



## Notes on Contributors

**Kay Armatage** is Professor Emerita, Cinema Studies, and Women and Gender Studies, University of Toronto. She is the author of *The Girl from God's Country: Nell Shipman and the Silent Cinema* (University of Toronto Press, 2003) and coeditor of *Gendering the Nation: Canadian Women's Cinema* (University of Toronto Press, 1999). Her current research is on international film festivals, especially women's film festivals, and the Metropolitan Opera Live HD Transmissions.

**James Leo Cahill** is an assistant professor of Cinema Studies and French at the University of Toronto and an editor of *Discourse: Journal for Theoretical Studies in Media and Culture*. His writing appears in *Discourse*, *Ecce*, *Framework*, *Journal of Visual Culture*, and *Spectator*, as well as DVD booklets and international exhibition and festival catalogues. He is presently completing a manuscript on the cinematic wildlife of Jean Painlevé and Geneviève Hamon.

**Chia-ju Chang** is an assistant professor of Chinese at the Department of Modern Languages and Literatures at Brooklyn College, CUNY. She received her PhD in Comparative Literature from Rutgers University. Her teaching and research interests include environmental and animal literature, ecocriticism, ecofeminism, ecocritical (or green) cultural and film studies, Buddhist environmental ethics and eco-literary translation. She has published articles in both English and Chinese, including, most recently, 'Trans-species Care: Taiwan's Feral Dogs and Dog Mother Activism' (2012). She has served as an executive officer for ASLE (Association for the Study of Literature and Environment, 2009 to 2011). She is also a literary translator. Her poetry translation has been published in *Poetry Sky* and *ISLE* (Interdisciplinary Studies in Literature and Environment). Currently, she is working on a literary translation project concerning Taiwan's stray dogs. Chang is also actively involved with Taiwan's animal rights groups and activism.

**Steven Eastwood** is a filmmaker and artist who works with fiction and documentary. He completed his first feature, *Buried Land* in 2010 (in collaboration with Alan Rhodes), official selection: Tribeca, Moscow, Sarajevo, Mumbai. His group and solo exhibitions include Jerwood Gallery, London; QUT Gallery, Brisbane; Globe Gallery, Newcastle; KK Projects Gallery, New Orleans. Eastwood formed the production company Paradogs in 1997 and his documentary *Those Who Are Jesus* (2001) was nominated for a Grierson Award at BAFTA. He is currently Programme Leader in Film and Video at the University of East London, U.K. He has convened a number of symposia including Powers of the False, and Interval 1 & 2, and is the cofounder of the arts laboratory event OMSK. Eastwood has published numerous book chapters and articles. He gained a theory-practice Ph.D. through UCL, The Slade.

**Elana Gomel** is associate professor at the Department of English and American Studies of Tel-Aviv University, Israel. She has been a Visiting Scholar at a number of institutions, including Princeton, Stanford, and University of Hong Kong. Her interests include narrative theory, Charles Dickens, and science fiction. She is the author of four academic books, including *Bloodscripts: Writing the Violent Subject* (Ohio University Press, 2003) and *The Pilgrim Soul: Being Russian in Israel* (Cambria Press, 2009). Her latest book is *Postmodern Science Fiction and Temporal Imagination* (Continuum, 2010). She has published numerous articles on science fiction, posthumanity, narrative theory and other subjects. She is currently at work on a book about impossible spaces.

**May Adadol Ingawanij** is a senior research fellow at the University of Westminster. Her current research into Indian film exhibition and cinema experience in Siam historicises the trajectory of circulation of film forms across borders in Asia. In the areas of contemporary cinema, May's research interests concern South East Asian cinema, especially independent practices, documentary and avant-garde aesthetics, and moving-image installations. She has published on the work of Apichatpong Weerasethakul and the Filipino filmmaker Lav Diaz. In 2009, she organised the event cineSEA: independent moving images from South East Asia, which included a masterclass with Apichatpong at CREAM (Centre for Research and Education in Arts and Media) alongside screenings and a symposium. May's PhD traced the relationship between cinematically spectacular heritage films, royalism, and the Thai bourgeois fantasy of attaining global prestige.

