

Notes on Contributors

Elizabeth Alsop is Assistant Professor of Communication and Media at the CUNY School of Professional Studies, as well as a faculty member in the M.A. in Liberal Studies program at the CUNY Graduate Center. She is the author of *Making Conversation in Modernist Fiction* (2019), and her essays on twentieth-century fiction, film and television aesthetics, feminist media studies and contemporary television storytelling have appeared in *Feminist Media Studies*, *The Journal of Film and Video*, *[In]Transition*, *Narrative*, *College Literature*, *The Atlantic* and *The LA Review of Books*. She is currently writing a book on the films of Elaine May.

Cole Bradley is a writer and filmmaker based in Brooklyn. He has directed several short films, including *Modernity* (2019), *dirtbags!* (2018) and *Caroline* (2016), and he has worked for a number of film festivals, including the Chicago International Children's Film Festival, Boulder International Film Festival and Chicago Feminist Film Festival. He received his Master's degree in Cinema Studies from New York University, and his research focuses on American independent cinema and exploitation film.

Vanessa Cambier is a feminist scholar and Graduate Program Academic Advisor at the University of Minnesota. Her research focuses on the intersections between feminist activism, experimental cinema and the politics of multimedia animation from the 1970s to the current moment. Her work has been published in *The LA Review of Books* and the journal *Animation Studies*. Vanessa earned her PhD in Comparative Studies and Moving Image Studies from the University of Minnesota, where she also taught courses in cinema and critical theory.

Warren Holmes has a Master's in Film and Television Studies from The University of East Anglia and a Master's in Social Work Practice from Manchester Metropolitan University. He is the author of "On the Cutting Edge" in the *Auteur* volume dedicated to Tim Burton and has written for charity publications, including Lifelines' *The Wing of Friendship*. A tutor with over seventeen years of experience in a range of settings, he currently teaches sociology at a UK Academy School.

Susan Santha Kerns is Associate Professor of Cinema and Television Arts at Columbia College Chicago, Associate Provost of Faculty Research and Development and an award-winning filmmaker. Her scholarship on feminism and film festivals has appeared in the *Journal of Film and Video*, the *Routledge Handbook of Contemporary Feminism* and *Cuaderno*, and she has published on embodiment in popular culture in *Amputation in Literature and Film*, the *Routledge Companion to Gender and Sexuality in Comic Book Studies*, the *Journal of Graphic Novels and Comics* and *Nip/Tuck: Television that Gets Under Your Skin*. She produced the documentary *Manlife* and has produced or directed numerous short films. She holds a PhD from the University of Wisconsin-Milwaukee.

Debbie Olson is Associate Professor of English and Coordinator of First Year Writing at Missouri Valley College. Her research interests include images of African and African American children in film and television, critical race theory, childhood studies, cultural studies, African film and New Hollywood Cinema. She is the author of *Black Children in Hollywood Cinema* (2017), as well as editor of *The Child in World Cinema* (2018), *The Child in Post-Apocalyptic Cinema* (2015) and many others. She has co-edited, with Adrian Schober (Australia), *Children, Youth, and American Television* (2018) and *Children in the Films of Steven Spielberg* (2017). She has written numerous book chapters, most recently "On the Innocence of Beasts: Child Soldiers in Cary Fukunaga's *Beasts of No Nation*" in *New Perspectives of African Childhoods*, edited by De-Valera Botchway, Awo Sarpong and Charles Quist-Adade (2019). She is currently working on her next book, *Counterculture Cinema: Youth in Transition*.

Michael M. Reinhard is an NEH postdoctoral fellow working on the *Rediscovering American Democracy* initiative at Montclair State University. He is also a Lecturer at Rutgers University (New Brunswick). He holds a PhD in Cinema and Media Studies from the University of California, Los Angeles, as well as an A.M. (Humanities; Film) and A.B. (English Language and Literature) from the University of Chicago. He has taught courses on US film history, youth culture and television as these subjects intersect with questions of style, media industry and social politics. His work has appeared in *Velvet Light Trap*,

Intersectional Feminist Readings of Comics (2021) and *Feminist Media Studies*. His upcoming research will also be featured in edited collections such as *Viva Las Vegas: Music and Myth in America's City of Second Chances* and *The Oxford Handbook of American Documentary*. Currently, he is developing his research monograph, *The Diva's Public: Celebrity, Media Activism and the New Cultural Citizenship*, to explore new ideas about citizenship and social activism in contemporary media.

Maya Montañez Smukler, PhD, heads the UCLA Film and Television Archive Research and Study Center. She has conducted oral histories for the Visual History Program at the Academy of Motion Picture Arts and Sciences, including an interview with Susan Seidelman. Her book *Liberating Hollywood: Women Directors and the Feminist Reform of 1970s American Cinema* (2019) is a recipient of the Theater Library Association's Richard Wall Memorial Award. She is also a contributing author to *ReFocus: The Films of Elaine May* (Edinburgh University Press, 2019).

Stacy Thompson is Professor in the English Department at the University of Wisconsin-Eau Claire, where he teaches courses in film studies, critical theory and rhetoric. He has published the monograph *Punk Productions: Unfinished Business* (2004) on punk rock, as well as articles on film, ethics, Marxism and psychoanalysis. He holds a PhD from Purdue University.

Ruth Wollersheim is a tenured faculty member at Century College in the Minnesota State system where she teaches courses in humanities, film and gender studies. Most of her writing and research focuses on the mediated construction of the American housewife, and her chapter "Feminism's Reoccurring Nightmare: Monstrous Patriarchy, Pulp Horror and The Stepford Wives" appears in the anthology *Horror Comes Home: Essays on Hauntings, Possessions and Other Domestic Terrors in Cinema* (2019).

Josephine M. Yanasak-Leszczynski is an author, film critic and photographer working as the Rights and Reproductions Specialist for the Publishing Department of the Art Institute of Chicago. Her scholarly work has appeared in *Ties that Bind: Love in Fantasy & Science Fiction* (2020), while her creative writing includes her novel *A Coven in Essex County* (2016) and her short story "Córka Rusalka," which appeared in the fiction anthology *Decoded* (2019). Her additional writing has been featured in *Gayly Dreadful*, *FemHype*, *The Startup, Auteur*, *Heated* and others.