

**DR. TREVOR MOWCHUN**  
**– CURRICULUM VITAE –**

**EDUCATION**

**Doctor of Philosophy**

Concordia University, Montreal, 2019

Humanities Interdisciplinary Program. Primary concentrations in Film Studies, Philosophy, and English.

Dissertation: *Metaphysics and the Moving Image*, PhD dissertation. Oral presentation and thesis awarded as “outstanding.”

**Master of Arts**

(Thesis Option), Concordia University, Montreal, 2010

Mel Hoppenheim School of Cinema—Film Studies. Thesis: *Rights of Passage: An Aesthetic Cultivation of Contingency*

**Bachelor of Arts**

(Advanced), University of Manitoba, 2004

Department of English, Theater, Film & Media. Minor in Philosophy. Degree awarded “with distinction.”

**EMPLOYMENT**

**Associate Professor (Film Studies and Production)**

08/16/2024 – present

*Department of English, University of Florida*

\*see Assistant Professor for job duties

**Director, Film and Media Studies Program**

08/31/2020 – present

*Department of English, University of Florida*

- Duties: develop film studies/production curricula for undergraduate and graduate film programs; coordinate curricula with film studies faculty; manage film equipment acquisitions, resource libraries, course screenings, and media production lab; cultivate connections with film scholars, filmmakers, and other researchers outside the English department; curate and organize film screenings of the work of students and local filmmakers; invite guest speakers.

**Assistant Professor of Digital Filmmaking and Video Production**

08/16/2018 – 08/15/2024

*Department of English, University of Florida*

- Duties: research, write, and publish scholarly essays and books in film studies; creation and distribution of independent films; design and teach undergraduate and graduate courses in film studies, filmmaking, and literature; supervise undergraduate and graduate independent studies, honors theses, and dissertations; departmental and college-level committee work; exhibit films at film festivals; present papers at film studies conferences; regularly apply for university and extramural

grant funding for scholarly and creative work; in charge of the department's film production lab and resource library; proficient in camera, sound, lighting, editing, etc..

**Teaching Assistant**

01/01/2017 – 04/30/2017

*Department of Philosophy, Concordia University, Montreal, Canada*

Course: Critical Thinking

- graded tests and exams; advised students on course content.

**Copyeditor for Academic Journal**

01/01/2016 – 08/31/2017

*Mel Hoppenheim School of Cinema, Concordia University, Montreal, Canada*

- edited academic journal articles for content, style, and grammar for publication in *Recherches sémiotiques / Semiotic Inquiry*, Ed. Dr. Martin Lefebvre.

**Research Assistant**

09/01/2013 – 12/31/2017

*Humanities Department, Dawson College, Montreal, Canada*

- wrote summaries of books/articles on philosophy and media theory.
- participated in conferences; biweekly meetings to discuss and provide feedback on drafts of Dr. John Hunting's research project, "Photography, Film and the Ethics of Emmanuel Levinas."

**Course Instructor**

*Department of Art History, Concordia University, Montreal, Canada*

09/01/2013 – 12/31/2015

- designed and taught interdisciplinary undergraduate film studies and art history courses; graded papers and exams.
- student advising

*Mel Hoppenheim School of Cinema, Concordia University, Montreal, Canada*

09/01/2012 – 12/31/2012

- designed and taught undergraduate film studies course (Film Aesthetics); graded papers and exams.
- student advising

**Proofreader for Academic Books**

*Mel Hoppenheim School of Cinema, Concordia University, Montreal, Canada*

09/01/2008 – 12/31/2008

- proofread *The Cinema of Neil Jordan: Dark Carnival*, by Dr. Carole Zucker.
- edited and provided detailed feedback on manuscript in preparation for book publication.

*Mel Hoppenheim School of Cinema, Concordia University, Montreal, Canada*

09/01/2007 – 12/31/2007

- proofread *Personal Visions: Conversations with Contemporary Film Directors*, by Dr. Mario Falsetto.
- edited and provided detailed feedback on manuscript in preparation for book publication.

**Teaching Assistant**

09/01/2007 – 04/30/2015

*Mel Hoppenheim School of Cinema, Concordia University, Montreal, Canada*

Courses: Film History to 1959, History of Film Since 1959, English Canadian Film

- tutorial leader and guest lecturer.
- advised students on course content and graded tests/exams.

