

CONTRIBUTORS

Caetlin Benson-Allott is Associate Professor of English and Film and Media Studies at Georgetown University. She is the author of *Remote Control* (Bloomsbury, 2015) and *Killer Tapes and Shattered Screens: Video Spectatorship from VHS to File Sharing* (University of California Press, 2013).

Manuel Betancourt is a film critic and cultural reporter in New York City. His academic work on queer film fandom has appeared in *Genre* and *GLQ: A Journal of Lesbian and Gay Studies*, while his cultural criticism has been featured in *Film Comment*, *The Atlantic*, *Pacific Standard*, and the *Los Angeles Review of Books*. He is a regular contributor to the website *Remezcla*, where he covers Latin American cinema and U.S. Latino media culture.

Racquel Gates is Assistant Professor of Cinema and Media Studies in the Department of Media Culture at CUNY, College of Staten Island. Her research focuses on blackness in popular culture, and her work has appeared in *Television & New Media*, *Film Quarterly*, and numerous anthologies. She is currently completing a book, *Double Negative: The Black Image and Popular Culture*, which is under contract with Duke University Press.

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Soraya Murray is Assistant Professor in the Film and Digital Media Department at the University of California, Santa Cruz. She is an interdisciplinary scholar of contemporary visual culture, with particular interest in contemporary art, cultural studies, and video games. Her articles have been published in *Art Journal*, *Nka: Journal of Contemporary African Art*, *CTheory*, *Public Art*

Review, *Third Text*, *PAJ: A Journal of Performance and Art*, and forthcoming in *Kinephanos*.

Alan O'Leary is Associate Professor in Italian and Director of Research and Innovation in the School of Languages, Cultures and Societies, University of Leeds. He has published several books and numerous articles on Italian cinema in Italian and English, notably the monographs *Fenomenologia del cinepanettone* ([Phenomenology of the Italian Christmas Film], Rubbettino, 2013), *Tragedia all'italiana: Italian Cinema and Italian Terrorisms 1970–2010* (Peter Lang, 2011), and *Tragedia all'italiana: Cinema e terrorismo tra Moro e memoria* ([Tragedy Italian Style: Cinema and Terrorism between Moro and Memory], Angelica Editore, 2007); he also co-founded the annual film issue of *The Italianist*. His current project is "Italian Cinemas / Italian Histories" (for information, see <http://arts.leeds.ac.uk/italian-cinemas-italian-histories/about/>). He is also working on a monograph on film and history in Italy and another on *The Battle of Algiers* exclusively. He notes that his next project is devoted to the "trivial."

Jade D. Petermon is Visiting Assistant Professor in the Black World Studies Department at Miami University. She is currently working on her book *Hyper(in)visibility: Reading Race and Representation in the Neoliberal Era*, which traces the visibility of radicalized subjectivities across several media platforms in the era of neoliberalism. She is a native Chicagoan.

Paul Julian Smith is Distinguished Professor in the Hispanic and Luso-Brazilian Languages and Literatures Program of the Graduate Center, CUNY. He is the author of seventeen books, most recently *Mexican Screen Fiction: Between Cinema and Television* (Polity, 2014) and *Desire Unlimited: The Cinema of Pedro Almodóvar*, third edition (Verso, 2014).

Jerry White is Canada Research Chair in European Studies in the Department of English at Dalhousie University and co-editor of the *Canadian Journal of Film Studies / Revue canadienne d'études cinématographiques* (Film Studies Association of Canada). His most recent book is *Two Bicycles: The Work of Jean-Luc Godard and Anne-Marie Miéville* (Wilfrid Laurier University Press, 2013), and his edited collection of the writings of Stan Brakhage about the Telluride Film Festival is forthcoming in 2017.