

Notes on Contributors

Georgiana Banita is Assistant Professor of US Literature and Media Studies at the University of Bamberg, Germany, and Honorary Research Fellow at the United States Studies Centre, University of Sydney. Her first book, *Plotting Justice: Narrative Ethics and Literary Culture after 9/11* (2012), proposes an ethical approach to post-9/11 literature, linking narrative ethics with literary portrayals of racial profiling, psychoanalysis, and globalization. She is now at work on a transnational cultural history of the American oil industry since 1860. Her work has appeared in *Textual Practice*, *LIT: Literature Interpretation Theory*, *Biography*, *Critique*, *Parallax*, and *Peace Review*; she has also contributed chapters in several multi-author volumes.

Vivian Bickford-Smith is Professor of Historical Studies at the University of Cape Town and Visiting Professor of Comparative Metropolitan History at the Centre for Metropolitan History, Institute of Historical Studies, University of London. Vivian has published extensively in the area of modern African history. Publications include (with Richard Mendelsohn) *Black and White in Colour: African History on Screen* (2007); *Ethnic Pride and Racial Prejudice in Victorian Cape Town* (1995); “The betrayal of Creole elites,” in Philip D. Morgan and Sean Hawkins (eds.), *Black Experience and the Empire* (2004); and a co-authored two-volume history of Cape Town (1998, 1999).

Bettina Bildhauer is Senior Lecturer in German at the University of St. Andrews, having arrived there after studies in Cologne and Cambridge and postdoctoral research in Cambridge. She is the author of *Filming the Middle Ages* (2011) and *Medieval Blood* (2006), and co-editor, with Anke Bernau, of *Medieval Film* (2009) and, with Robert Mills, of *The Monstrous Middle Ages* (2004). She contributed to Robert Burgoyne (ed.), *The Epic Film in World Culture* (2011). She is grateful to have held an Alexander von Humboldt Fellowship, which has allowed her to do the research for this chapter, and a Philip Leverhulme Prize, which has allowed her to write it.

Dennis Bingham is Professor of English and Director of Film Studies at Indiana University–Purdue University, Indianapolis. He is the author of *Whose Lives*

Are They Anyway? The Biopic as Contemporary Film Genre (2010) and *Acting Male: Masculinities in the Films of James Stewart, Jack Nicholson, and Clint Eastwood* (1994), as well as of numerous articles, for journals and anthologies, on film biographies, gender, genres, stardom, and acting.

Robert Burgoyne is Chair in Film Studies at the University of St. Andrews. His work centers on historical representation and film, with a particular emphasis on links between memory, emotion, and reenactment in historical films. He is currently working on projects involving generational memory and affect in genres such as the war film, the epic, and the biopic. His recent publications include, as editor, *The Hollywood Historical Film* (Blackwell, 2008), *The Epic Film in World Culture* (Wiley-Blackwell, 2008), and, as author, *Film Nation: Hollywood Looks at US History: Revised Edition* (2010).

Rachel Dwyer is Professor of Indian Cultures and Cinema at the School of Oriental and African Studies, University of London. She has published ten books, several of which are on Indian cinema. The most recent is *Beyond the Boundaries of Bollywood: The Many Forms of Hindi Cinema*, co-edited with Jerry Pinto (2011). She is currently writing *Bollywood's India: Indian Cinema as a Guide to Modern India*. Her website is at www.racheldwyer.com.

Willem Hesling teaches film theory and film history at the Centre for Media Culture and Technology at the University of Leuven. As for the filmic representation of the past, he has published on the narrative structure of historical films and their impact on postmodern historical consciousness. Case studies of historical films include Luchino Visconti's *Il Gattopardo*, Stanley Kubrick's *Barry Lyndon*, and Alexander Korda's *Rembrandt*.

Roger Hillman is Associate Professor of Film Studies and German Studies at the Australian National University, Canberra. Book publications include *Unsettling Scores: German Film, Music, and Ideology* (2005) and *Reading Images, Viewing Texts: Crossdisciplinary Perspectives* (2006), co-edited with Louise Maurer. Other research interests are European cinema and film and music more generally. Publications intersecting with the current chapter are: "Goodbye Lenin (2003): History in the subjunctive," *Rethinking History* 10(2) (2006); "A transnational Gallipoli?" *Australian Humanities Review* 51 (2011); and "Coming to our senses: The viewer and Herzog's sonic worlds," in Brad Prager (ed.), *Blackwell's Companion to Werner Herzog* (Wiley-Blackwell, 2012).

