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Contributors

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magically becomes the content of Jack's final waking dream, a reunion of loved ones in the heady clime of impossibility. Going away and coming toward—three figures meeting in imaginary space—find their perfect movie fusion.

Cinephilia can bring to light such “lost” movie fragments as these from *Other Men's Wives*. In doing so, film lovers may find renewed impetus to link the incandescent language of stray movie passages to everything that they already know, feel, and imagine about how movies work. With luck, some portion of the beauty and strangeness of these discoveries may unsettle the process of knowing, and place us once again, to our advantage, in the dark. *

Contributors

Mark Betz is a senior lecturer in the Film Studies Department at King's College, University of London. He is the author of *Beyond the Subtitle: Remapping European Art Cinema* (2009), as well as several essays on art/exploitation cinema marketing in America, the development of academic film studies via book publishing, and contemporary art cinema practices in Asia. In a previous life he was the film programmer for the Dryden Theatre at George Eastman House in Rochester, New York.

Liz Czach is an assistant professor in the Department of English and Film Studies at the University of Alberta and was a programmer at the Toronto International Film Festival from 1995 to 2005. She has published articles on the instant movie technology Polavision and on film festivals in *The Moving Image*, and she organizes Edmonton's Home Movie Day.

Chris Darke is a writer and film critic based in London. His work has appeared in publications such as *Film Comment*, *Sight & Sound*, *Cahiers du Cinéma*, and *The Independent*. He is the author of *Light Readings: Film Criticism and Screen Arts* (2000), a monograph on Godard's *Alphaville* (2005), and *Cannes: Inside the World's Premier Film Festival* (2007, with Kieron Corless).

Marijke de Valck is an assistant professor in the Department of Media Studies at the University of Amsterdam. She is the author of *Film Festivals: From European Geopolitics to Global Cinephilia* (2007), the first comprehensive academic publication on film festivals, and coeditor of *Sonic Interventions* (2007) and *Cinephilia: Movies, Love, and Memory* (2005). Together with Skadi Loist, de Valck founded the Film Festival Research Network.

Jenna Ng worked as a finance lawyer before studying film. She completed her PhD at University College London in 2009, with a dissertation on the experiences and conceptualizations of time in digital cinema. In addition to organizing the conference “Cinephilia 3—From Film to Digital Image,” held in 2003 in London, Ng has contributed essays to *Cinephilia: Movies, Love and Memory* (2005) and *Cinephilia in the Age of Digital Reproduction* (2009).

George Toles is Distinguished Professor of English and Chair of Film Studies at the University of Manitoba. He is the author of *A House Made of Light: Essays on the Art of Film* (2001). For more than twenty years, he has been the screenwriting collaborator of Canadian director Guy Maddin; his recent credits include *Brand Upon the Brain!* (2006) and *My Winnipeg* (2007). Toles has also written the original story and coauthored the screenplay for Canada's first stop-motion animated feature film, *Edison and Leo* (2008).