

NOTES ON CONTRIBUTORS

RICHARD ABEL teaches in the English Department at Drake University. He is the author of *French Cinema: The First Wave, 1915-1929* (1984), and the editor of the forthcoming two-volume *French Film Theory and Criticism, 1907-1939* (1987).

PETER CHRISTENSEN teaches Comparative Literature at SUNY Binghamton. He is the author of numerous essays on Godard, Cocteau, Nizan, Yourcenar, among others.

TOM CONLEY teaches French at the University of Minnesota. He is the author of *Caesures: ensayos sobre cine* (1986) and a forthcoming collection of his essays.

THOMAS ELSAESSER teaches film and English literature at the University of East Anglia (England). He has contributed numerous essays to *Screen, October, Discourse, New German Critique, Sight and Sound, and American Film*.

HAIM FINKELSTEIN is Senior Lecturer in the Department of Foreign Languages and Director of the Art Program at Ben-Gurion University of the Negev (Israel). He is currently working on a book on Dalí's art and writing.

SANDY FLITTERMAN-LEWIS teaches literature and film in the English Department at Rutgers University. She has written numerous articles on feminism and film theory, and is the author of a forthcoming book, *To Desire Differently: Feminism and French Cinema*.

JUDI FREEMAN is associate curator of 20th-century art at the Los Angeles County Museum of Art. Her dissertation is devoted to Fernand Léger's collaborative projects and their relations to his painting from 1918-28.

INEZ HEDGES teaches French and is the coordinator of Film Studies at Northeastern University. She is the author of *Languages of Revolt: Dada and Surrealist Literature and Film*, and is currently working on a book on Queneau.

DALIA JUDOVITZ teaches French literature at UC-Berkeley. She has published essays on philosophy and literature, psychoanalysis, aesthetics, and she is the author of the forthcoming book on *Subjectivity and Representation: The Origins of Modern Thought in Descartes* (1987).

RUDOLF E. KUENZLI teaches English and Comparative Literature, and directs the International Dada Archive at the University of Iowa. He is the coauthor of *Dada Artifacts* (1978), coeditor of *Dada Spectrum: The Dialectics of Revolt* (1979), editor of *New York Dada* (1986), and coeditor of the journal *Dada/Surrealism*.

STUART LIEBMAN teaches film at Queens College. His essays have been published in *October, Framework, Cinema, Take One, Millennium Film Journal, and Film Comment*. He is currently preparing a retrospective of the films of Alexander Kluge.

ALLEN S. WEISS wrote his first doctoral thesis in philosophy on Merleau-Ponty's aesthetics, and is now writing a second doctoral thesis on the theorization of avant-garde cinema. He is currently preparing anthologies on Daniel Paul Schreber, D. A. F. Sade, and Nietzsche.

LINDA WILLIAMS teaches literature and film in the English Department at the University of Illinois at Chicago. She is the author of *Figures of Desire: A Theory and Analysis of Surrealist Film*, and is currently working on a book on the pornographic film entitled *Hard Core: Power, Pleasure, and the Female Film Body*.

DAVID WILLS teaches French and Film at Louisiana State University. He is the author of *Self De(con)struct: Writing and the Surrealist Text* (1985), and is the coauthor of a forthcoming book on Derrida and Film.