**David Ingram** is a lecturer in Screen Media at Brunel University, London. He is the author of *Green Screen: Environmentalism and Hollywood Cinema* (University of Exeter Press, 2000) and *The Jukebox in the Garden: Ecocriticism and American Popular Music Since 1960* (Rodopi, 2010), as well as several articles on film and music.

**Elizabeth Leane** is a senior lecturer in English literature at the University of Tasmania. She holds a BA and a BSc (in physics) from the University of Adelaide, and an MSt and DPhil (in English literature) from the University of Oxford, where she studied as a Rhodes Scholar. Her books include *Reading Popular Physics* (Ashgate, 2007), *Antarctica in Fiction* (Cambridge University Press, 2012), and the coedited collections *Considering Animals* (Ashgate, 2011) and *Imagining Antarctica* (Quintus, 2011). She is currently writing *South Pole* for Reaktion Books' new series, Earth. She has also published widely in academic journals such as *Polar Record*, *Ariel*, *Anthrozoös*, *Science Fiction Studies*, *Signs* and *Review of English Studies*, and is Arts editor of the *Polar Journal*. In 2004 she travelled south on the icebreaker *Aurora Australis* as an Australian Antarctic Arts Fellow.

**Sophie Mayer** is the author of *The Cinema of Sally Potter: A Politics of Love* (Wallflower, 2009), and a regular contributor to *Sight & Sound* and *The F-Word*. She co-curated Punto de Vista's *The Personal is Political*, the first ever retrospective of feminist documentary in Spain, in 2011 with Elena Oroz, and is the coeditor of *There She Goes: Feminism, Filmmaking and Beyond* with Corinn Columpar (Wayne State, 2009). She is also the author of three collections of poetry, *Her Various Scalpels* (Shearsman, 2009), *The Private Parts of Girls* (Salt, 2011) and *Kiss Off* (Oystercatcher, 2011).

**Claire Molloy** is Professor of Film, Television and Digital Media at Edge Hill University. She has a background in commercial photography, filmmaking and communications design. Her publications include *Memento* (Edinburgh University Press, 2010) and *Popular Media and Animals* (Palgrave, 2011). She is coeditor of *Beyond Human: From Animality to Transhumanism* (Continuum, 2012) and *American Independent Cinema: Indie, indiewood and beyond* (Routledge, 2012). Her research interests include media industries, cinema, entertainment media, nature, animal studies, and animal ethics. She is a fellow of the Oxford Centre for Animal Ethics.

**Guinevere Narraway** teaches at the University of Tasmania. She received her PhD in German Studies and Visual Culture from Monash

University, Melbourne. Her doctoral thesis, 'Making Nature: Visions of Mastery in Third Reich Cinema', undertakes an examination of the representation of instrumentalising modernity in film under National Socialism. Narraway's teaching and research interests are primarily concerned with the representation of nature in moving image culture. She has published on the mountain films of Luis Trenker and on Leni Riefenstahl's Nuba photographs. Most recently she has had an article on nature and flesh-eating in Jonathan auf der Heide's 2009 film *Van Diemen's Land* published in *Senses of Cinema* (2012). Her chapter, coedited with Elizabeth Leane, 'Things from Another World: Dogs, Aliens and Antarctic Cinema', is forthcoming in the collection *Cinematic Canines: Dogs and Their Work in the Fiction Film*, edited by Adrienne McLean and published by Rutgers University Press.

**Stephen Nicol** obtained a BSc in Zoology from Aberdeen University, an MSc in Oceanography from Southampton University and a PhD in Biology from Dalhousie University, and worked at the Australian Antarctic Division as a research scientist and program leader from 1987 to 2011. He has conducted research on many aspects of krill biology and the Southern Ocean ecosystem, and has published over two hundred articles, including management papers, refereed articles, popular science and travel writing. Currently he is Adjunct Professor at the Institute for Marine and Antarctic Studies at the University of Tasmania, and serves on the scientific boards of a number of companies and associations that require information on the Antarctic krill resource. He is also enrolled in an MA in Creative Writing at the University of Tasmania.

