CONTRIBUTORS

Cecilia Aldarondo makes deeply intimate, personal films that telescope outward onto broader social and existential issues, including sexuality, bigotry, family, and religion. Aldarondo’s films have been supported by ITVS, HBO, A&E, the Sundance Institute, Cinereach, Tribeca Film Institute, the Jerome Foundation, and many others. Her feature documentary Memories of a Penitent Heart had its world premiere at the 2016 Tribeca Film Festival, was called “exceptional” by the Village Voice, and was broadcast nationally on the acclaimed documentary series POV in 2017. Her 2017 film Picket Line was commissioned by Laura Poitras and Stanley Nelson for the Field of Vision/Firelight Media series “Our 100 Days” and screened at AFI Docs and the Metropolitan Museum of Art. Her writing has been published in World Records, Performance Research, and The New Inquiry, among other venues. She is a 2019 Guggenheim Fellow, an alumna of IFP’s Documentary Lab as well as Sundance Institute’s Edit and Story Lab, a 2017 Women at Sundance Fellow, a two-time MacDowell Colony Fellow, a recipient of a 2019 Bogliasco Foundation Residency, and one of Filmmaker magazine’s “25 New Faces of Independent Film.” She teaches at Williams College.

Pablo Alvarez is a first-generation Chicanx from Pico Rivera, California. He holds a BA in English and Human Development from Cal State Long Beach and an MA in Chicano Studies from Cal State Northridge. He is a PhD candidate in Cultural Studies at the Claremont Graduate University. His essay “Gil Cuardos’s ‘AZT-Land’: Documenting a Queer Chicano Literary Heritage” appears in Queer in Aztlán: Chicano Male Recollections of Consciousness and Coming Out. His archive “Queer Latinidad: A History of HIV/AIDS Art Consciousness in Los Angeles” was exhibited in 2012 at the Vincent Price Art Museum on the campus of East Los Angeles College and in 2014 at the University of La Verne. He is a member of Writers at Work, Los Angeles, and is committed to archiving the impact of AIDS in Latinx communities.

Marlon M. Bailey is Associate Professor of Women and Gender Studies in the School of Social Transformation at Arizona State University. He is a former Visiting Professor at the Center for AIDS Prevention Studies (CAPS) at the University of California, San Francisco. Bailey’s 2013 book, Butch Queens Up in Pumps: Gender, Performance, and Ballroom Culture in Detroit, was awarded the Alan Bray Memorial Book Prize by the GL/Q Caucus of the Modern Language Association and was a finalist for the

Emily Bass has spent more than twenty years writing about and working on HIV/AIDS in America and East and Southern Africa. Her writing has appeared in numerous publications, including Esquire, The Lancet, Ms., n+1, Out, poz, and Slice, and she has received notable mention in Best American Essays. For the past thirteen years, she has worked at AVAC, a New York–based advocacy organization where, as director of strategy and content, she helps build powerful transnational activist coalitions that campaign for AIDS accountability and change. She was the 2018–19 Martin Duberman Visiting Research Fellow at the New York Public Library. Bass has been a Fulbright journalism scholar in Uganda and received scholarships from the Norman Mailer Writer’s Colony and the Vermont Studio Center; she has served as an adviser to the World Health Organization and was lead rapporteur for human rights at the 2018 International AIDS Conference. She is a member of the What Would an HIV Doula Do collective. The Plague War, her history of America’s war on AIDS in Africa, will be published by PublicAffairs Press in 2021.

Darius Bost is Assistant Professor of Ethnic Studies in the School for Cultural and Social Transformation at the University of Utah. His first book, Evidence of Being: The Black Gay Cultural Renaissance and the Politics of Violence (2018), is an interdisciplinary study of Black gay arts movements in Washington, DC, and New York City during the early era of the AIDS epidemic in the United States. His research has been supported by the Woodrow Wilson Foundation; the Center for the Study of Race, Ethnicity, and Gender in the Social Sciences at Duke University; the President’s Office and the Office of Research and Sponsored Programs at San Francisco State University; the Martin Duberman Visiting Scholars Program at the New York Public Library; and the Provost’s Office at the University of Pennsylvania. Related research has been published or is forthcoming in Criticism, Journal of American History, Souls, The Black Scholar, Palimpsest, Journal of West Indian Literature, Occasion, and several edited collections.

