

Contributors

JAN ALLEN is Chief Curator and Curator of Contemporary Art at the Agnes Etherington Art Centre and an adjunct Assistant Professor in the Department of Art and in Cultural Studies at Queen's University, Kingston. Her research accomplishments focus on arts policy, politically charged art, and electronic and new media art. Notable projects include "Better Worlds" (2002) and "Machine Life" (2004). Allen's independent critical writing has been published in *Prefix Photo*, *C Magazine*, *Artext*, and *Poliester*.

YASMINE ALMACHNOUK is an Architect and New Media Designer. She practices both disciplines in New York as well as Beirut, and has taught at the New School, New York and EPFL, Switzerland. Yasmine's work spans a range of media including architectural design, interactive installations, time-based media, and has been featured in galleries and publications in Lebanon and the US.

ERIKA BALSOM is a doctoral candidate in the department of Modern Culture and Media at Brown University, at work on a dissertation entitled, "Exhibiting Cinema: The Moving Image in Art After 1990." Her writing has appeared in venues such as *Screen* and the edited collection *Outsider Films On India, 1950-1990*.

TAL BEN ZVI is the author of several articles, including *Men in the Sun* (with Hanna Farah-Kufer Bir'im, Herzliya Museum of Contemporary Art, 2009) and *Hagar – Contemporary Palestinian Art* (Hagar Association, 2006). She was curator of Heinrich Böll Foundation, Tel Aviv (1998-2001) and Hagar Art Gallery, Jaffa (2001-2003). She is currently completing her doctoral thesis at Tel Aviv University on "Representations of the Nakba in Palestinian Art."

MAY CHEW is a doctoral student in Cultural Studies at Queen's University. She is also a filmmaker and curator.

MICHAEL DARROCH is an Assistant Professor in the Department of Communication, Media and Film at the University of Windsor, Canada. His research explores Canadian and German theories of media and materialities, with a focus on practices of media and art in a variety of urban contexts. He has published on aspects of technology, theatre, language, sound, and translation, and is co-editing the anthology *Urban Mediations*.

ZOË DRUICK is an associate professor in the School of Communication at Simon Fraser University. Her books include *Projecting Canada: Documentary Film and Government Policy at the National Film Board* (2007), *Programming Reality: Perspectives on English-Canadian Television* (with Aspa Kotsopoulos, 2008), and a study of Allan King's film *A Married Couple* (1969). She currently sits on the organizing committee of Cinephemera, Symposium of Canadian Orphan Cinema.

TOM EVERRETT is a doctoral candidate in Cultural Mediations (Technology & Culture) at Carleton University, Ottawa. He has formal training in both television production and sound recording, and has directed several documentary projects. His dissertation research concerns the historical emergence and evolution of "at-ear" listening technologies, with a special focus on the relationship between headphones, communication and deafness.

TAMARA L. FALICOV is Associate Professor and Chair of the Department of Film and Media Studies at the University of Kansas. She is a core faculty member in the Center of Latin American Studies. She is the author of *The Cinematic Tango: Contemporary Argentine Film* (Wallflower Press, 2007) and is currently working on a book about Latin American film industries to be published with BFI/Palgrave.

RAUL MOARQUECH FERRERA-BALANQUET is an interdisciplinary artist, writer, curator and Fulbright scholar. Since 1986, his work has been shown in major museums, galleries and art centres in North America, Australia, Latin America and Europe. His writings have appeared in numerous publications, including *Revista Arte Cubano*; *Bienal de La Habana*, *Para leer*, and *Vídeo en Latinoamérica*. He currently holds the Multimedia professorship at the Escuela Superior de Artes de Yucatan (ESAY), Merida, Mexico.

ELAINE W. HO is an artist and designer based in Beijing and the founder of HomeShop (www.homeshop.org.cn), a storefront turned sleeping-living-working studio centered around artistic investigations on the public and the private in contemporary urban China. She is also a frequent collaborator at www.iwishicoulddescribeyoubetter.net.

JENNIFER HOSEK is an Assistant Professor of German Studies at Queen's University. Jennifer Ruth Hosek took her degree in Comparative Literature at Berkeley and was a Fellow in the Humanities at Stanford. Her book manuscript entitled, *Cuba in the German Imaginary* (University of Toronto, forthcoming). Her next large project treats urban Heimat in Berlin and Havana. Professor Hosek has been on the Women in German steering committee and helps produce the WiG Bibliography.

BRUNO LESSARD is Assistant Professor of film and new media in the School of Image Arts at Ryerson University in Toronto. He has published numerous articles and book chapters on subjects as diverse as contemporary cinema, film music, opera, and digital media arts. He is currently completing a manuscript on CD-ROM art and technology.

HOLLY LEWIS is a filmmaker and media theorist teaching in the Department of Philosophy at Texas State University. Her films have screened at festivals on five continents; two are archived at the British Film Institute. She has recently edited an expanded edition of *Plato's Republic* (2010) and is currently finishing her first book, *The Twenty-First Century Condition: American Politics at the End of Postmodernity*. She holds a Ph.D. in Media and Philosophy from the European Graduate School.