### **Projectionist**

2002 – 2006

*The Winnipeg Film Group Cinematheque, Winnipeg, Canada*

- Projected 16mm, 35mm, video/digital formats; basic restoration of old film prints.

## **FILM TRAINING**

### **Digital production and post-production**

2008-2018

*Fine Arts Academic and Research Facilities (formerly known as Hexagram), Concordia University*

- workshops in digital cinematography, Adobe Premiere, DaVinci Resolve, ProTools, color correction, digital image scanning, surround sound mixing, DCP production.

### **Screenwriting and filmmaking**

1999-2001

*The University of Victoria, BC, Canada*

- Screenwriting and filmmaking at The University of Victoria (introductory course and student film projects).

### **Independent filmmaking**

1998-2004

*The Winnipeg Film Group, Winnipeg, Canada*

- workshops in screenwriting, directing, cinematography, editing, field recording, independent producing.

### **Digital and video theory and practice**

1996-1998

*Video Pool, Winnipeg, Canada*

- workshops in storytelling, storyboarding, videography, digital cinematography, digital post-production.

## **FILM WORK**

*HOUSE<sup>5</sup>* (experimental-narrative, feature-length, digital): written, directed and produced by Trevor Mowchun. \*Post-production

*ComplexCity* (experimental short, digital): written, directed and produced by Trevor Mowchun. \*Post-production

*Degree of Difficulty (à la Peterson)* (experimental short, digital): written, directed and produced by Trevor Mowchun. \*Post-production

*Fidonacci Privacy Fence (a.k.a. Obscene Velocity)* (experimental short, digital, 2023): conceived, directed and produced by Trevor Mowchun.

*Unmastered* (experimental short, digital, 2023): conceived, directed and produced by Trevor Mowchun and Shaun Gamboa.

*Drink Some Darkness* (experimental short, digital, 2020): written, directed and produced by Trevor Mowchun.

*Northstarling* (experimental short, 16mm, 2018): written, directed and produced by Daniel Gerson and Trevor Mowchun; edited and VFX by Trevor Mowchun.

*World to Come* (experimental drama, feature-length, Super 16mm, 2015): written, directed and produced by Daniel Eskin and Trevor Mowchun, Film Fold Pictures, distributed by Acéphale; production design and editing by Trevor Mowchun.

*Welcome* (short, 16mm, dir. Daniel Gerson, 2008): creative consultant.

*The Pawn* (feature, screenplay, 2007): written by Trevor Mowchun and Daniel Eskin, optioned by Hiltz Squared Media Group (Myles Shane).

*The Achiest* (short, digital, dir. Daniel Gerson, 2007): cinematographer.

*Robert's Walk* (short, 16mm, dir. Daniel Eskin and Daniel Gerson, 2006): cinematographer and lead actor.

*Sargossa* (experimental short, digital, 2003): written, directed and produced by Trevor Mowchun, Film Fold Pictures.

## **AWARDS**

Best Experimental Film—*Drink Some Darkness* (*Cinema on the Bayou*, Louisiana, January 20-27, 2021).

Best Manitoba Short Film Jury Prize—*Northstarling* (*Gimli Film Festival*, Gimli, MB, July 22-26, 2020).

CGS/ProQuest Distinguished Dissertation Award (Humanities and Fine Arts), nominated, 2019.

Silver medal for “Best Feature Film”—*World to Come* (*ReelHeART International Film & Screenplay Festival*, Toronto, July 6-11, 2015).

Concordia University Doctoral Award of Excellence, 2014. \$10,000

Concordia University Entrance Award, 2010. \$10,000

The Concordia University Retired Faculty and Staff Graduate Award, 2007. \$8,000

Award for “Best Overall Film”—*Sargossa* (*Young Cuts Film Festival*, Toronto, 2003).

