

## CONTRIBUTORS

**Angela J. Aguayo** is an associate professor of Cinema and Digital Culture at Southern Illinois University. She is a scholar-media maker whose practice reflects an interdisciplinary approach to documentary, media studies, rhetoric, and critical cultural theory. Her most recent book *Documentary Resistance: Social Change and Participatory Media* (Oxford University Press, 2019) is focused on agency, collective identification and participatory cultures. She is a director of multiple documentary shorts utilized in community engagement campaigns, screened at various festivals and museums around the world.

**Kass Banning** teaches in the Cinema Studies Institute at the University of Toronto, where she specializes broadly in Canadian and Black British cinemas, to include documentary media, global screen cultures, black visibility, critical race theory, and artists' moving image installation.

**Manuel Betancourt** is a film critic and a cultural writer. He is the film columnist at *Electric Literature* and a regular contributor to *Remezcla*. His academic work on queer film fandom has appeared in *Genre* and *GLQ*, while his cultural criticism has been featured in *Film Comment*, *The Atlantic*, *NPR*, *Pacific Standard*, and the *Los Angeles Review of Books*, among others. He is one of the writers of the Eisner Award-nominated graphic novel *The Cardboard Kingdom* (Knopf, 2018) and the author of *Judy at Carnegie Hall* (Bloomsbury, 2020), a 33 1/3 book on the 1961 Grammy award-winning double album. [www.mbetancourt.com](http://www.mbetancourt.com)

**Lawrence Carter-Long** is one of the world's foremost authorities on disability cinema. From 2006–2019, he ran the groundbreaking disTHIS! Film Series, featuring genres from art house to grindhouse with the guarantee of “No Handkerchief Necessary; No Heroism Required.” In 2012, he was the curator and co-host of “The Projected Image: A History of Disability on Film” on Turner Classic Movies, reaching an audience of 87 million people.

**Warren Crichlow** teaches in the Faculty of Education at York University, where he specializes in the pedagogical dimensions of visual culture, museum and memory studies, black visual culture, and cultural studies. He is most recently a co-editor of *Spaces of New Colonialism: Reading Schools, Museums and Cities in the Tumult of Globalization* (Peter Lang, 2020).

**Susana de Sousa Dias** teaches at the University of Lisbon, where she received her PhD in Fine Arts-Video. Her films have been exhibited at festivals, art exhibitions, and venues such as Berlinale, Documenta 14, IDFA, and the Pacific Film Archive, and recognized with honors including the Grand Prix Cinéma du Réel and the FIPRESCI Award. In 2012 she created a female

collective that directed two editions of Doclisboa, establishing new sections such as Cinema of Urgency and Passages (Documentary & Contemporary Art).

**Michael Boyce Gillespie** is a film professor at The City College of New York and The Graduate Center, CUNY. His research and writing focuses on black visual and expressive culture, film theory, visual historiography, popular music, and contemporary art. He is the author of *Film Blackness: American Cinema and the Idea of Black Film* (Duke University Press, 2016) and co-editor (with Lisa Uddin) of *Black One Shot*, an art criticism series on *ASAP/J*. His recent work has appeared in *Black Light: A Retrospective of International Black Cinema*, *Flash Art*, *Unwatchable*, *Film Quarterly*, and *Keywords in African American Studies*.

**Jonathan W. Gray** is associate professor of English at the CUNY Graduate Center and John Jay College, CUNY. He is the author of *Civil Rights in the White Literary Imagination* (University Press of Mississippi, 2013) and is currently working on *Illustrating the Race* (forthcoming, Columbia University Press), an investigation of black representation in comics published since 1966. He is the co-editor of *Disability in Comics and Graphic Novels* (Palgrave MacMillan, 2016) and founded the *Journal of Comics and Culture*.

**Bruno Guaraná** is a postdoctoral teaching fellow at New York University. Originally from Recife, Brazil, he received his PhD in Cinema Studies from NYU, and MA in Film from Columbia University. His current research explores negotiations of cultural citizenship in contemporary Brazilian media. His most recent article was published in *Black Camera*.

**Orquidea Morales** is assistant professor of American Studies and Media & Communication Studies at the State University of New York, Old Westbury. Morales received her PhD in American Culture from the University of Michigan and was the César Chávez Postdoctoral Fellow at Dartmouth College. She is currently working on her book manuscript entitled *Border Horror: Death and Filmic Genres in South Texas and Northern Mexico*.

**Vinicius Navarro** is assistant professor of Film and Media Studies at Emerson College. He is the co-editor of *New Documentaries in Latin America* (Palgrave Macmillan, 2014) and co-author of *Crafting Truth: Documentary Form and Meaning* (Rutgers University Press, 2011). His work has appeared in *Cinema Journal*, *Studies in Spanish and Latin American Cinemas*, and *Rethinking History: The Journal of Theory and Practice*. Navarro currently serves on the advisory boards of the journals *Contracampo* and *Film Studies*.

**Bilal Qureshi** is a radio journalist and cultural critic exploring the intersection of international politics, identity and art. From 2008 to 2015, he served as producer and editor for NPR's *All Things Considered*. He now profiles authors, filmmakers, visual artists, and musicians for the network. His essays have appeared in the *New York Times*, *Newsweek*, and the *Washington Post*. He also co-hosts the *FQ* Spodcasts for *Film Quarterly*.

**Rebecca A. Wanzo** is an associate professor of Women, Gender, and Sexuality Studies at Washington University in St. Louis. Her research interests include African American literature and culture, critical race theory, feminist theory, cultural studies, theories of affect, and graphic storytelling. She is the author of

*The Content of Our Caricature: African American Comic Art and Political Belonging* (NYU Press, 2020) and *The Suffering Will Not Be Televised: African American Women and Sentimental Political Storytelling* (SUNY Press, 2009).

**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.