis on Swedish cinema of the 1940s and 1950s, with a special emphasis on the work of director Hasse Ekman. His website is [Fredrik on Film](#).

Adelheid Heftberger holds MA degrees in Slavic studies (Russian) and comparative literature from the University of Innsbruck, Austria. She is currently a PhD candidate there with a thesis on "Data mining and the Visualisation of Filmic Structures in the Films of Dziga Vertov". Since 2007 she has been employed as a researcher and archivist at the Austrian Film Museum in Vienna. She was a key researcher in the interdisciplinary project *Digital Formalism* (2007-2010) and is now, among other responsibilities, curator of the Film Museum's [Vertov Collection](#). Before that she worked as a chemical engineer for more than 10 years in an environmental laboratory, responsible for Quality Control and Quality Management.

Emily Jeremiah is Lecturer in German at Royal Holloway, University of London. She is the author of *Troubling Maternity: Mothering, Agency, and Ethics in Women's Writing in German of the 1970s and 1980s* (2003) and *Nomadic Ethics in Contemporary Women's Writing in German: Strange Subjects* (forthcoming in 2012 with Camden House). With Frauke Matthes she is currently co-editing *Ethical Approaches in Contemporary German-Language Literature and Culture* (Edinburgh German Yearbook VII, forthcoming in 2013). Emily is also a prize-winning translator of Finnish poetry and fiction.

Alexandra Juhasz is Professor of Media Studies at Pitzer College, U.S.A., where she teaches media production, history and theory. She has written numerous [articles](#) and four books on feminist, fake, and AIDS documentary, and on [YouTube](#), and other more [radical](#) uses of digital media. Juhasz produced the feature films, [The Owls](#), and *The Watermelon Woman*, as well as many educational [documentaries](#) on feminist issues. Her innovative "video-book," [Learning from YouTube](#), was published by MIT Press in 2011. Her earlier digital effort was [Media Praxis: A Radical Web-Site Integrating Theory, Practice and Politics](#). She is co-editor, with Alisa Lebow, of the forthcoming *Blackwell Companion to Film Studies* volumes on Documentary and Documentary Histories. She blogs at www.aljean.wordpress.com.

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Erlend Lavik finished his PhD thesis, “Changing Narratives. Five Essays on Hollywood History”, in 2007 at the Department of Information Science and Media Studies, University of Bergen. He is currently working as a postdoc on “Of Authorship and Originality” (<http://www.heranet.info/oor/index>), a project that lies at the intersection between law and the humanities. It explores the feasibility of using theories about originality, creativity, and authorship from aesthetics in order to rearticulate how the same terms are conceptualized in copyright law. His website is at <http://erlendlavik.blogspot.no/>.

Kevin. B. Lee is a film critic and award-winning filmmaker. He is Editor-In-Chief of [Press Play at Indiewire](#), a website built around original video essays as well as critical writing about film and media. Lee also serves as VP of Programming and Education for [dGenerate Films](#), the only specialty distributor of Chinese independent cinema in the U.S. Kevin has written on film for *Time Out*, *Cinema-scope*, *Cineaste* and *Senses of Cinema*. He has made hundreds of film critical video essays, many published at his [blog](#), as well as at Press Play. Lee recently co-curated ‘[Film Studies in Motion – A Web Series in 7 Episodes](#)’ for the 2012 Oberhausen International Short Film Festival.

Dominic Leppa is a doctoral student in Film and Moving Image Studies at the Mel Hoppenheim School of Cinema of Concordia University in Montreal, Québec, where he wears a red square on his lapel with pride. He serves as coordinating online editor for the [Permanent Seminar on Histories of Film Theories](#). His research interests include reconsideration of the melodramatic mode in cinema, Marxist discourses and alternative public spheres in the digital age. Dominic received an MA in Film History and Visual Media at Birkbeck, University of London, and he has also done several short stints at the British Film Institute.

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Adrian Martin is Associate Professor in Film and Television Studies, and Co-Director of the Research Unit in Film Culture and Theory, at Monash University (Melbourne, Australia). A practicing film critic since 1979, he is the author of six previous books (*Phantasms*, *Once Upon a Time in*

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Nick Redfern studied Film and History at the University of Kent, and completed his Ph.D. on regionalism in contemporary British cinema at Manchester Metropolitan University in 2006. He has published articles on regional film policy in the United Kingdom and the representation of the UK's regions in cinema in *The Journal of British Cinema and Television*, *Cyfrwng: Media Wales Journal*, *The Journal of European Popular Culture*, and *Transnational Cinemas*. He has taught film studies at Manchester Metropolitan University and the University of Central Lancashire, specializing in British cinema, Hollywood cinema, film analysis, and film theory. He is the author of the [Research into Film](#) blog.

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Nicholas Rombes is author of [Cinema in the Digital Age](#) (Columbia University Press / Wallflower Press, 2009), whose organizing structure both performs and resists the randomizing logic of the digital era. He is Chair and Professor of English at the University of Detroit Mercy in Detroit, Michigan. His [10/40/70](#) project captures film frames from the 10, 40, and 70-minute points of films as the basis for criticism, in hopes that this constraint allows for an element of surprise. In addition, his year long [Blue Velvet Project](#) at *Filmmaker Magazine* and the ongoing [DO NOT SCREEN](#) project experiment with randomization and chance as potential methods of creative research.

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Kristin Thompson received her Ph.D. in film studies from the Department of Communication Arts, the University of Wisconsin-Madison. Her most recent books are *The Frodo Franchise: The Lord of the Rings and Modern Hollywood* (University of California Press, 2007) and, with David Bordwell, *Minding Movies: Observations on the Art, Craft, and Business of Filmmaking* (University of Chicago Press, 2011). With David Bordwell, she is also the co-author of two textbooks, *Film Art: An Introduction* (McGraw-Hill, 10th edition, 2012) and *Film History: An Introduction* (McGraw-Hill, 3rd edition, 2009). Together they blog on [Observations on Film Art](#).

James S. Williams is Professor of Modern French Literature and Film at Royal Holloway University London. He is the author of (among others) *The Erotics of Passage: Pleasure, Politics, and Form in the Later Work of Marguerite Duras* (1997) and *Jean Cocteau* (2006), as well as co-editor of *The Cinema Alone: essays on the work of Jean-Luc Godard 1985-2000* (2000), *For Ever Godard: the cinema of Jean-Luc Godard* (2004), *Jean-Luc Godard. Documents* (2006) (commissioned for the 2006 exhibition *Voyage(s) en Utopie* at the Centre Pompidou, Paris), *Gender and French Cinema* (2001), and *Gay Signatures: Gay and Lesbian Theory, Fiction and Film, 1945-1995* (1998). He recently recorded an audio commentary on *Orphée* for the new 2011 Criterion Collection edition, and a book entitled *Space and Being in Contemporary French Cinema* is forthcoming in 2013 with Manchester University Press.

Gillian Wylde is an artist and Senior Lecturer at University College Falmouth incorporating Dartington College of Art. Recent projects have been made for Transmodern Live Art Action Festival Baltimore, Lounge Gallery London, Midlands Art Centre & Eastside Projects Birmingham, Alytus Biennial Lithuania, Tao Scene Norway, GeekFest, Dorset, South Hill Park, Bracknell, Ptarmigan & TEAK Helsinki Finland and CCA Gallery Glasgow.

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