## **FELLOWSHIPS, SCHOLARSHIPS, GRANTS**

Humanities Scholarship Enhancement Fund, Project: *Degree of Difficulty* (CLAS, University of Florida, 2024). \$11,000

Publication Subvention Grant in the Humanities, Project: *Metaphysics and the Moving Image* (Center for the Humanities and the Public Sphere, CLAS, UF). \$1000

Faculty Travel Award (CLAS, University of Florida, 2021 and 2019). \$1300

Humanities Scholarship Enhancement Fund, Project: *From a Great Height* (CLAS, University of Florida, 2020). \$9,580

Explore and Create Research Grant, Project: *From a Great Height* (Canada Council for the Arts, 2018-2019). \$25,000

Doctoral fellowship, Social Sciences and Humanities Research Council of Canada, 2010-2013. \$80,000

Production Grant, Project: *World to Come* (with Daniel Eskin), Canada Council for the Arts, 2009. \$60,000

The Rene Malo Graduate Scholarship in Film Studies, Concordia University, 2006. \$2,000

Special Grant, Project: *World to Come* (Jewish Foundation of Manitoba, 2006). \$3,000

Manitoba Millennium Bursary, University of Manitoba, 2004. \$1,000

## **FILM FESTIVALS AND EXHIBITIONS**

### ***Fidonacci Privacy Fence:***

- “Spiral Talks” lecture series + film screening (The Spiral Collective, York University), Toronto, December 8, 2023.

### ***Unmastered:***

- *Cinema on the Bayou*—Official Selection (Louisiana, January 22-29, 2025).
- “Spiral Talks” lecture series + film screening (The Spiral Collective, York University), Toronto, December 8, 2023.

### ***Drink Some Darkness:***

- “Spiral Talks” lecture series + film screening (The Spiral Collective, York University), Toronto, December 8, 2023.
- *Fotogenia: Film Poetry & Divergent Narratives Festival, Vol. 3*—Official Selection (Mexico City, November 24-27, 2021).
- *Vastlab Experimental Film Festival*—Official Selection (Los Angeles, November 11-14, 2021).
- *Tranås at the Fringe International Arts Festival*—Official Selection (Tranås – Sweden, October 16-24, 2021).
- *Moscow International Experimental Film Festival (Glazok online platform)*—Official Selection (Moscow, August 11-17, 2021).
- *Cinema on the Bayou*—Official Selection (Louisiana, January 20-27, 2021).
- *Festival du nouveau cinema*—Official Selection (Montreal, October 7-18, 2020).

### ***Northstarling:***

- “Spiral Talks” lecture series + film screening (The Spiral Collective, York University), Toronto, December 8, 2023.

- *Kinoskop / Special Edition* (Art Gallery Nadežda Petrović, Čačak, Serbia, November 14, 2022).
- *Kinoskop: International Festival of Analog Experimental Cinema, Vol. 3*—Official Selection (Belgrade, December 10-12, 2021).
- *Korean Film Festival Canada: Women's Perspectives in the Korean Cinema*—Official Selection (Montreal/Seoul, September 30-October 30, 2021).
- *Festival Courts d'un soir*—Official Selection (Montreal, September 23-27, 2020).
- *Gimli Film Festival*—Official Selection (Gimli, MB, Jul 22-26, 2020).
- *REGARD - Festival international du court métrage au Saguenay*—Official Selection (Saguenay, QC, March 11-15, 2020).
- *Cinema on the Bayou*—Official Selection (Louisiana, January 22-29, 2020).
- *Festival du nouveau cinema*—Official Selection (Montreal, October 9- 21, 2019).
- *Festival International du Film de Nancy*—Official Selection (France, August 30-September 8, 2019).

#### ***World to Come:***

- Distributed by *Acéphale* (Mustafa Uzuner, Montreal, 2016) \*Streaming services: Amazon, Kanopy.
- *Toronto Arthouse Film Festival*—Official Selection (Toronto, September 13-17, 2016).
- *Gimli Film Festival*—Official Selection (Gimli, MB, July 20-24, 2016) \*Manitoba feature film program.
- *The Winnipeg Film Group Cinematheque*—theatrical run (Winnipeg, May 12-15, 2016).
- *Afterimages* (Concordia University Undergraduate Film Magazine)—special screening event (Montreal, April 15, 2016).
- *Blow-Up: Chicago International Arthouse Film Festival*—Official Selection (Chicago, December 4-6, 2015).
- *ReelHeART International Film & Screenplay Festival*—Official Selection (Toronto, July 6-11, 2015).
- *Sundance Film Festival*—shortlisted via the Telefilm Canada “Open Call,” 2015.

#### ***Sargossa:***

- *Young Cuts Film Festival*—Official Selection (Toronto, June 2003).