**Carrie Packwood Freeman** is an assistant professor of Communication at Georgia State University in Atlanta. She is a critical/cultural studies media researcher in the areas of strategic communication for social change, media ethics, environmental communication, and critical animal studies, with a specialty in animal agribusiness and veganism. She is particularly interested in deconstructing the human/animal dualism and identifying the role of values and ideology in communication about animals and nature. See her writing at [http://works.bepress.com/carrie\\_freeman/](http://works.bepress.com/carrie_freeman/). In addition to a previous career in PR and HR, she has been active in the animal rights and vegetarian movements for two decades and served as a volunteer director for local grassroots groups in Florida, Georgia and Oregon. She currently serves as co-host of a weekly indie radio programme on animal protection (*Second Opinion Radio*) and a monthly host of an environmental programme (*In Tune to Nature*), both on WRFG.org 89.3FM Atlanta.

**Silke Panse** is Lecturer for Fine Art, Critical and Contextual Studies at the University for the Creative Arts in Canterbury, U.K. Her chapter 'The Judging Spectator in the Image' is published in the co-edited collection *A Critique of Judgment in Film and Television* (Palgrave, 2013). Her essay 'The Work of the Documentary Protagonist' will be published in the *Blackwell Companion for Contemporary Documentary* (Blackwell, 2014) for which she subedits the theme on work, and her text "'My Emotions Have Come Back Now. It's Disgusting": Affect, Alienation and Botox' is forthcoming in *Marx and the Moving Image: New Perspectives on History, Theory and Practice* (Palgrave, 2014). She has written on collective subjectivity in the GDR documentaries series *The Children of Golzow*, in *Rethinking Documentary* (Open University Press, 2008), object subjectivity in *CSI: Crime Scene Investigation* (I.B. Tauris, 2007), and documentary as painting in Alexandr Sokurov's *Elegy of a Voyage*. Her essay 'What Drawings Can Do That Films Can't' was published in the artist book *Blind Movies* (Ruskin School of Drawing, 2009). She has co-organised the symposium *Screening Nature: Flora, Fauna and the Moving Image* (2013) and curated its 'Flora' film programme, and organised the conference *Werner Herzog's Cinema: Between the Visionary and the Documentary* (2005) at the Goethe-Institut London.

**Anat Pick** lectures in Film Studies at Queen Mary, University of London. She is author of *Creaturely Poetics: Animality and Vulnerability in Literature and Film* (Columbia University Press, 2011), and has published work on Simone Weil, Henry James and Emmanuel Levinas, independent cinema, continental philosophy, and ethical veganism. With Silke Panse, Anat co-curated *Screening Nature: Flora, Fauna and the Moving Image* at the Whitechapel Gallery, London (May 2013).

**Geoffrey Alan Rhodes** is a media artist, filmmaker, and writer. His works seek out new connections and experiences across the borders between the real and the virtual, the cinematic and the actual, fine art and popular experience. Rhodes' short films have screened and been installed at the International Film Festivals of Moscow, Mumbai, Sarajevo, Friesland, Göteborg, Cottbus, Split, Syracuse, and more. His installation works use multiple screens, projections, and live augmented video in explorations of auto-performance and the emergence of contemporary phantasmagoria. His works have been part of major exhibitions at Mediations Poznan Biennale Poland, the European Media Arts Festival, Microwave International Hong Kong, the International Society of Electronic Arts and the Abandon Normal Devices Festival (U.K.).

Rhodes is currently a member of the faculty of Visual Communication Design at the School of the Art Institute of Chicago.

**Scott Tulloch** (MA, University of Maine) is a doctoral student in the Department of Communication at Georgia State University. His research – located at interdisciplinary intersections of rhetorical and communication studies, critical geography and urban sociology – interrogates how contingent orders of space and imaginations of nature, wilderness, urban and rural, are constituted sites of contestation. He is currently working on a book-length project that maps historical discursive and rhetorical formations that have (re)shaped the contours of urban planning and renewal in the U.S.