Ian Bradley-Perrin is a PhD student in Sociomedical Sciences and History at Columbia University and has been living with HIV since 2010. He has been an activist on issues related to HIV/AIDS such as criminalization and public health policies like Track and Treat. He was the Pedro Zamora Public Policy Fellow at AIDS United in Washington, DC, as well as the coordinator for the HIV/AIDS project at Concordia University from 2013 to 2015. His current work explores the relationship between the
pharmaceutical industry and the history of AIDS mobilization through the industry’s involvement in HIV/AIDS organizations and advocacy, and he writes on topics such as PrEP, stigma, and pharmaceutical marketing.

Jih-Fei Cheng is Assistant Professor of Feminist, Gender, and Sexuality Studies at Scripps College. He has worked in HIV/AIDS social services, managed a university cultural center, been involved in media production and curation, and participated in queer and trans of color grassroots organizations in San Diego, Los Angeles, and New York City, addressing health, immigration, houselessness, gentrification, police brutality, and prison abolition. Cheng’s research examines the intersections between science, media, surveillance, and social movements. His first book project examines the science, media, and politics of AIDS since the late twentieth-century emergence of finance capitalism in relation to the colonial history of virology, which developed during the period of late nineteenth-century industrial capitalism. His published writings appear in GLQ; Catalyst: Feminism, Theory, Technoscience; WSQ; and Amerasia Journal; among others.


Roger Hallas is Associate Professor of English at Syracuse University. He specializes in documentary media, LGBT studies, and visual culture. His two books have examined how visual culture performs mediated acts of bearing witness to historical trauma. The Image and the Witness: Trauma, Memory, and Visual Culture (2007), which he coedited with Frances Guerin, analyzes how different visual media inscribe acts of witnessing and how the image itself can serve as witness to historical trauma. Reframing Bodies: AIDS, Bearing Witness, and the Queer Moving Image (2009) illuminates the capacities of queer film and video to bear witness to the cultural, political, and psychological imperatives of the AIDS crisis. He is currently working on a book about the relationship between photography and documentary film.

Pato Hebert is an artist, teacher and organizer. Hebert has worked in HIV-prevention initiatives with queer communities of color since 1994. He continues these grassroots efforts at the local and transnational levels, working with social movements and community organizations to develop innovative approaches to HIV mobilization, programs, advocacy, and justice. His recent work focuses on Latin America and Central Asia. He also curated exhibitions and led creative initiatives at the International AIDS Conferences in Vienna (2010), Melbourne (2014), Durban (2016), and Amsterdam (2018). Hebert’s creative work explores the aesthetics, ethics, and poetics of interconnectedness. He is particularly interested in space, spirituality, pedagogy, and
progressive praxis. His projects have been presented at Beton7 in Athens, PH21 Gallery in Budapest, the Centro de Arte Contemporáneo in Quito, the Ballarat International Foto Biennale, the Songzhuang International Photo Biennale, IHLIA LGBT Heritage in Amsterdam, and the Kunsthall Charlottenborg in Copenhagen. In 2015 he was an artist-in-residence with the Neighborhood Time Exchange project in West Philadelphia. In 2016 he was a BAU Institute/Camargo Foundation Residency Fellow in Cassis, France. Hebert’s creative work has been supported by grants from the Rockefeller Foundation, the Creative Work Fund, the National Education Association, and a Mid-Career Fellowship for Visual Artists from the California Community Foundation. In 2008 he received the Excellence in Photographic Teaching Award from Center in Santa Fe. He is currently Associate Arts Professor in the Department of Art and Public Policy at Tisch School of the Arts, New York University.

