

NOTES ON CONTRIBUTORS

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Arlindo Castro received his Ph.D. in Cinema Studies from New York University. He was a Professor of Film at Universidade Federal do Espírito Santo and was endowed with a grant from the Rockefeller Foundation in 1996. He published various articles in Brazilian periodicals and abroad as well.

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Arthur Nestrovski is Professor of Literature at PUC/SP. He has published in various journals in Brazil and abroad, and he is the author of *Ironias da Modernidade* (Ática). He has also organized the book *riverrun-Ensaios sobre James Joyce* (Imago).

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University of North Carolina, in Chapel Hill. He has published Portuguese translations of fiction by Flannery O'Connor, Christopher Isherwood, and James Joyce; poetry by W.H. Auden and various contemporary American poets; and drama, i.e., annotated, verse translations of Shakespeare's plays, e.g., *Antônio e Cleópatra* (Editora Siciliano/Mandarim: São Paulo, 1997), and *Cymbeline, King of Britain* (forthcoming with Iluminuras). He spent 1997 at The Shakespeare Institute, in Stratford-upon-Avon, as Honorary Research Fellow, researching performance translation.

Mauro Eduardo Pommer is Professor of Cinema in the Department of Communication at Universidade Federal de Santa Catarina. He holds a Master of Arts in Philosophy from Universidade Federal de Minas Gerais and a Ph.D. in Cinema from Université de Paris I, Panthéon-Sorbonne. His recent research is on themes and style in Hitchcock's films. He has published on Hitchcock (2000) and on Jane Campion (1998) in the journal *Cinemas* (Rio de Janeiro); a chapter on Lynch and Hitchcock in *Estudos de Cinema* (Rio de Janeiro, Annablume, 2000); a chapter on Hawks and Tarantino in *O Olhar Estético na Comunicação* (Petrópolis, Vozes, 2000). He has a book on the concept of time in the work of Jorge Luis Borges (Editora da UFSC, 1991). His Ph.D. thesis, on film narration (1996), is available through Editions du Septentrion, Paris.

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