NOTES ON CONTRIBUTORS

Robert Burgoyne is Professor of English and Film at Wayne State University. His research revolves around issues of historical representation and film, with a special emphasis on the relation of film to national identity, and the narrative semiotics of film. Major publications include *Imaging Nation: Changing Perspectives on Nation and History in Contemporary American Films* (University of Minnesota Press, forthcoming); *New Vocabularies in Film Semiotics*, co-authored with Robert Stam and Sandy Flitterman-Lewis (Routledge, 1992); and *Bertolucci's 1900: A Narrative and Historical Analysis (Wayne State University Press, 1991).*

Thomas Laborie Burns, a Ph.D. in Literature in English from Universidade Federal de Santa Catarina, is a professor of Literature at Universidade Federal de Minas Gerais. He has published poetry, poetic translations, and essays on literature and other topics, both in Brazil and the United States.

Arlindo Castro, a Ph.D. in Cinema Studies from New York University, is a professor of Film at Universidade Federal do Espírito Santo. He was endowed with a grant from the Rockfeller Foundation in 1996.

John Caughie is Vice Dean of the Faculty of Arts and Professor of Film and Television Studies at the University of Glasgow. He is Co-Director of the John Logie Baird Centre and of the Master Programme

in Media Culture, University of Glasgow and Strathclyde University. He is the Co-Editor of *Screen*. His main publication interests are in film and television theory, television history, British Cinema, Scottish independent film. Along with journal articles, his main books are *Theories of Authorship: Ideology and Exchange* (London: Routledge and Kegan Paul, 1981); *The Companion to British and Irish Cinema*, with Kevin Rockett (London: BFI/Cassel, 1996). He also wrote and edited the British section of the *Encyclopedia of European Cinema* (London: BFI/Cassel, 1995).

Anelise Reich Corseuil, a Ph. D. in Literatures in English from Wayne State University, is Associate Professor of Literature at Universidade Federal de Santa Catarina. She is the Editor of *Ilha do Desterro*. She has published in *Estudos Anglo-Americanos*, *Michigan Academician*, and elsewhere.

Salma Ferraz is an Assistant Professor of Portuguese Literature at Universidade Federal de Santa Catarina. Her master degree is from UNESP (1994) with the thesis "O (Des) Evangelho Segundo José Saramago". She has published several articles on Brazilian and Portuguese Literature in Brazilian journals, among them, *Uniletras* (Ponta Grossa), *Vertentes* (São João Del Rey), *Letras Hoje* (Puc-RS), and *Boletim de Letras* (Universidade Estadual de Londrina).

José Gatti, a Ph.D. in Cinema Studies from New York University, is Associate Professor of Film Studies at Universidade Federal de Santa Catarina. He has published several articles and is the author of *Barra Vento: A Estréia de Glauber* (Florianópolis: EDUFSC , 1988).

Dilvo Ristoff, a Ph. D. in Literature from University of Southern California, LA, is Professor of Literature at Universidade Federal de Santa Catarina. He has published several articles and is the author of

Updike's America: The Presence of Contemporary American History in John Updike's Rabbit Trilogy (New York: Peter Lang, 1988).

Vivian Sobchack is Associate Dean and Professor of Film and Television Studies at the UCLA School of Theater, Film and Television. She was the first woman elected President of the Society for Cinema Studies and is on the Board of Trustees of the American Film Institute. Her work focuses on film theory and its intersections with philosophy, perceptual studies, and historiography. Her books include *Screening Space: The American Science Fiction Film* (Ungar, 1987), *The Address of the Eye: A Phenomenology of Film Experience* (Princeton, 1993), and an edited anthology, *The Persistence of History: Cinema, Television and the Modern Event* (Routledge, 1996).

Antônio João Teixeira is a Ph. D. candidate in Literatures in English at Curso de Pós-Graduação em Inglês e Literatura Correspondente, Universidade Federal de Santa Catarina. His master degree is from Universidade Federal do Paraná with the dissertation "A Semantic-Pragmatic Approach to Models."

Fernando Vugman is a Ph. D. candidate in Literatures in English at Curso de Pós-Graduação em Inglês e Literatura Correspondente, Universidade Federal de Santa Catarina. His M.A. thesis, "From Master Narratives to Simulacra: An Analysis of George Orwell's *1984* and Terry Gilliam's *Brazil*," was developed at UFSC. He has worked as a translator since 1985.

Janet Walker, Ph.D., is a professor of Film Studies at the University of California, Santa Barbara. She is author of *Couching Resistance: Women, Film and Psychoanalytic Psychiatry* (University of Minnesota Press, 1993) and has published a number of articles and book chapters mainly on film and gender studies from a social historical perspective including a chapter in the anthology *Home Is Where the Heart Is: Studies on Melodrama and the Woman's Film.* She is currently at work on a book

212 Anelise Reich Corseuil

about trauma, history and memory, from which the article in this collection is excerpted.

Ismail Xavier, a Ph.D. in Cinema Studies from New York University, is Professor of Film Studies at Escola de Comunicações e Artes , Universidade de São Paulo. His publications include *Alegorias do Subdesenvolvimento: Cinema Novo, Tropicalismo, Cinema Marginal* (São Paulo:Brasiliense,1993); *O Cinema no Século*. Org. Xavier (Rio de Janeiro: Imago,1996).