### **PUBLICATIONS**

#### ***Books:***

*Metaphysics and the Moving Image: “Paradise Exposed”* (Edinburgh: Edinburgh University Press, 2023).

#### ***Essays, Articles, Dialogues:***

“Moment and Myth in Film” \*under review at *October* journal.

“Heart of the Clock in Carlos Reygadas’ *Silent Light*,” in *ReFocus: The Films of Carlos Reygadas*, ed. Silvia Alvarez-Olarra and Amanda McMenamin (Edinburgh University Press, forthcoming 2026).

“‘Something Possible, Otherwise I Will Suffocate’: A Marginal Reading of Chapter 7, Section 2, of Deleuze’s *The Time-Image*,” in *Gilles Deleuze and Film Criticism: Theory, Philosophy, and the Individual Film*, ed. Dominic Lash and Hoi Lun Law (Palgrave Macmillan, 2023).

"The Uses of Perplexity: A Conversation with Robert B. Ray on the Art of Film, Music and Pedagogy," *Movie: A Journal of Film Criticism* No. 10 (2023), pp. 137-151.

"The Midnight Papers of Experimental Film," *Glazok Video Platform* (August 2021).

"A PTSD Diary of *The Exorcist*," *Cineaction* No. 101 (December 2020).

"Pedagogical Adventures in Cinematic Space," *New Review of Film and Television Studies* (online teaching tools section), December 2020.

"Dare to Digress: Cinematic Self-discovery in Victor Erice's *Dream of Light*," *New Review of Film and Television Studies* 18.2 (2020), pp. 214-241.

Randolph Jordan and Trevor Mowchun, "Psycho-geographies of the World to Come: A Conversation with Trevor Mowchun at the Montreal Premiere of his First Feature Film," *Offscreen* 20.9 (September 2016).

"A Machine's First Glimpse in Time and Space," *Evental Aesthetics* 4.2 (2015): 77-102.

"The Site of Nature: Exteriority and Overexposure in *The Thin Red Line*," *Film International*, March 2015.

"The Night of the Hunter" (review), *!F Istanbul: 13th International Independent Film Festival* (online festival catalogue), 2014.

"Dreaming in Words: *Gertrud*," *Senses of Cinema* (47), 2008.

Thoth Harris, Graeme Langdon, Trevor Mowchun, "How Do Thoughts Get Filmed?," in *Strata: Concordia University MFA Group Exhibition* (Montréal: Le Caius du Livre), 2008.

## **CONFERENCE PAPERS, GUEST LECTURES, AND WORKSHOPS**

Guest speaker on film studies/filmmaking for undergraduate course "What is the English Major?," Instructor: Dr. Pam Gilbert, English Department, University of Florida, 2025.

"'Something Possible, Otherwise I Will Suffocate': A Marginal Reading of Chapter 7, Section 2, of Deleuze's *The Time-Image*," as part of a roundtable on the edited collection, *Gilles Deleuze and Film Criticism: Theory, Philosophy, and the Individual Film* (Lash and Law, 2023), University of Cambridge, February 21, 2025.

"Moment and Myth in the Philosophy of Film," "Spiral Talks" lecture series (The Spiral Collective, York University), Toronto, December 8, 2023.

"Experiments in Audiovisual Thinking," as part of a roundtable "Production as Critical Engagement" (co-chairs: Gregory Brophy and Steven Woodward), Film Studies Association of Canada, online, June 1, 2021.

Invited participant in "Stanley Cavell Workshop" (organized by William Rothman and Catherine Wheatley), Film-Philosophy Conference, Brighton, UK, 2019.

"The Value of Timelessness in Abbas Kiarostami's *24 Frames*," Society for Cinema and Media Studies (annual conference), Seattle, 2019.



"The Death of God, the Birth of Film, and the New Metaphysics," Spiral: Film and Philosophy Conference (Theme: "Love and Death"), Toronto, 2017.

"The Death of God, the Birth of Film, and the New Metaphysics," Society for Cinema and Media Studies (annual conference), Chicago, 2017.

"A Camera-Key for the Mind's Eye: A Philosophy of Cinematic Automatism," Society for Cinema and Media Studies (annual conference), Montréal, 2015.

"Living Without a Master: A Film for Free Spirits," Pre-constituted panel: *Hermeneutic Encounters with Paul Thomas Anderson's 'The Master'*, Film Studies Association of Canada (Congress of the Humanities and Social Sciences), Brock University, 2014.