Jim Hubbard has been making films since 1974. In 2012 he completed United in Anger: A History of ACT UP, a feature-length documentary on the AIDS activist group. The film grew out of the ACT UP Oral History Project founded by Sarah Schulman and Hubbard. A total of 102 interviews from the ACT UP Oral History Project were seen in a fourteen-monitor installation at the Carpenter Center for the Arts, Harvard University, as part of the exhibition ACT UP New York: Activism, Art, and the AIDS Crisis, 1987–1993, held October 15–December 23, 2009, and at White Columns in New York, September 9–October 23, 2010. Along with James Wentzy, Hubbard made a nine-part cable access television series based on the project. Among his nineteen other films are Elegy in the Streets (1989), Two Marches (1991), The Dance (1992), and Memento Mori (1995). His films have been shown at the Museum of Modern Art, the Berlin Film Festival, the London Film Festival, the San Francisco Jewish Film Festival, and the New York, San Francisco, Los Angeles, Tokyo, London, Turin, and many other lesbian and gay film festivals. His film Memento Mori won the Ursula for Best Short Film at the Hamburg Lesbian and Gay Film Festival in 1995. He cofounded mix NYC: Queer Experimental Film and Video Festival. Under the auspices of the Estate Project for Artists with AIDS, he created the AIDS Activist Video Collection at the New York Public Library. He curated the series Fever in the Archive: AIDS Activist Videotapes from the Royal S. Marks Collection for the Guggenheim Museum in New York. The eight-program series took place on December 1–9, 2000. He also co-curated the series Another Wave: Recent Global Queer Cinema at the Museum of Modern Art in New York in July and September 2006. In 2013–14 he curated an eight-program series of AIDS activist videos from the collection of the New York Public Library to accompany their landmark exhibition Why We Fight: Remembering AIDS Activism.

Andrew J. Jolivette is Professor of Ethnic Studies and Senior Specialist in Native American and Indigenous Studies at the University of California, San Diego. A former Ford Foundation Postdoctoral Fellow, he is the author or editor of eight books in print or forthcoming, including Indian Blood: HIV and Colonial Trauma in San Francisco’s Two-Spirit Community (2016; Lambda Literary Award finalist for best book in LGBTQ Studies) and Louisiana Creoles: Cultural Recovery and Mixed-Race

Julia S. Jordan-Zachery's scholarship focuses on critical policy analysis dealing with race, gender, and sexuality. Her first book, Black Women, Cultural Images and Social Policy (2009), examines the racial and gendered processes of policymaking; how these affect the imageries, public attitudes, and discursive references about Black womanhood; and the impacts of these on the lives of African American women. She is also the author of Shadow Bodies: Black Women, Ideology, Representation, and Politics (2017), a book that explores the political and cultural representations of the Black woman's body and the implications for effective Black women's political organizing. In addition to these two important books, she has coedited three books and published several peer-reviewed articles exploring the intersectionalities of race, gender, citizenship, and social policy.

Alexandra Juhasz is Chair of the Department of Film at Brooklyn College. She has been making and thinking about AIDS activist videos since the mid-1980s. She is the author of AIDS TV: Identity, Community, and Alternative Video (1995) and a large number of AIDS educational videos, including Living with AIDS: Women and AIDS (1987, with Jean Carlomusto), We Care: A Video for Careproviders of People Affected by AIDS (1990, the Women's AIDS Video Enterprise), and Video Remains (2005). Most recently, she has been engaging in online cross-generational dialogue with AIDS activists and scholars about the recent spate of AIDS imagery after a lengthy period of representational quiet, including co-curating the art shows everyday and its Day With(out) Art video program: Compulsive AIDS Video (with Jean Carlomusto and High Ryan) for Visual AIDS and Metanoia: Transformation through AIDS Archives and Activism (with Katherine Cheairs, Theodore [Ted] Kerr, and Jawanza Williams).

