

Notes on Contributors

Moinak Biswas teaches in the Department of Film Studies at Jadavpur University. He is also the initiator of The Media Lab at Jadavpur, a place for experiments with new pedagogy for a digital environment. He has published widely in Bengali and English on Indian cinema and culture and among his English publications is *Apu and After: Revisiting Ray's Cinema* (Seagull Books, 2006). Biswas wrote and codirected the Bengali feature film *Sthaniya Sambaad* in 2009.

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Barton Byg teaches German and Film Studies at the University of Massachusetts, Amherst, where he is Founding Director of the DEFA Film Library and a Founding Faculty Member of the Interdepartmental Program in Film Studies. His recent research and teaching focus on such topics as Brecht and film, documentary, landscape, and color. He is author of the book *Landscapes of Resistance: The German Films of Jean-Marie Straub and Danièle Huillet* (University of California Press, 1995).

Charlie Cauchi is a doctoral candidate in the Department of Film Studies at Queen Mary University of London. Using Malta as a case study, her current research aims to provide in-depth analysis of this lesser-known example of world cinema. This study also aims to identify the reasons why Malta is able to function relatively well within the film servicing sector, operating as a place for film production for foreign projects, but is rarely able to produce films for its domestic market or exportation to a foreign market.

Stephen Chan is Professor in the Department of Cultural Studies and Associate Vice President at Lingnan University in Hong Kong. Having published on Hong Kong culture, film, literature, education, and cultural studies, Chan coordinates projects on cultural pedagogy and policy, schooling as cultural process, urban creativity, and cultural citizenship under the Kwan Fong Cultural Research & Development Programme. He serves on the Board of the International Association for Cultural Studies, representing the Asia constituency. He is a part-time member of the Central Policy Unity of the Hong Kong Government and a policy fellow of the Community Development Initiatives think tank.

Ben Goldsmith is a Senior Research Fellow in the ARC Centre of Excellence for Creative Industries and Innovation, Queensland University of Technology. He held various positions at the Australian Film, TV and Radio School from 2004 to 2010 including, Senior Researcher and Lecturer, Convener of Screen Studies, and Acting Head of the Centre for

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Mette Hjort is Chair Professor of Visual Studies at Lingnan University, where she is also Associate Vice President (Quality Assurance) and Director of the Centre for Cinema Studies. She is an Affiliate Professor of Scandinavian Studies at the University of Washington, Seattle, and Adjunct Professor at the Centre for Modern European Studies, University of Copenhagen. She is the author of *The Strategy of Letters* (Harvard University Press, 1993), *Small Nation, Global Cinema* (University of Minnesota Press, 2005), *Stanley Kwan's "Center Stage"* (Hong Kong University Press, 2006), and *Lone Scherfig's "Italian for Beginners"* (University of Washington Press, 2010). She is the editor or co-editor of a number of books, including, most recently, *Film and Risk* (Wayne State University Press, 2012) and *Creativity and Academic Activism: Instituting Cultural Studies* (with Meaghan Morris; Hong Kong University Press, 2012). A third volume in a series of interview books with Danish directors is forthcoming as *Danish Directors 3: Dialogues on the New Danish Documentary Cinema* (with Ib Bondebjerg and Eva Novrup Redvall; Intellect, 2013). Mette Hjort is a Foundation Fellow of the Hong Kong Academy of the Humanities. She co-edits the Nordic Film Classics Series with Peter Schepelern for the University of Washington Press and Museum Tusulanum.

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