Jonathan Rosenbaum was film critic for the *Chicago Reader* from 1987 to 2008. Born in Alabama in 1943, the son and grandson of movie exhibitors, he grew up in a house designed by Frank Lloyd Wright. While living in Paris (1969-1974), he worked as an extra for Robert Bresson and as a script consultant for Jacques Tati, before working as assistant editor for *Monthly Film Bulletin* and staff writer for *Sight and Sound* in London (1974-1977).

His books include IN DREAMS BEGIN RESPONSIBILITIES: A JONATHAN ROSENBAUM READER (forthcoming in early 2024), CINEMATIC ENCOUNTERS 2:PORTRAITS AND POLEMICS (2019), CINEMATIC ENCOUNTERS: INTERVIEWS AND DIALOGUES (2018), GOODBYE CINEMA, HELLO CINEPHILIA: FILM CULTURE IN TRANSITION (2010), THE UNQUIET AMERICAN: TRANSGRESSIVE COMEDIES FROM THE U.S. (2009), DISCOVERING ORSON WELLES (2007), ESSENTIAL CINEMA: ON THE NECESSITY OF FILM CANONS (2004), MOVIE MUTATIONS: THE CHANGING FACE OF WORLD CINEPHILIA (coedited with Adrian Martin, 2003), ABBAS KIAROSTAMI (with Mehrnaz Saeed-Vafa, 2003, expanded second edition 2018), MOVIE WARS: HOW HOLLYWOOD AND THE MEDIA LIMIT WHAT FILMS WE CAN SEE (2000), DEAD MAN (2000), MOVIES AS POLITICS (1997), PLACING MOVIES: THE PRACTICE OF FILM CRITICISM (1995), THIS IS ORSON WELLES by Orson Welles and Peter Bogdanovich (edited, 1992), GREED (1991), MIDNIGHT MOVIES (with J. Hoberman, 1983), FILM: THE FRONT LINE 1983, and MOVING PLACES: A LIFE AT THE MOVIES (1980, expanded second edition 1995).

He has taught at State University of New York at Stony Brook, New York University, the School of Visual Arts (in New York), the University of California branches at Berkeley, San Diego, and Santa Barbara, the University of Chicago, the University of St. Andrews (in Scotland), the School of the Art Institute of Chicago, KinoKlub Split (in Croatia), and FilmFactory (in Sarajevo).

He maintains a web site archiving most of his work at jonathanrosenbaum.net that receives between 900 and 1500

International visitors daily.