Dredge Byung'chu Kang-Nguyen, PhD, MPH, is Assistant Professor of Anthropology and Global Health at the University of California, San Diego. His research focuses on race, class, gender, sexuality, and nationality as they intersect with beauty, love, sex work, HIV, and structural violence from Thai, Korean, and US perspectives. Before becoming an academic, Dredge was a baby activist and worked for more than a decade in AIDS organizations, including prevention, testing, care, capacity building, and research.

Theodore (Ted) Kerr is a Canadian-born, Brooklyn-based writer, organizer, and artist whose work focuses on HIV/AIDS, community, and culture. Kerr's writing has appeared in Women's Studies Quarterly, New Inquiry, BOMB, CBC (Canada), Lambda Literary, POZ Magazine, The Advocate, Cineaste, St. Louis American, IndieWire, HyperAllergic, and other publications. Kerr earned his MA from Union Theological Seminary, where he researched Christian ethics and HIV. At his graduation, he spoke about the queer everyday in surviving. Currently, Kerr teaches at the New School. Kerr was the programs manager at Visual AIDS, where he worked to ensure social justice.
was an important lens through which to understand the ongoing epidemic. He also served as the program manager at the Institute for Art, Religion and Social Justice at Union Theological Seminary. In 2016–17 Kerr performed ten interviews for the Smithsonian’s Archives of American Art’s “Visual Arts and the AIDS Epidemic: An Oral History Project.” Kerr received his oral history training from Suzanne Snider as part of the Oral History Summer School. He was a member of the New York City Trans Oral History Project. Working with the Brooklyn Historical Society, Kerr indexed their AIDS oral history project. Kerr is a founding member of the What Would an HIV Doula Do? collective, a community of people committed to better implicating community within the ongoing response to HIV/AIDS. Creating postcards, posters, stickers, and collages, Kerr’s art practice is about bringing together pop culture, photography, and text to create fun and meaningful shareable ephemera and images. Collaboration is a big part of Kerr’s art practice. He has made work with Zachary Ayotte, L. J. Roberts, Chaplain Christopher Jones, Niknaz Tavakolian, Bridget de Gersigny, Malene Dam, and others. He has been in exhibitions curated by Kris Nuzzi, Sur Rodney (Sur), Danny Orendorff, and others. Two of his works, in collaboration with Shawn Torres and Jun Bae, are part of DePaul Art Gallery’s permanent collection. His website is https://www.tedkerr.club.

Catherine Yuk-ping Lo is International Postdoctoral Teaching Fellow at University College Maastricht, Maastricht University. She was awarded her PhD in Security Studies from the University of Hong Kong. She specializes in international relations and health security with an Asian focus. Her current research interests include HIV/AIDS in China and India, infectious disease responses in Northeast and Southeast Asian states, antimicrobial resistance (AMR) challenges in the Asia-Pacific, and global health governance. She is the author of HIV/AIDS in China and India: Governing Health Security (2015). Her book has been awarded the 2017 International Studies Association (ISA) Global Health Section Prize for the best book. Her works appear in such journals as Australian Journal of International Affairs, Health and Policy Planning, Globalization and Health, and Journal of Global Security Studies.

Cait McKinney is Assistant Professor in the School of Communication at Simon Fraser University. Their research looks at the politics of information in queer and feminist social movements, emphasizing digital technologies, archiving practices, and the media histories of queer information activism. Recent publications appear in GLQ and Continuum: Journal of Media and Cultural Studies. They are the co-editor of Inside Killjoy’s Kastle: Dykey Ghosts, Feminist Monsters, and Other Lesbian Hauntings (2019), and their first book on lesbian feminist information histories is forthcoming from Duke University Press in 2020.

