

Notes on Contributors

Kyle Barrowman has a Ph.D. from the Cardiff University School of Journalism, Media, and Culture, an M.A. from the University of Chicago in Cinema and Media Studies, and a B.A. from Columbia College in Film & Video. Dr. Barrowman has taught World Cinema, and Film and Cultural Theory at Cardiff University, Cinema Analysis and Criticism at Columbia College, and History of Cinema at DePaul University. He has been published in *Mise-en-scène: The Journal of Film & Visual Narration* 5.2 (2020), *Media Res* (2020), *The Journal of Ayn Rand Studies* 18.2 (2018), and *Offscreen* 22.7 (2018).

Etienne Boumans is an independent scholar, researching popular culture and the arts and their relationship to human rights, and is the chair of the evaluation committee on the Arts Flemish Parliament Act, as well as the former head of the European Parliament's committee secretariat on culture and education (2004–7). Boumans has published on European policies, human rights, film history and cultural heritage issues in *Limina: A Journal of Historical and Cultural Studies* 25.1 (2020), *The Quint: An Interdisciplinary Quarterly from the North*, 12.2 (2020), *The Apollonian – A Journal of Interdisciplinary Studies* 5 (2018), and was a contributing author to *The Encyclopedia of Racism in American Films* (2018).

Carol Donelan received her Ph.D. from the University of Massachusetts-Amherst in Comparative Literature (Film Studies), and her M.A. is in Film Studies and Comparative Literature from the University of Iowa. She has taught in the Department of Cinema & Media Studies at Carleton College since 1999. She has been published in *A Critical Companion to Stanley Kubrick* (2020), *A Critical Companion to James Cameron* (2019), *Film Criticism* 42.1 (2018), and *Quarterly Review of Film & Video* 35.1 (2018).

Milan Hain is an Assistant Professor and Area Head of Film Studies at the Department of Theater and Film Studies at Palacký University in Olomouc, Czech Republic. A former Fulbright visiting researcher at University of California, Santa Barbara, Dr. Hain is the author of *Hugo Haas a jeho (americké) filmy* [Hugo Haas and His (American) Films] and editor and co-author of three other books on cinema. His most recent articles have been published by *Jewish Film and New Media* 7.1 (2019) and *Journal of Adaptation in Film and Performance* 13.3 (2020).

Terrance H. McDonald has a Ph.D. from Brock University (St. Catherines), with a dissertation entitled “Mediated Masculinities: The Forms of Masculinity in American Genre Film.” Dr. McDonald has taught Cinema Studies at the University of Toronto Mississauga and he has been published in *Men and Masculinities*, 21.1 (2018), and *From Deleuze to Posthumanism: Philosophies of Immanence* (2022). Dr. McDonald also currently has a chapter accepted by Edinburgh University Press for inclusion in *Refocus: The Films of Denis Villeneuve*.

Francis Mickus works at the Musée d’Orsay in Paris and is a current Doctoral Candidate in History at the University of Paris I, Pantheon-Sorbonne. Mickus holds a Masters in Art History from the Sorbonne’s Institut National d’Histoire de l’Art (University of Paris IV) and a Maîtrise in Modern Letters from the Sorbonne Nouvelle (University Paris III). Mickus has written on American filmmakers such as Capra, Hitchcock, Welles, and Zemeckis, as well as on King Henry V and the relationship between history and images. He has been published in *The Quint* 13.2 (2021), *A Critical Companion to Robert Zemeckis* (2020), and *La revue du Cinéma* 4 (2006). Mickus affords this collection an integral international frame of reference toward an American filmmaker. Unlike the contributors who approach Wyler from a strictly cinematic expertise, Mickus brings great credentials in Art History and therefore a unique frame of reference on Wyler’s visual style.