SUSAN LORD is Associate Professor in the Department of Film and Media and the Graduate Program in Cultural Studies at Queen's University. She is co-editor of the anthology *Fluid Screens, Expanded Cinema* (2007), co-editor of *New World Coming: The 1960s and the Shaping of Global Consciousness* and a Research Associate with Visible City (www.visiblecity.ca). She curates programs of media arts and is a member of the Public Access collective (www.publicjournal.ca).

JANINE MARCHESSAULT is a Canada Research Chair in Art, Digital Media and Globalization at York University, and is also the Director of the Visible City Project and Archive (www.visiblecity.ca). She is the author of *McLuhan: Cosmic Media* (Sage, 2005) and editor/co-editor of numerous collections including, *Fluid Screens, Expanded Cinema* (UTP, 2007). She is a founding member of the Public Access Collective as well as the journal *Public*. She is also a co-founder of the Future Cinema Lab (www.futurecinema.ca).

KELLY MARK completed a Bachelor of Fine Arts degree (Minor in Art History) in 1994 at the Nova Scotia College of Art & Design (NSCAD). Mark has exhibited widely across Canada, and internationally, including such venues as: Art Gallery of Ontario (Toronto), The Power Plant (Toronto), Contemporary Art Gallery (Vancouver), Saidye Bronfman Art Centre (Montreal), ZieherSmith Gallery (New York), Leadbased (New York), Museum of New Art (Detroit), University of Houston (Texas), Real Art Ways (Hartford), Ikon Gallery (UK), Lissom Gallery (UK), the Physics Room (New Zealand) and the Henry Art Gallery (Seattle). Kelly Mark represented Canada at Sydney Biennale (1998) and Liverpool Biennale (2006).

DORIT NAAMAN is a film theorist and documentarist from Jerusalem, teaching at Queen's University, Canada. She is currently working on a book on Israeli media representation of Palestinian and Israeli women fighters. She has published in *Signs, Hypatia, Cinema Journal, Third Text* and other scholarly journals. Her documentary work is about identity politics, and politics of representation and she developed a format of short videos, DiaDocuMENTARY.

KIM NELSON is a professor in the Department of Communication, Media, and Film at the University of Windsor, Canada. Her previous work as a screenwriter and cinematographer has screened at Taiwan's International Film Festival, the Montreal World Film Festival and the Independent Eye Festival in Vancouver, B.C. Her short fiction has appeared in the Windsor *Re:View*.

HYERYOUNG OK is a postdoctoral researcher at the University of California Humanities Research Institute, Irvine, working for the "Digital Media and Learning" Hub. Currently she is participating in the "Youth Public Participation" research network led by Mizuko Ito and Joe Kahne. Her Ph.D. dissertation, "Screens on the Move: Media Convergence and Mobile Culture in Korea" explores the aesthetics and the cultural implications of newly appeared "mobile screens" and multimedia content for convergent devices.

JONATHAN ROBERT HOWELL OWENS is enrolled in the inaugural year of Queen's University's Cultural Studies Ph.D. program. He is interested in popular culture with a special interest in film studies, and more specifically, Bollywood film which is the subject of both his Master's thesis as well as his proposed dissertation.

ZUBIN PASTAKIA is a photographer and urban researcher from Mumbai, India. He is currently pursuing two photographic projects: *The Cinemas Project* visually traces the lives of Bombay's cinema halls, while *The Built Landscape* takes a critical look at the urban built environment. He is also pursuing his PhD at the Centre for the Study of Culture and Society in Bangalore, researching urban aesthetics. www.zubinpastakia.com

DEBORAH ROOT is a writer and critic interested in intersections between visual arts, cultural politics, and contemporary theory. She the author of *Cannibal Culture: Art, Appropriation and the Commodification of Difference*, and is currently based in Toronto. She is a member of the Public Access collective.

SEAN SMITH is a critical sport theorist living in Toronto. He is currently a doctoral candidate in the Media and Communications program at the European Graduate School and a lecturer at various universities in Canada. He is a member of the Department of Biological Flow research-creation project (www.departmentofbiologicalflow.net), while sportsBabel is his weblog of theoretical notes and other creative works (www.sportsbabel.net).

MIRJAM STRUPPEK is Artistic Director of the Media Façade Festival, and works internationally as an urbanist, researcher and consultant with a special focus on the livability of urban space, public sphere and its transformation and acquisition through new media. Mirjam has been instrumental in developing the Urban Screens Event series and building a related community gathering around the newly formed International Urban Screens Association (IUSA). www.interactionfield.de; www.urbanscreens.org

JENNIFER VANDERBURGH is Assistant Professor of Film and Media in the English Department at Saint Mary's University (Halifax). Her work on a diverse range of texts from *Videodrome* to *Don Messer's Jubilee* has appeared in various journals and in edited collections on Canadian film and television. She is currently working on an international comparison of television archives; a study of how television is depicted in other media; and a book, *What Media Remember: Archives and Footprints of Television in Toronto*.