Elton Naswood is Senior Program Analyst, Capacity Building Division, at the Office of Minority Health Resource Center, a nationwide service of the Office of Minority Health. He previously was Capacity Building Assistance Specialist at the National Native American AIDS Prevention Center (NNAAPC) and was formally Founder and Program Coordinator for the Red Circle Project, AIDS Project Los Angeles (APLA). He is currently a member of the Community Expert Advisory Council for the Indigenous HIV/AIDS Research Training (IHART) program at the University of Washington and the US Representative Leader for the International Indigenous Working Group on HIV/AIDS (IIWGA). Naswood received his Bachelor of Arts in Sociology and American Indian Justice Studies from Arizona State University and attended the Graduate Degree Program in American Indian Studies at the University of California, Los Angeles.

Cindy Patton is Professor of Sociology and Anthropology at Simon Fraser University, in Vancouver, Canada. An early AIDS activist in Boston, she holds a PhD in Communications from the University of Massachusetts, Amherst. After inaugurating her academic career at Temple University (Rhetoric and Community) and Emory University (Graduate Institute of the Liberal Arts), she accepted a Canada Research Chair in Community, Culture and Health at Simon Fraser (2003–15). In that capacity, she worked with more than two dozen groups to develop small community-driven projects related to HIV/AIDS, housing, social welfare, mental health, and achieving, culminating in the creation of the Community Health Online Digital Research Resource, a cataloged, open-access, full-text collection of the materials from those groups (www.chodarr.org). Her academic publications span the social study of medicine, especially AIDS; social movement theory; gender studies; and media studies. She is coeditor of Queer Diasporas (2000) and a special issue of Cultural Studies on Pierre Bourdieu (2003). She is the author of such works as Globalizing AIDS (2002), Cinematic Identity: Anatomy of a Problem Film (1997), Fatal Advice: How Safe-Sex Education Went Wrong (1996), and Inventing AIDS (1990), and LA Plays Itself/Boys in the Sand: A Queer Film Classic (2014).

Margaret Rhee is a feminist experimental poet, new media artist, and scholar. Her research focuses on technology and on intersections with feminist, queer, and ethnic studies. She has a special interest in digital participatory action research and pedagogy. She is the author of the chapbooks Yellow (2011) and Radio Heart; or, How Robots Fall Out of Love (2016) and the poetry collection Love, Robot (2017). She currently serves as managing editor of Mixed Blood, a literary journal on race and experimental poetry. She coedited the collections Here Is a Pen: An Anthology of West Coast Kundiman Poets (2009) and online anthology Glitter Tongue: Queer and Trans Love Poems (2012). She was the Institute of American Cultures Visiting Researcher in Asian American Studies at UCLA for 2014–15. From 2004 to 2006, she worked as an editor for publications TOLK Magazine, Chopblock.com, and Backstage. Currently she is a College Fellow at Harvard University in the Department of English and Assistant Professor at SUNY Buffalo in the Department of Media Study.
**Juana María Rodríguez** is Professor of Ethnic Studies and Performance Studies at the University of California, Berkeley. She is the author of two books, *Queer Latinidad: Identity Practices, Discursive Spaces* (2003) and *Sexual Futures, Queer Gestures, and Other Latina Longings* (2014), which won the Alan Bray Memorial Book Prize at the Modern Language Association and was a Lambda Literary Award finalist for LGBTQ Studies. In 2019 she coedited a special issue of *TSQ: Transgender Studies Quarterly* on “Trans Studies en las Americas.” She is currently completing a new manuscript, *Puta Life: Seeing Latinas, Working Sex.*

**Sarah Schulman** is a novelist, playwright, nonfiction writer, screenwriter, and AIDS historian. Her twenty books include *Let the Record Show,* a history of ACT UP (forthcoming). She is the cofounder of MIX NYC: Queer Experimental Film and Video Festival, co-director of ART UP Oral History Project, and the US Coordinator of the first LGBT Delegation to Palestine. Schulman has published ten novels, among them *The Cosmopolitans* (2016), *The Mere Future* (2010), and *People in Trouble* (1990); and six works of nonfiction, including *Conflict Is Not Abuse* (2016), *Gentrification of the Mind* (2012), and *Stagestruck* (1998). She has received various awards and honors, including a Guggenheim, a Fulbright, and the Kessler Prize for Sustained Contribution to LGBT Studies.

