

Notes on Contributors

Melody Blackmore is a PhD Researcher and Part-Time Lecturer at Leeds Beckett University in Film and Cultural Studies. Their PhD examines the symbolic role of landscape as an unconscious space for madness in contemporary horror films. Having received a BSc (Hons) in Psychology and MA Interdisciplinary Psychology, Melody developed over many years researching the role of psychoanalysis in Gothic literature and film. Specialist research areas include psychoanalysis, Gothic literature, the Uncanny, history of insanity, and horror analysis.

Max Bledstein teaches film and media at the University of New South Wales, where he completed his PhD thesis on Iranian horror cinema. Several essays based on his thesis have won awards, including the 2022 Graduate Student Award (co-winner) from the Middle East Caucus of the Society for Cinema and Media Studies (SCMS), the 2021 Graduate Student Writing Award from SCMS's Transnational Cinemas Scholarly Interest Group (SIG), and the 2021 Graduate Student Essay Award from the Horror Studies SIG of SCMS. His work has appeared in *Monstrum*, *Iranian Studies*, *Inks*, *The New Americanist*, and *Jeunesse*. He is Web and Social Media Editor for the *New Review of Film and Television Studies*, and a member of the editorial board of *Studies in Comics*.

Holger Briel is Dean of United International College's Division of Culture and Creativity, in Zhuhai, China. He holds a PhD in Cultural Theory from the University of Massachusetts, Amherst, an MA in Comparative Literature from the University of Michigan, Ann Arbor and a BA in English and German from Eberhardt-Karls-Universität Tübingen, Germany. A portion of his graduate

studies was also undertaken at the Université de Paris, Sorbonne. He has held numerous visiting Professorships and published many books, articles, and book chapters on media and cultural studies, philosophy, the social sciences, and international management studies. He also remains active as a journalist for several international newspapers. For many years, he has been the Editor-in-Chief of the influential IAFOR Journal of Cultural Studies and sits as an Editor and Joint Editor on many journal boards. Furthermore, he is the recipient of many research grants and fellowships, most recently the endowed National South Korean Senior Fellowship in Cultural Studies. In recognition of his expertise in global education, he has been elected to several national education supervisory bodies, including those of Greece, Hungary and Spain and membership in the EU Council for Higher Education.

Penny Crofts is a Professor at the Faculty of Law, University of Technology Sydney. She is an international expert on criminal law and models of culpability. Her research is cross-disciplinary, drawing upon a range of historical, philosophical, empirical, and literary materials to enrich her analysis of the law. Her research in the area of socio-legal studies, coalescing around issues of justice in criminal law in practice and theory, makes a distinctive contribution to critical evaluations of criminal legal models of culpability and enforcement. Her analysis of criminal legal models of wickedness has contributed to a jurisprudence of blameworthiness. She is currently undertaking a large project entitled 'Rethinking Institutional Culpability: Criminal Law, Philosophy and Horror' funded by the Australian Research Council. She wants to note that her work in this edited collection was funded by the Australian Research Council (DE180100577).

Will Dodson teaches courses on rhetoric, film, and literature at UNC Greensboro. His essays on Tod Browning, Jess Franco, Hugo Haas, Shirley Jackson, and various film genres have appeared in edited collections and journals including *Quarterly Review of Film & Video* and *Film International*. He is the co-editor, with David A. Cook, of *The Anthem Series on Exploitation and Industry in Global Cinema*, a book series on exploitation films and filmmakers and the various ways in which they have subsidized mainstream cinema and culture. He is the co-editor with Kristopher Woofert of *American Twilight: The Cinema of Tobe Hooper* (2021).

Sinead Edmonds is a PhD candidate at the University of Warwick and writes on female exploitation film directors.

Brian R. Hauser was formerly an Associate Professor of Film at Clarkson University, in the same department in which Wes Craven taught from 1966 to

1968. His published works include essays on horror in film and television, cinematic adaptation, and micro-budget filmmaking. In addition to his scholarly work, Hauser is a filmmaker, an award-winning screenwriter, and the author of a novel about an underground horror filmmaker from the late-1970s, *Memento Mori: The Fathomless Shadows*.

