

Notes on Contributors

Omid Abdollahi is a filmmaker and member of Iranian Short Film Association (ISFA) and Iranian Documentary Filmmakers Association (IDFA). With his short and documentary films he has participated in numerous festivals and has won various awards, such as the Bronze Medal at the Festival of Nations, Ebensee, Austria; the IDFA Bertha Fund award; the Jury Prize from the Ismailia International Film Festival; and the Jury Mention Special Prize from Clermont Ferrand International Short Film Festival. <http://omidabdollahi.com>

Pierre d'Alancaise is a curator and is founding director of *waterside contemporary* in London. Alongside curating some forty exhibitions at *waterside* and offsite, d'Alancaise has presented numerous public performance works, talks and screenings, and was publisher of a gallery magazine and a series of exhibition catalogues. <http://waterside-contemporary.com/>

Majid Eslami is an Iranian journalist and a film and literary critic. Eslami has been Chief Editor of *chahaar.com* (an art and literature website) since 2017 and a journalist for *24 Film Magazine* since 2011. He has also translated several publications such as, among others, *Films of Akira Kurosawa* by Donald Richie in collaboration with Hamid Montazeri; *In the Labyrinth: A Novel* by Alain Robbe-Grillet; *A Sketch of the Past* by Virginia Woolf (autobiography); *The Third Man* by Graham Greene (screenplay); and *Lost Highway* by David Lynch (screenplay).

Gareth Evans is a London-based writer, editor, film and event producer, and Whitechapel Gallery's Adjunct Moving Image Curator. He produced the essay film *Patience (After Sebald)* by Grant Gee and has executive-produced the feature-length artists' works *Erase and Forget* (Andrea Luka Zimmerman, Berlinale Panorama, 2017), among others. He is co-director of production agency Artevents and has curated numerous film and event seasons across

the UK, including 'John Berger: Here Is Where We Meet' and 'All Power to the Imagination! 1968 and its Legacies'. He edits *Artesian* and co-edits for Go Together Press and House Sparrow Press, whose recent publications include original titles by John Berger and Anne Michaels.

Azadeh Fatehrad is an academic, artist and curator based in London. Her practice ranges from still and moving images to fictional stories, short films and art books that have been exhibited internationally at the Royal Academy of Art (London) and Index: The Swedish Contemporary Art Foundation (Stockholm), among others. She has curated many public programmes such as 'Sohrab Shahid Saless: Exiles' at the Close-Up Film Centre, Goethe-Institut and Institute of Contemporary Arts (ICA), London (2017–18), and 'The Feminist Historiography' at IASPIS, Stockholm (2016). Fatehrad is on the editorial board of the peer-reviewed *Journal for Artistic Research* (JAR) and is St John's College Artist in Residence 2018 at the University of Oxford.

Christopher Gow conducted his postgraduate research into Iranian cinema at both the University of London (School of Oriental and African Studies) and the University of Warwick, exploring the relationship between the New Iranian Cinema and émigré Iranian filmmaking. He currently resides in Scotland and has taught courses on Iranian cinema at the University of Glasgow. *From Iran to Hollywood and Some Places In-Between* (2011), based on his doctoral thesis, was his first major publication. He has presented papers on Iranian cinema at a variety of international conferences and has published articles on various aspects of Iranian cinema, including *Movement*, *Asian Cinema* and *Directory of World Cinema: Iran 2*.

Michelle Langford is Senior Lecturer in Film Studies in the School of the Arts and Media at the University of New South Wales, Sydney, Australia. Her research spans the cinemas of Iran and Germany. She is author of *Allegorical Images: Tableau, Time and Gesture in the Cinema of Werner Schroeter* (2006) and editor of *The Directory of World Cinema: Germany* (2012, 2013). Her work on Iranian cinema has appeared in leading film studies journals, including *Camera Obscura* and *Screen*, and she has published on Sohrab Shahid Saless in *Screening the Past*. She is currently completing a book entitled *Allegory in Iranian Cinema: The Aesthetics of Poetry and Resistance*.

Dario Marchiori is a curator and director of the Department of Performing Arts, Image and Screen at Université Lyon 2, France. <https://passagesxx-xxi.univ-lyon2.fr/marchiori-dario-601067.kjsp>

Michael Mazière is an artist, curator and currently Reader in Film and Video at the University of Westminster. He is the co-founder and curator of Ambika P3, an experimental research space for international contemporary art, and an active member of the Centre for Research and Education in Arts and Media (CREAM);

recent exhibitions include Victor Burgin (2013), Chantal Akerman (2015) and Lindsay Seers (2017), among others. Mazière is co-editor of the *Moving Image Review & Art Journal* (MIRAJ), an international peer-reviewed scholarly publication devoted to artists' film and video and its contexts.

Hamid Naficy is Professor of Radio–Television–Film and Hamad Bin Khalifa Al-Thani Professor in Communication at Northwestern University, where he is also an affiliate faculty member in the Department of Art History and a core faculty member on the Middle East and North African Studies Programme. Naficy is a leading authority on cultural studies of diaspora, exile, post-colonial cinemas and media, and Iranian and Middle Eastern cinema. He has published extensively in English and Persian, including the award-winning four-volume *Social History of Iranian Cinema*, published in 2011–12, and a two-volume book on documentary cinema theory and history, *Film-e Mostanad*.

Behrang Samsami is a Research Assistant at the German Bundestag and works as a freelance journalist, publishing numerous pieces on the life and work of Sohrab Shahid Saless. He is author of *The Disenchantment of the East: The Orient in the Travel Literature of Hermann Hesse, Armin T. Wegner and Annemarie Schwarzenbach* (2011; in German), and co-editor of *The Risky Project: Modernity and its Mastering* (2011, 2015; two vols in German) and of *Nicholas II: Splendour and Fall of the Last Tsar* by Essad Bey (originally published 1935, reissued 2011; in German). www.behrangsamsami.com

Bert Schmidt was assistant director to Rosa von Praunheim and Sohrab Shahid Saless. Following this, he pursued his own film projects: *Selection: Books* (Berlin Film Festival 1987, in competition), *The Suitcase* (German National Film Award 1992) *Dance of Sisyphus* (a feature documentary on a dynasty of jugglers, 2004). and *Motorbike* (Royal Anthropological Institute Film Festival, 2012). www.strandfilm.com

Matthias Wittmann is a film and media scholar, film critic, film curator, and research assistant at the Seminar for Media Studies (University of Basel), focusing on Iranian cinema, which he is currently exploring in the framework of an ongoing project supported by the Swiss National Science Foundation on 'Afterimages of Revolution and War: Trauma- and Memoryscapes in Post-revolutionary Iranian Cinema'. He is author of *MnemoCine: Die Konstruktion des Gedächtnisses in der Erfahrung des Films* (2016). His upcoming publications include 'Im Warteraum der Filmgeschichte: Nachbilder der Revolution in Mohsen Makhmalbafs Nāṣer al-Dīn Shāh Āktor-e Sīnemā (Iran, 1992) and Salām Sīnemā (Iran, 1995)' in Agnes Hoffmann and Annette Kappeler (eds), *Theatrale Revolten* (2017).