

## Notes on contributors

**Burlin Barr** is associate professor in the department of English and program coordinator of Cinema Studies at Central Connecticut State University. He has published critical and theoretical work on film in *Social Text*, *Camera Obscura*, *Screen*, *Jump Cut*, and *African Studies Review*. His research and teaching interests involve the study of global cinema and experimental cinema, especially in the contexts of post-colonial and contemporary Africa. He currently is working on a collection of essays on the films of Djibril Diop Mambéty

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**Gabriel Rockhill** is Assistant Professor of Philosophy at Villanova University (Philadelphia), Directeur de programme at the Collège International de Philosophie in Paris and Chercheur associé at the Centre de Recherches sur les Arts et le Langage (CNRS/EHESS). He is the author of *Logique de l'histoire: Pour une analytique des pratiques philosophiques* (Éditions Hermann, 2010) and is currently completing a book entitled *Radical History and the Politics of Art* for Columbia University Press. He co-edited and contributed to *Politics of Culture and the Spirit of Critique: Dialogues* (Columbia University Press, 2011), *Jacques Rancière: History, Politics, Aesthetics* (Duke University Press, 2009) and *Technologies de contrôle dans la mondialisation: Enjeux politiques, éthiques et*

*esthétiques* (Editions Kimé, 2009). He also edited and translated Jacques Rancière's *The Politics of Aesthetics* (Continuum Books, 2004) as well as Cornelius Castoriadis's *Postscript on Insignificance* (Continuum Books, 2011).

**David Sterritt** is chair of the National Society of Film Critics, adjunct professor at Columbia University and the Maryland Institute College of Art, professor emeritus at Long Island University, and chief book critic of *Film Quarterly*. His writing has appeared in *Cahiers du cinéma*, *The Journal of Aesthetics and Art Criticism*, *Mosaic*, *The Chronicle of Higher Education*, *The New York Times*, and many other publications. He has lectured on Jean-Luc Godard at the Museum of Modern Art, the National Gallery of Art, and the Harvard Film Archive, and his books include *The Films of Jean-Luc Godard: Seeing the Invisible* (Cambridge UP, 1999) and *Jean-Luc Godard: Interviews* (UP of Mississippi, 1998).

**Michael Walsh** has chaired Cinema Departments at Binghamton University and University of Hartford, where he is currently Associate Professor of Cinema. He has published widely on literature, film, and theory. His other recent essays are on Slavoj Žižek, Chris Marker, sound in video installation, and British film of the 1980s.

**David Wills** is professor of French and English at the University at Albany-SUNY. His original doctoral research, undertaken at the Université de Paris-III, was on surrealist poetry, but since 1980 his publications have been concentrated in literary and visual arts theory, and comparative literature, with particular reference to deconstruction and its relation to technology. He has authored or co-authored six books, including one exclusively on the work of Derrida (*Matchbook: Essays in Deconstruction*). His principal work, developed first in *Prosthesis* (Stanford, 1995), concerns the originary technology or "non-naturalness" of the human, as well as the ways in which writing functions as a technological in/outgrowth of the body. Those ideas are extended via what he calls 'dorsality,' a thinking of the back and what is behind - the other of the facial - where the emphasis is on certain ethical, political and sexual implications of a technological rewriting of identity (*Dorsality: Thinking Back through Technology and Politics*). He is also a co-editor of *Deconstruction and the Visual Arts* and has translated four major works by Derrida: *The Gift of Death*, *Right of Inspection*, *Counterpath*, and *The Animal That Therefore I Am*.