Norberto Gomez, Jr. is an interdisciplinary artist, writer, and scholar whose work focuses on the intersections of technology and mortality as well as popular and digital culture/media. Gomez obtained a PhD in Media, Art, & Text from Virginia Commonwealth University where he studied digital culture, the history of social spaces on the Internet, and the Perl scripting language, ultimately recreating the chatroom of their teenage years, *L.A. Live Chat*. A practising and exhibiting visual artist, Gomez also received an MFA in painting and drawing from the University of Houston. Gomez is the co-founder and editor of Sybil Press, a small print press specializing in handmade artist books, works of theory, esotericism, cultural, and heretical bricolage, among other experiments. In 2013, Sybil Press published Gomez's *The Book of Cannibals*—a grimoire for the contemporary artist and consumer—an experimental artist book and work of theory featuring illustrations by the author. His essay, “Eva Rocha: Digital Desaparecido in the Postinternet,” is featured in *Digital Encounters: Envisioning Connectivity in Latin American Cultural Production* (2023). Gomez has also written for *Blumhouse*, *Cvlt Nation*, *Digital America*, and *Fangoria Magazine*. Recent art exhibitions include Box 13 (Houston, Texas), Rhizome D.C. (Washington, D.C.), Little Berlin (Philadelphia, Pennsylvania), (e)merge Art Fair (Washington, D.C.), and C.I.C.A. Museum (South Korea). He is currently Department Chair and Associate Professor in the Department of Visual and Performing Arts at Montgomery College (Maryland, USA). For more information, visit www.norbertogomezjr.com

James Kloda is an independent film scholar and journalist whose work has appeared in such publications as *The Dark Side* magazine. He has written for a range of outlets on *The Exorcist* sequels, Roman Polanski, cinemas of cruelty, and the final girl trope, and intends to pursue an academic career in the near future.

Mikel J. Koven is the author of *La Dolce Morte: Vernacular Cinema and the Italian Giallo Film* (2006), *Film, Folklore and Urban Legends* (2008), and *Blaxploitation Films* (2010). He holds a PhD in Folklore Studies and has published extensively on the relationship between folklore and popular cinema.

Catherine Lester is a Lecturer in Film and Television at the University of Birmingham. Her research centres on the intersections of children's culture

and the horror genre, which is the subject of her monograph *Horror Films for Children: Fear and Pleasure in American Cinema* (2021). She is editor of the collection *Watership Down: Perspectives on and Beyond Animated Violence* (2023), and has also published chapters on Disney princess films and children's horror television.

Richard Sheppard is a writer, restaurateur, and podcaster, currently finishing his MRes. at the University of East Anglia, researching a series of films released in 1981, the 'year of the werewolf'. His fiction can be found in the 18th Wall anthologies *Shadows Over Avalon* and *Sockhops and Seances*, as well as in *The Book of the Sea*. He is also the host and co-producer of the *Hallowed Histories* podcast and *The Constant Reader Podcast*—the former deals with East Anglian folklore, the latter with the life and works of Stephen King.

Matthew Sorrento is editor-in-chief of *Film International* and teaches film and media studies at Rutgers University in Camden, N.J., USA. He is co-editor, with David Ryan, of *David Fincher's Zodiac: Cinema of Investigation and (Mis)Interpretation* (2022) and has chapters forthcoming on Sam Raimi, Richard Brooks's *The Brothers Karamazov*, and David Lynch's *The Grandmother*. He has contributed to *The Middle West Review*, *Critical Studies in Television*, *The Journal of the Fantastic in the Arts*, and *The Los Angeles Review of Books*. Sorrento's current research includes pulp writer David Goodis, independent filmmaker Nicole Holofcener, and the horror anthology series *Channel Zero*.

Erika Tiburcio-Moreno is a professor of History at the University of Carlos III, where she teaches courses in Contemporary and Cultural History, Spanish Culture, and Visual History. She has published articles and reviews in *Cuadernos de Historia Contemporánea*, *Brumal: revista de investigación de lo fantástico*, *Fotocinema*, *Revista Científica de Cine y Fotografía*, *Historical Journal of Film, Radio and Television*, among others. She is also the author of *Y nació el asesino en serie. El origen cultural del monstruo en el cine de terror estadounidense*. Her fields of expertise are Popular Culture and Contemporary History, Cultural Studies, Film Studies, and Horror Cinema.

Honni van Rijswijk is a graduate of Sydney Law School and received her PhD from the University of Washington, where she was a Fellow in the Society of Scholars at the Simpson Center for the Humanities. Her research is interdisciplinary, and she writes primarily at the intersections of law, literature, and critical theory. She has published on feminist theories of harm, formulations of responsibility in law and literature, and the role of history in the common law.

Kevin J. Wetmore, Jr. is a four-time nominee for the Bram Stoker Award and the author and editor of over twenty-five books and 100 articles and book chapters. He is the author of *Post-9/11 Horror in American Cinema*, *Devil's Advocates: The Conjuring*, *Eaters of the Dead*, and *The Theology of Battlestar Galactica*, among others. He is a Professor at Loyola Marymount University and a Los Angeles-based actor, director, and stage combat choreographer.