

## CONTRIBUTORS

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

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**Racquel Gates** is Assistant Professor in the Department of Media Culture at College of Staten Island, CUNY. Her research focuses on blackness and popular culture, with special attention to discourses of taste and quality. She has published in *Film Quarterly*, *Television & New Media*, and the anthologies *Watching While Black: Centering the Television of Black Audiences* (Rutgers University Press, 2012) and *Saturday Night Live and American TV* (Indiana University Press, 2013). Her book, *Double Negative: The Black Image and Popular Culture*, is forthcoming from Duke University Press.

**Michael B. Gillespie** is Associate Professor of Film at City College of New York, CUNY. His research and writing focuses on film theory, black visual and expressive culture, popular music, and contemporary art. He has published extensively and is the author of *Film Blackness: American Cinema and the Idea of Black Film* (Duke University Press, 2016).

**Paula J. Massood** is Professor of Film Studies at Brooklyn College, CUNY, and is on the doctoral faculty in the Program in Theatre at the Graduate Center, CUNY. She is the author of *Black City Cinema: African American Urban Experiences in Film* (Temple University Press, 2003) and *Making a Promised Land: Harlem in 20th-Century Photography and Film* (Rutgers University Press, 2013), and editor of *The Spike Lee Reader* (Temple University Press, 2008). She is currently President-Elect of the Society for Cinema and Media Studies.

**Brandy Monk-Payton** is Assistant Professor of Communication and Media Studies at Fordham University. Her published research engages with questions concerning race as they relate to topics in television, film, digital media, and celebrity. She is currently working on her first book project that considers the aesthetics and politics of contemporary black media representation and cultural production through the lens of publicity, exposure, and racial notoriety.

**Bilal Qureshi** is a writer and cultural critic exploring the intersection of international politics, identity, and art. During 2008–15, he served as producer, editor, and reporter for NPR’s *All Things Considered*. His writing has appeared in the *New York Times*, *Newsweek*, *The Washington Post*, and NPR’s *Code Switch*. He also produces the *FQ* podcasts for *Film Quarterly*.

**Samantha N. Sheppard** is Assistant Professor in the Department of Performing and Media Arts at Cornell University. Co-editor of *From Madea to Media Mogul: Theorizing Tyler Perry* (University Press of Mississippi, 2016), her published and forthcoming essays appear in *Cinema Journal*, *Journal of Sports History*, *Journal of Sport and Social Issues*, *L.A. Rebellion: Creating a New Black Cinema*, and *Black Camera*. She is working on a manuscript entitled “Sporting Blackness: Race, Embodiment, and Critical Muscle Memory on Screen.”

**Paul Julian Smith**, a Fellow of the British Academy, is Distinguished Professor in the Hispanic and Luso-Brazilian Program at the Graduate Center, CUNY. He is the author of nineteen books including *Desire Unlimited: The Cinema of Pedro Almodóvar* (Verso, 1994), *Dramatized Societies: Quality Television in Spain and Mexico* (Liverpool University Press, 2016), and the new *Queer Mexico: Cinema and Television since 2000* (Wayne State University Press, 2017). He has served on the juries of the San Sebastián International Film Festival in Spain and the Morelia International Film Festival in Mexico. Follow him on twitter @pauljuliansmith

**Clarence Tsui** is a Hong Kong-based film critic, occasional programmer, and part-time lecturer in Journalism and Film Studies courses at Chinese University of Hong Kong. His work has been featured in, among others, *Hollywood Reporter*, *South China Morning Post*, and *East European Film Bulletin*.

**Kristen J. Warner** is Associate Professor in the Department of Journalism and Creative Media at the University of Alabama and the author of *The Cultural Politics of Colorblind TV Casting* (Routledge, 2015). Her research interests are centered at the juxtaposition of racial representation and its place within the media industries, particularly within the practice of casting. Warner’s work can be found in academic journals, a host of edited collections, and in the popular press.

**Genevieve Yue** is Assistant Professor of Culture and Media at Eugene Lang College, The New School. She is a co-editor of *Discourse: Journal for Theoretical Studies in Media and Culture*, and her essays and criticism have appeared in *October*, *Grey Room*, *Social Text*, *The Times Literary Supplement*, *Cinema Scope*, *Artforum*, *Art-Agenda*, *Reverse Shot*, *Film Comment*, and *Film Quarterly*. Her current projects include two books: “China Girls: Film, Feminism, and the Material Image,” on gender and film materiality, and another on the cultural and technical history of the blurred image. She is a member of the Board of Trustees of the Flaherty Seminar.