"The Temptation of Truth: On the Metaphysics of Appearances in Cinematic Representation," ARTHEMIS (The Advanced Research Team on History and Epistemology of Moving Image Study), Conference: *To Represent: Theories, Epistemologies*, Concordia University, 2014.

"Poetics of Presence in the Moving Image," ARTHEMIS (The Advanced Research Team on History and Epistemology of Moving Image Study), Lecture Series, Concordia University, 2013.

"The Site of Nature in *The Thin Red Line*," Film Studies Association of Canada (Congress of the Humanities and Social Sciences), University of Victoria, British Columbia, 2013.

"The Things of Order," *Pressing Against Methods* (Humanities Ph.D student conference), Concordia University (as part of a roundtable with HumaCore interdisciplinary research group), 2013.

"Discreet Repressions of Philosophy in the Fiction of Robert Walser," *Dislocations* (Humanities Ph.D student conference), Concordia University, 2011.

"At the Drawing Board of the World: Reading the Filmmaking of Victor Erice's *Dream of Light*," Film and Philosophy Conference, University of Dundee, Scotland, 2009.

## **UNIVERSITY TEACHING**

### **University of Florida, Department of English (Film and Media Studies)**

- <i>Contemporary Avant-Garde Film</i>	2025
- <i>Advanced Filmmaking: Long-Form Filmmaking</i>	2024
- <i>Avant-Garde Film/Avant-Garde Film Studies</i> (graduate)	2024
- <i>Avant-Garde Film</i>	2023
- <i>Originality and Adaptation in Film</i> (graduate)	2023
- <i>History of Film II (1930-1965)</i>	2023, 2020



- <i>Introduction to Filmmaking</i> (7 semesters)	2023-25, 2022, 2018-19
- <i>The Art of Film Directing</i> (graduate)	2022
- <i>Introduction to Film Theory and Criticism</i>	2021, 2019
- <i>Audiovisual Thinking</i> (graduate)	2021
- <i>Theory and Practice of Film Adaptation</i> (graduate)	2020
- <i>Advanced Filmmaking: Space</i>	2020
- <i>The Image World: Themes and Experiments</i> (graduate)	2019
- <i>History of Film I</i>	2018

### **Concordia University, Montreal**

- <i>The Moving Realm of Images: Themes and Experiments</i> , Department of Art History (2 semesters)	2013-15
- <i>Film Aesthetics</i> , Mel Hoppenheim School of Cinema	2012

## **STUDENT SUPERVISION**

### **Department of English and Interdisciplinary Studies Major, University of Florida**

2025	Honors thesis supervision (undergraduate students: Gabriella Berardi (screenwriting— <i>contemporary Giallo</i> ), Spencer Harrington (filmmaking— <i>philosophical psychodrama</i> ))
2025	Independent studies (undergraduate students: Nakamura Pak (filmmaking— <i>existentialism on film</i> ), Hayden Field (filmmaking— <i>action film poetics</i> ))
2023	Honors thesis supervision (undergraduate students: Chance Freytag (filmmaking— <i>college social consciousness</i> ), D'Andre Hamilton (screenwriting— <i>law and film</i> ), Christopher Blokker-Coetzer (screenwriting— <i>artistic creature feature</i> ))
2022-23	Interdisciplinary Studies Major (undergraduate student: Saranya Aphornsuvan (filmmaking— <i>friendship and the theater</i> ))
2021	Honors thesis supervision (undergraduate students: Elizabeth Hernandez (experimental filmmaking— <i>confessional poetics</i> ), Sean Piontek (experimental filmmaking— <i>film poetry</i> ))
2020	Independent Study (graduate student: Chad Serhal— <i>Cinematic Americana</i> ) *theoretical and artistic components
2020	Independent Study (graduate student: Ryan Bedsaul— <i>Theory and Practice of the Video Essay</i> ) *theoretical and artistic components

- 2019 Independent Study (undergraduate student: Samuel Kuhns—*Punk Aesthetics and its Discontents*)  
\*theoretical and artistic components
- 2019 Independent Study (undergraduate student: Elizabeth Hernandez—*A Cinema of Self-Awareness*)  
\*theoretical and artistic components
- 2019 Independent Study (undergraduate student: Matthew Barkley—*Aesthetics of Self-Surveillance*)  
\*theoretical and artistic components