Kaitlin Pontzer received her Ph.D. from Cornell University in 2021. Before pursuing doctoral studies at Cornell, she studied the history of early modern England at Loyola University Chicago and Humanistic Studies at Saint Mary’s College, Notre Dame. Dr. Pontzer works on political culture in early modern England and the British Empire. Her research interests include partisan politics, rhetoric, empire, history of emotions, and gender. She was a contributing writer for *Synopsis*, *A Health Humanities Journal* and has taught courses on the early modern death penalty at Cornell University. Her academic background in European History brings a unique perspective to Film Studies.

John M. Price has both a professional and an academic background in Film and Literature. He has a Ph.D. in Film and Literature from Northern Illinois University and a B.A. in English and Communications from the University of Notre Dame. Dr. Price has taught English at both Northern Illinois University and the University of Wisconsin-Eau Claire. He also has over twenty years of professional film and television production experience as a producer, director, scriptwriter, and lighting director. He has been published in *The Performativity of Villainy and Evil in Anglophone Literature and Media* (2021), *Literature/Film Quarterly*, 47:1 (2019), *Critical Insights: Alfred Hitchcock* (2017), *Jonathan Swift and Philosophy* (2017), and *Poli-Femo: Letteratura e Arti* (2016).

Robert Ribera received his Ph.D. from Boston University, focusing on Film Studies, Twentieth Century American History, and Twentieth Century American Art History. Dr. Ribera teaches Race & Class in Contemporary American Film, Animation History, Contemporary Female Directors, Film History, Documentary Film Production, Documentary History, The Cinema of Walt Disney, Contemporary and Classical Film Theory, Film Analysis, Advanced Film Analysis, Narrative Film Production, and Documentary Film of the 60s and 70s at Portland State University. He is the editor of *Martin Scorsese: Interviews (Revised and Updated)* (2017) and has a chapter in *ReFocus: The Films of Paul Schrader* (2020).

Anthony Smith received his Ph.D. from the University of Minnesota in American Studies and a B.A. from Boston College. He has been an Associate Professor at the University of Dayton since 2010. Dr. Smith has been published in *Roman Catholicism in America: A Thematic History* (2019), *Rivista luci e ombre*, 3.4 (2016), and *Catholics in the Movies* (2008).

Matthias Smith currently works at the Eye Filmmuseum in Amsterdam. He has also worked at the UCLA Rare Book School and performed film restoration for Columbus State University. He has taught Introduction to World Cinema, the Woman's Film genre, and Queer Cinema at the University of North Carolina, from which he received his master's in Art in Film Studies. Smith has also studied Film and Art History at the University of Oxford and spoken at the 2018 Stars and Screen Conference at Rowan University. His current research project concerns the surprisingly ahead-of-its-time *Anna und Elizabeth* (German, 1933), a lesbian drama, which has immersed Smith in several European film archives. Smith's academic interest include pre-Stonewall queer cinema, Golden Age Hollywood, and the Women's Film genre.

Gabrielle Stecher's areas of academic expertise are eighteenth- and nineteenth-century British literature and visual culture, museum studies, feminist literary

criticism and art historiography, history, theory of the novel, and Victorian literature on film. She has presented at the American Society for Eighteenth-Century Literature, the Dickens' Universe Conference, and the British Women Writers Conference. Her current manuscript in progress is *Vanity Fair on Film*. Stecher received her Ph.D. in English in 2022 from the University of Georgia, and is now part of the faculty at Indiana University Bloomington. Stecher's expertise is essential to this collection as a chapter dealing specifically with Wyler's skills in adapting literature to the screen.

Agustin Zarzosa has a Ph.D. from the University of California, Los Angeles, Department of Film, Television and Digital Media, an M.A. from New York University in Cinema Studies, and is currently an Associate Professor and the Chair of Cinema Studies, School of Film and Media Studies at Purchase College. Dr. Zarzosa is the author of *Refiguring Melodrama in Film and Television: Captive Affects, Elastic Sufferings, Vicarious Objects* (2012), and he has also been published in *Cinema: Journal of Philosophy and the Moving Image* 2 (2011), *New Review of Film and Television Studies* 8.4 (2010), and *Colloquy: text theory critique* 13 (2007).