Thomas Keirstead teaches Japanese history in the Department of East Asian Studies at the University of Toronto. He is interested, almost equally, in pre-modern Japanese history and in the expression of that history, including historical fiction and film and anime. His research and publications range widely, from studies of medieval landholding and Edo-period historical fiction to contemporary historiography.

Alison Landsberg is an Associate Professor in the Departments of History/Art History and Cultural Studies at George Mason University in Fairfax, Virginia. She is the author of *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture* (2004), as well as of numerous articles published in journals such as *Body and Society*, *New German Critique*, *International Journal of Politics, Culture, and Society*, and *Rethinking History*. She has been an invited speaker at international conferences and symposia in Trento, Italy; at the University of Lincoln, England; at the University of Utrecht, Netherlands; and at Wilfrid Laurier University, Waterloo, Canada. Her research has focused on the ethical and political potential of mass-mediated memories in the public sphere.

Marcia Landy is Distinguished Professor in English/Film Studies, with secondary appointment in French and Italian at the University of Pittsburgh, Pennsylvania. Her books as author and editor are: *Fascism in Film: The Italian Commercial Cinema 1931–1943* (1986); *British Genres: Cinema and Society, 1930–1960* (1991); *Imitations of Life: A Reader on Film and Television Melodrama* (1991); *Film, Politics, and Gramsci* (1994); *Queen Christina* (co-authored with Amy Villarejo, 1995); *Cinematic Uses of the Past* (1996); *The Folklore of Consensus: Theatricality in Italian Cinema* (1998); *Italian Film* (2000); *The Historical Film: History and Memory in Media* (2000); *Stars: The Film Reader* (co-edited with Lucy Fischer, 2004); *Monty Python's Flying Circus* (2005); and *Stardom, Italian Style: Screen Performance and Personality in Italian Cinema* (2008).

Michael T. Martin is Director of the Black Film Center/Archives and Professor of Communication and Culture and American Studies at Indiana University, Bloomington. He is editor or co-editor of the following volumes: *Redress for Historical Injustices in the United States: Slavery, Jim Crow, and Their Legacies* (with Marilyn Yaquinto, 2007); *Studies of Development and Change in the Modern World* (with Terry Kandal, 1989); *Cinemas of the Black Diaspora* (1995); and *New Latin American Cinema*, in two volumes (1997). His work on the Cuban filmmaker Humberto Solas appeared in *Film Quarterly* and in the *Quarterly Review of Film and Video*; on the Burkinabe filmmaker Gaston Kaboré, in *Research in African Literatures*; and on the Mexican filmmaker Francisco Athié, in the *Journal of Latin American Cultural Studies* and *Framework*. More recent publications include an essay on Gillo Pontecorvo and Haile Gerima in *Third Text* 23(6) (2009); interviews with filmmakers Julie Dash in *Cinema Journal* 49(2) (2010), Joseph Gai Ramaka in *Research in African Literatures* 40(3) (2009), and Charles Burnett in *Black Camera* 1(1) (2001); and interviews with Yoruba Richen in the *Quarterly Review of Film and Video* 28(2) (2011) and with Amy Serrano in *Camera Obscura* 25(2) (2010). He also directed and co-produced an award-winning feature documentary on Nicaragua, *In the Absence of Peace*.

Louis Kirk McAuley is Assistant Professor in the Department of English at Washington State University. He has written on a variety of topics, including anti-slavery poetry and James Grainger's "West-Indian Georgic," *The Sugar Cane*. The book he is currently working on, titled *Media Shifts: Print Technology and*

Popular-Political Culture in Scotland and America, 1740–1800 (in manuscript), aims to increase our understanding of how tensions (ethnic, racial, economic, political, and religious) within these “contact zones” altered print’s meaning and power as an instrument of empire and nation-building, from the transatlantic religious revivals known as the Great Awakening to the US presidential election of 1800.

Constantin Parvulescu is Senior Lecturer in European and Film Studies at West University of Timisoara, Romania. He has published several articles on Eastern European and European film (in *Rethinking History, Central Europe, Camera Obscura, Italian Culture, Jump Cut, Senses of Cinema*) and has edited books on Romanian jazz music.