**Nishant Shahani** is Associate Professor of Women’s, Gender, and Sexuality Studies at the Department of English at Washington State University. His teaching and research interests focus on LGBT studies, queer theory, AIDS historiographies, and transnational sexualities. His first monograph was *Queer Retrosexualities: The Politics of Reparative Return* (2013). He is currently working on his second monograph, tentatively titled *Pink Revolutions: Queer Triangles in Contemporary India,* on the connections between queer politics in India with globalization and the emergence of Hindu fundamentalism. He has published articles in venues such as *GLQ, Modern Fiction Studies, Genders, Postcolonial Studies, Journal of Popular Culture, South Asia Multidisciplinary Academic Journal,* and *QED: A Journal of LGBTQ World Making.*

**C. Riley Snorton** is Professor in the Department of English Language and Literature and the Center for Gender and Sexuality Studies at the University of Chicago. He is the author of *Nobody Is Supposed to Know: Black Sexuality on the Down Low* (2014) and *Black on Both Sides: A Racial History of Trans Identity* (2017), winner of the Lambda Literary Award for Transgender Nonfiction and an American Library Association Stonewall Honor Book in Nonfiction. The book has also been recognized by the Organization of American Historians, the Modern Language Association, and the Institute for Humanities Research. Snorton’s next monograph, tentatively titled *Mud: Ecologies of Racial Meaning,* examines the constitutive presence of swamps in racial practices and formations in the Americas. He is currently coediting *Saturation: Race, Art, and the Circulation of Value and The Flesh of the Matter: A Critical Reader on Hortense Spillers* and has coedited several special issues of journals, including “Blackness” for *Transgender Studies Quarterly* (2017), “The Queerness of Hip Hop / The Hip Hop of Queerness” for *Palimpsest: A Journal on Women, Gender, and the Black*
International (2013), and “Media Reform” for the International Journal of Communication (2009).

Eric A. Stanley is Assistant Professor in the Department of Gender and Women’s Studies at the University of California, Berkeley. In collaboration with Chris Vargas, they directed the films Homotopia (2006) and Criminal Queers (2019). Stanley is also a coeditor of Trap Door: Trans Cultural Production and the Politics of Visibility (2017, with Tourmaline and Johanna Burton), and Captive Genders: Trans Embodiment and the Prison Industrial Complex (2015, with Nat Smith).

Jessica Whitbread works in the realm of social practice and community art, often merging art and activism to engage a diversity of audiences in critical dialogue. Whitbread often uses her own body and experience as a queer woman living with HIV as the primary site of her work. Her ongoing projects include “No Pants No Problem,” “Tea Time,” “PosterVIRUS,” and “Love Positive Women.” She is the author of Tea Time: Mapping Informal Networks of Women Living with HIV (2014) and the coeditor of The HIV Howler: Transmitting Art and Activism. Whitbread was the youngest and first queer woman to be elected as the Global Chair for the International Community of Women Living with HIV/AIDS (ICW) (2012) and is the founder of the first International Chapter of Young Women, Adolescents and Girls living with HIV (2010).

Quito Ziegler is an artist and curator who has worked at the intersection of art and community organizing for two decades. They currently teach about the future and social movements at the School of Visual Arts, and have several film projects in the works. They are a founding member of the wrrq Collective, an intergenerational queer/trans community that makes art and food together for visual resistance and collective healing. Ziegler has curated exhibitions at the International Center of Photography, where they are currently engaged in “Decolonize icp” conversations. For nine years (on and off) they produced exhibitions and grant programs at the Open Society Foundations Documentary Photography Project.