

# NOTES ON CONTRIBUTORS

**Patrick Brodie** is a PhD candidate in Film and Moving Image Studies at Concordia University in Montreal. He received his MA in Film Studies from Columbia University. His dissertation project investigates Irish media industries, infrastructure, and built space in relation to financialization in the post-crisis environment. His work has appeared in *Nordic Irish Studies Journal*, *Pause Button*, and *Synoptique: An Online Journal of Film and Moving Image Studies*, and he has forthcoming pieces in *Spectator* and *Culture Machine*. He is a member of the Global Emergent Media Lab at Concordia University, a member of the editorial board of *Synoptique*, and is co-editing with Weixian Pan and Lisa Han an upcoming issue of the journal entitled “Becoming Environmental: Media, Logistics, and Ecological Change.”

**Dylan Cree** received his PhD in Communication Studies from Concordia University in Montreal. Dylan’s areas of interest are primarily media studies, technology, and the philosophy of communication. Before his PhD, Dylan received an MFA in Contemporary Arts from Simon Fraser University and a BA in Philosophy from the University of British Columbia. Dylan has been published in the academic journal *parallax*. Alongside his academic pursuits, Dylan has written and directed films and videos which explore the limits of these mediums as spaces of critical theoretical engagement. Investigating the “internal” operations of the modern-day academy his work aims to make visible the complex rules, the very construction of space, for certain institutional practices.

**Phillip Lamarr Cunningham** Ph.D., is Assistant Professor of Media Studies at Quinnipiac University. His research primarily focuses on black popular culture. His scholarly work has appeared in *Journal of Graphic Novels and Comics*, *Journal of Popular Music Studies*, *Journal of Sport and Social Issues*, and *M/C Journal: A Journal of Media and Culture*, and in various anthologies on comics, film, television, and sports.

**Matthew Ellis** is a PhD candidate in the department of Modern Culture and Media at Brown University, as well as a co-organizer of Magic Lantern Cinema based in Providence, RI. He previously worked as a musician based out of Portland, Oregon, and was an assistant at the Northwest Film Center as well as a film programmer at 5th Avenue Cinema. He holds undergraduate degrees in Film and English Literature from Portland State University. He is currently at work on a dissertation titled *The Return of History: Twenty-First Century Cinema at the End of Neoliberalism*.

**Giuseppe Fidotta** is a PhD student in Film and Moving Image Studies at Concordia University, Montreal, where he is conducting a media-ethnographic project on alternative culture industry and media globalization in Western Sicily (Italy). His key research areas include media history, anthropology, and cultural theory. He is a member of the *Synoptique* editorial collective.

**Natalie Greenberg** is a PhD candidate in Film and Moving Image Studies at Concordia University.

**Sima Kokotović** is a PhD candidate in Film and Moving Image Studies at Concordia University. His research project looks into the relationship between contemporary radical film cultures and the new international networks of solidarity. Collaboratively, he is organizing a set of academic and non-academic events exploring the left political potentials of cinema in the neoliberal age.

**Léa Le Cudennec** is a Master’s student in Film Studies at Concordia (Montreal). Previously, she studied political sciences and English and French literature in France (Sciences Po Toulouse, Institut d’Etudes Europeennes). Her research focuses on issues of gender and sexuality in contemporary mainstream media, ranging from movie to TV to YouTube, with an emphasis on their impact on the industry.

**Andrea Mariani** is fixed-term lecturer at University of Udine, where he teaches Media Theory and European Screen Studies, and he is Head of Projects at the Digital Storytelling Lab. He was the 2016 William O’Farrell Fellow. He deals with cinema history, media archaeology, documentary and amateur cinema. He co-directs the Media Archaeology workshop at the Udine Filmforum MAGIS Film Studies Spring School.

He co-edited *The Archive* (Forum 2012) and *At the Borders of (Film) History* (Forum 2015). He published several articles in peer-reviewed journals such as *Necus*, *Bianco e Nero*, *Film History*. He published a book on the Italian film societies and experimental cinema under fascism (*The Cineguf*).

**Benjamin Ogrodnik** is a PhD Candidate with joint entry in History of Art and Architecture and Film Studies at the University of Pittsburgh. He is writing a dissertation on ruins, reproducibility, and the aesthetics of material decay, in relation to avant-garde filmmaking in Pittsburgh during the 1970s and 1980s.

**Luke Robinson** is Lecturer in Film Studies in the Department of Media and Film, University of Sussex, UK. He is the author of *Independent Chinese Documentary: From the Studio to the Street* (Palgrave Macmillan, 2013), and the editor, with Chris Berry, of *Chinese Film Festivals: Sites of Translation* (Palgrave Macmillan, 2017). His writing on Chinese-language feature film, animation, documentary, and film festivals has appeared in books and journals including *DV-made China: Digital Subjects and Social Transformations after Independent Film*, *The New Chinese Documentary Movement: For the Public Record*, *The Routledge Companion to Cinema and Politics*, *positions: asia cultures critique*, *Film Studies*, *Journal of Children and Media*, and *Journal of Chinese Cinemas*.

**Lea Spahn** works as scientific assistant in the BMBF research project “Kulturelle Bildungsforschung im Tanz” (Arts Education in Dance) at Philipps-Universität Marburg in the area “Sociology of Movement”. She is also a core team member in the further education Master’s programme “Arts Education at Schools” and writes her Phd on “Embodied Biographies – phenomenological and praxeological perspectives”. With Bettina Wuttig and Joris Gregor, she co-edits the book series “Soma Studies”. Her research interests are: Embodiment, Gender Studies and critical intersectional research, Arts Education, biographical research performative methods in qualitative research.

**Sarah Stang** is a PhD candidate in the Communication and Culture program at York University in Toronto, Ontario. She completed her Master’s degree in Cinema and Media Studies at York University and holds a Bachelor of Arts in History and Religious Studies from the University of Victoria. She approaches the study of digital games and other media from an interdisciplinary, intersectional feminist perspective. Her published work has focused on game adaptations, gender representation, fatherhood and familial bonds, representations of madness, and the monstrous-feminine in digital games. Her current research explores monstrosity as a symbolic representation of marginalized identities in digital and tabletop roleplaying games.

**Alena Strohmaier** holds a PhD in film and media studies and is scientific coordinator of the BMBF research network Re-Configurations. History, Remembrance and Transformation Processes in the Middle East and North Africa (Center for Near and Middle Eastern Studies, University of Marburg). She is also managing editor of *META Journal (Middle East Topics and Arguments)* and Steering Committee member of the European Network for Film and Media Studies.