### **GRADUATE THESIS COMMITTEES**

- 2024 - PhD Supervisor (graduate student: Taylor Morris), Film and Media Studies, Department of English, University of Florida.
- 2023 - 2024 MFA Committee (graduate students: Liam Johnson, Gregory Calabro), Creative Writing, Department of English, University of Florida.
- 2022 - PhD Supervisor (graduate student: Matt Knudsen), Film and Media Studies, Department of English, University of Florida.
- 2022 - 2025 PhD Committee (graduate students: Felipe González-Silva, Faith Boyte, Bryce Patton), Film and Media Studies, Department of English, University of Florida.
- 2022 MFA Committee (graduate students: Ryan Bedsaul, Patrick Dwayne, Mitch Galloway), Creative Writing, Department of English, University of Florida.
- 2021 - 2024 PhD Committee (graduate student: Elizabeth Cronin), College of Design, Construction, and Planning, University of Florida.
- 2021 MFA Committee (graduate student: Django Ellenhorn), Creative Writing, Department of English, University of Florida.
- 2020 - 2021 MFA Committee (graduate student: Chad Serhal), Studio Art (Sculpture), College of the Arts, University of Florida.
- 2020 MFA Committee (graduate student: Dan Shurley), Creative Writing, Department of English, University of Florida.

### **ACADEMIC COMMITTEES**

- 2024 - 2025 Humanities Scholarship Enhancement Fund Selection Committee, College of Liberal Arts and Sciences, University of Florida.
- 2024 - Council, Department of English, University of Florida.

2022 - Undergraduate Studies, committee member, Department of English, University of Florida.

2020 - Interdisciplinary Studies BA/BS Major Program, committee member, College of Liberal Arts and Sciences, University of Florida.

2018 - 2020 General Education, committee member, Department of English, University of Florida.

## **REVIEWS, INTERVIEWS, PRESS**

*Trevor Mowchun's Metaphysics and the Moving Image: Paradise Exposed* (book review), by Steven DeLay (*New Review of Film and Television Studies*, 23 (1): 122–25, 2025). \*Review of my book

*Metaphysics and the Moving Image: "Paradise Exposed"* (book review), by John Twomey, *Aigne*, Volume 10, 2024. \*Review of my book

"Rebirth in the Mechanical Garden of Eden: A Review of *Metaphysics and the Moving Image: 'Paradise Exposed'* (2023)", by Andrew Kolarik, *Film International*, Vol. 21, Iss. 3, Sep 2023, p. 139 – 144. \*Review of my book

"Cold and Hungry: *Northstarling*," by David Finkelstein, *Lake Ivan Film Journal*, 2022. \*Review of my short film

"The Moviegoer at 60," by Michael Washburn, *National Review*, 2020. \*Quoted

"On Film Theory and Practice in the University," *Ultrasonic Film* (with James Borsa), UMFM (The University of Manitoba), 2019. \*Interview

"Deadly Silence," Randall King, *The Winnipeg Free Press*, 2016. \*Review of my feature film, *World to Come*

"Film Based on Winnipeg Abuse Allegations Premieres," by Jordan Adler, *The Canadian Jewish News*, 2015. \*Article on *World to Come*

"Film *World to Come* Loosely Based on Abuse Allegations That Rocked Winnipeg Jewish Community in the 80's," *The Winnipeg Jewish Review*, by Rhonda Spivak, 2015. \*Article on *World to Come*

"On the Canadian Premiere of *World to Come*," *Ultrasonic Film* (with James Borsa), UMFM (The University of Manitoba), 2015. \*Interview

## **EDITORIAL/ADVISORY BOARDS**

2020 - 2024 Korean Film festival Canada, Advisory Board Committee

## **PROFESSIONAL AND COMMUNITY SERVICE**

2020 Manuscript Reader for SUNY Press, New York.

- 2020 Grant Review Panelist (Media Arts), Florida Department of State, Division of Cultural Affairs.
- 2019 Head Judge for high-school short film competition, Muslim Interscholastic Tournament (MIST)—Theme: “The Honor of Humility: Discovering Dignity in Challenging Pride,” held at the University of Florida.
- 2019 Peer Reviewer for *New Review of Film and Television Studies*.