Catherine Portuges is Director of the Interdepartmental Program in Film Studies and Curator at the Massachusetts Multicultural Film Festival, University of Massachusetts, Amherst. She is the recipient of the Pro Cultura Hungarica Medal (Republic of Hungary, 2009) and of the Chancellor’s Medal for Distinguished Teaching (University of Massachusetts, 2010). Her publications on East–Central European, French, and francophone cinemas include *Screen Memories: The Hungarian Cinema of Márta Mészáros* (1993); *Cinema in Transition: Post-Socialist East Central Europe* (co-edited with Peter Hames, 2012); and *Gendered Subjects: The Dynamics of Feminist Pedagogy* (co-edited with Margaret Culley, 1985). She has also authored essays in *Cinema’s Alchemist: The Films of Peter Forgacs* (2012); *The Reception of the Holocaust in Post-Communist Europe* (2012); *The Blackwell Companion to East European Cinemas* (Wiley-Blackwell, 2012); *The Modern Jewish Experience in World Cinema* (2012); *Projected Shadows: European Cinema* (2007); *Caméra politique: Cinéma et stalinisme* (2005); *East European Cinemas* (2005); *24 Frames: Central Europe* (2005); *East European Cinemas* (2005); *Imre Kertész and Holocaust Literature* (2005); *Comparative Cultural Studies and Central European Culture Today* (2001); *Feminism and Pornography* (2000); *Borders, Exiles, and Diasporas* (1998); *Writing New Identities: Gender, Nation and Immigration* (1996); *Cinema, Colonialism, Postcolonialism* (1996); *Nationalisms and Sexualities* (1992); and *Life/Lines: Theorizing Women’s Autobiography* (1988).

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Paula Rabinowitz is Professor of English at the University of Minnesota. She is co-editor, with Cristina Giorcelli, of the four-volume series *Habits of Being on clothing and identity*; Volumes 1 (*Accessorizing the Body*) and 2 (*Exchanging Clothes*) are in print. Her books are: *They Must Be Represented: The Politics of Documentary*

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Debra Ramsay is a doctoral candidate at Nottingham University. Her research concerns the relationship between media and memory, with specific reference to contemporary representations of World War II within American media such as film, television, and videogames. She has served on the editorial board of *Scope*, the online journal for Nottingham's Institute of Film and Television Studies, and has presented a number of papers on DVD extra features at various conferences, including the Flow Conference in 2010.

Mario Ranalletti is Professor at the Master and Doctorate Program at the Universidad Nacional de Tres de Febrero, Argentina. His researches concern the study of state terrorism in Argentina (1976–1983) and its filmic representation. He is the author of “Aux origines du terrorisme d'état en Argentine (1955–1976)” (*Vingtième siècle*, 2010) and “Denial of the reality of state terrorism in Argentina as narrative of the recent past: A new case of ‘negationism?’” (*Genocide Studies and Prevention*, 2010). He has edited the volume *Ver la historia. El cine y el relato del pasado: problemas, recursos, perspectivas* (2012).

Robert A. Rosenstone, Professor of History at Caltech, has written biography, history, criticism, and fiction. His narrative histories include *Crusade of the Left: The Lincoln Battalion in the Spanish Civil War* (1969); *Romantic Revolutionary: A Biography of John Reed* (1975); and *Mirror in the Shrine* (1988). His major works on film are *Visions of the Past: The Challenge of Film to Our Idea of History* (1995) and *History on Film/Film on History* (2006; 2nd edn. 2012). Rosenstone's fiction includes *The Man Who Swam into History* (2004), *King of Odessa* (2005), and *Red Star, Crescent Moon* (2010). He is founding editor of the journal *Rethinking History*; has served as editor of *The American Historical Review*, *Reviews in American History*, and *Film Historia*; and has worked as a consultant on several film projects, both dramatic and documentary.

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J. E. Smyth is the author of *Reconstructing American Historical Cinema from Cimarron to Citizen Kane* (2006), *Edna Ferber's Hollywood: American Fictions of Gender, Race and History* (2009), and the forthcoming *Hollywood and the American Historical Film*.

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David C. Wall has a PhD in American culture studies. He has taught at universities in the US and the UK and is Assistant Professor of Visual and Media Studies in the Department of Art at Utah State University. His research interests focus on African American film, nineteenth- and twentieth-century American visual culture, modernism, and film and television comedy. His recent publications include “A chaos of sin and folly: Art, carnival, and culture in antebellum century America,” *Journal of American Studies* 42 (2008), and “Transgression, excess, and the violence of looking in the art of Kara Walker,” *Oxford Art Journal* 33(3) (2010). He is currently working on a book project entitled *Space, Place, and Empire: Art, Culture, and Crisis in Post-war Britain*.

Guy Westwell is Senior Lecturer in Film Studies at Queen Mary, University of London. He is the author of *War Cinema: Hollywood on the Front Line* (2006) and co-author, with Annette Kuhn, of the *Oxford Dictionary of Film Studies* (2012).

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Denise J. Youngblood is Professor of History at the University of Vermont. She has written extensively on the history of Russian and Soviet cinema, most recently *Russian War Films: On the Cinema Front, 1914–2005* (2007) and *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds* (2010, with Tony Shaw).