

## CONTRIBUTORS

Amy Corbin is an associate professor of film studies and media and communication at Muhlenberg College. Her research focuses on racial and cultural geography in film and the intersection of film spectatorship and senses of place. Her book *Cinematic Geographies and Multicultural Spectatorship in America* (2015) explores the ideologies of cinematic landscapes in the post-civil rights era. She has published essays in the journals *Black Camera* and *Continuum*, as well as contributed to edited volumes on Native American filmmaking, southern films, and post-industrial urban films.

Desirée J. Garcia is an associate professor in the Latin American, Latino, and Caribbean studies program and affiliate faculty in film and media studies at Dartmouth College. She is the author of *The Migration of Musical Film: From Ethnic Margins to American Mainstream* (2014). She has also published articles on musicals and spectatorship in *Film History*, *Journal of American Ethnic History*, and the edited volume *The Wiley-Blackwell History of American Film* (2012). Garcia previously worked as an associate producer for *American Experience*, the historical documentary series on PBS.

Joshua Glick is an assistant professor of film and media studies and English at Hendrix College and is currently a Fellow at the Open Documentary Lab at MIT. His articles have appeared in *Film History*, *Jump Cut*, *Film Quarterly*, *Moving Image*, and *World Records*. Glick served as the digital media curator and produced a documentary for the award-winning exhibition “Coney Island: Visions of an American Dreamland, 1861–2008.” His book *Los Angeles Documentary and the Production of Public History, 1958–1977* (2018) was selected as a finalist for the Richard Wall award from the Theatre Library Association.

Noelle Griffis is an assistant professor of communication and media arts at Marymount Manhattan College. Her recent work on media representation, location shooting, and activist filmmaking has appeared in *Black Camera* and in the edited volumes *Hollywood on Location: An Industry History* (2019) and *Screening Race in Nontheatrical Film* (2019). She is the reviews editor for *Mediapolis: A Journal of Cities and Culture*.

Malini Guha is an associate professor of film studies at Carleton University, Ottawa. She is the author of *From Empire to the World: Migrant London and Paris in the Cinema* (2015) and recently contributed to several edited collections, including *Global Cinematic Cities: New Landscapes in Film and Media* (2016) and *London on Film* (2017).

Ina Rae Hark is a distinguished professor emerita of English and film/media studies at the University of South Carolina. She is the author of *Star Trek* (2008) and *Deadwood* (2012) and the editor or coeditor of *American Cinema of the 1930s: Themes and Variations* (2007), *Exhibition: The Film Reader* (2002), *The Road Movie Book* (1997), and *Screening the Male: Exploring Masculinities in the Hollywood Cinema* (1993).

Peter C. Kunze is a visiting assistant professor of communication at Tulane University. He edited *The Films of Wes Anderson: Critical Essays on an Indie-wood Icon* (2014) and coedited *American-Australian Cinema: Transnational Connections* (2018). His current book project, *Staging a Comeback: Broadway, Hollywood, and Disney Renaissance*, examines the creative and industrial relationships between Hollywood and Broadway.

Paula J. Massood is a professor of film studies at Brooklyn College, City University of New York (CUNY), and 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* (2003) and *Making a Promised Land: Harlem in 20th-Century Photography and Film* (2013) and the editor of *The Spike Lee Reader* (2007). She is also the president of the Society for Cinema and Media Studies.

Angel Daniel Matos is an assistant professor of gender, sexuality, and women's studies at Bowdoin College who specializes in youth literatures, queer studies, and teen media. His research focuses on how queer narrative and aesthetic practices mobilize political, affective, and spatial frameworks that complicate current understandings of youth literatures, media, and cultures. His work has been published in academic journals such as *Children's Literature*, *Research on Diversity in Youth Literature*, *The ALAN Review*, *QED: A Journal in GLBTQ Worldmaking*, and *Queer Studies in Media and Popular Culture*. His current book project, *The Reparative Possibilities of Queer Young Adult Literature and Culture*, uses queer, temporal, and postcritical frameworks to examine the queer imagination in texts and media crafted for teen audiences.

Nicole Erin Morse is an assistant professor in the School of Communication and Multimedia Studies and director of the Center for Women, Gender, and Sexuality Studies at Florida Atlantic University. They are writing a book titled *Selfie Aesthetics: Seeing Trans Feminist Futures in Self-Representational Art* that explores the political, aesthetic, and theoretical possibilities of selfies by transgender artists. Their research on gender and race in television, social media, and pornography has been published in *Jump Cut*, *[in]Transition*, *Feminist Media Studies*, *M/C Journal*, and *Porn Studies*.

Elizabeth A. Patton is an assistant professor of media and communication studies at the University of Maryland, Baltimore County. She conducts research and writes about discourses of gender, race, and class in the history of television and film, representations of urbanism and suburbanism in popular culture, and the impact of communication technologies on space and place. She is the co-editor of, and a contributor to, *Home Sweat Home: Perspectives on Housework and Modern Domestic Relationships* (2014). Her work can also be found in the journals *Media History* and *Technology and Culture*. Her book, *Easy Living: The Rise of the Home Office* (2020), examines historical representations of market-based work within the home.

Matthew Thomas Payne is an associate professor in the Department of Film, Television, and Theater at the University of Notre Dame. He is the author of *Playing War: Military Video Games after 9/11* (2016) and a coeditor of the anthologies *How to Play Video Games* (2019), *Flow TV: Television in the Age of Media Convergence* (2011), and *Joystick Soldiers: The Politics of Play in Military Video Games* (2010).

Merrill Schleier is a professor emeritus of art and architectural history and film studies at the University of the Pacific. Her books include *Skyscraper Cinema: Architecture and Gender in American Film* (2009) and *The Skyscraper in American Art, 1890–1931* (1986). She has published numerous articles and book chapters on cinema, gender, and the built environment. Her most recent publications include chapters in *Art Direction and Production Design* (2017), *The Apartment Complex: Urban Living and Global Screen Cultures* (2018), *The City Symphony Phenomenon: Cinema, Art and Urban Modernity* (2018), and *Cinema and Domestic Space* (forthcoming 2020). She is currently editing the anthology *Race and the Suburbs in American Postwar Cinema* (forthcoming 2020).

Jacqueline Sheean is an assistant professor in the Department of World Languages and Cultures at the University of Utah. Her research engages media theory and critical geography to think through issues of memory, authoritarianism, exile, and national identity in twentieth- and twenty-first-century Spanish Peninsular literature, film, and visual culture. She has published articles on contemporary Spanish politics and visual culture in the *Arizona Journal of Hispanic Cultural Studies*, the *Journal of Spanish Cultural Studies*, and the *Revista de Estudios Hispánicos*.

Sarah Louise Smyth is a lecturer in film at the University of Essex, UK. Her research primarily examines the relationship between women's authorship and women's representation in contemporary film and television. She completed her doctorate in film at the University of Southampton, UK, with the doctoral thesis "Spaces of Female Subjectivity in Contemporary British Women's Cinema," which was part of the project "Calling the Shots: Women and Contemporary Film Culture in the UK," funded by the Arts and Humanities Research Council (UK).

Erica Stein is an assistant professor of film at Vassar College. Her research focuses on the relationship of space and narrative in alternative cinemas. Her work has appeared in *Camera Obscura* and *Journal of Film and Video*, and she is the cofounder and managing editor of *Mediapolis: A Journal of Cities and Culture*. She recently completed a manuscript titled *Seeing Symphonically: Avant-Garde Film, Urban Renewal, and New York as Utopian Image*.

Kirsten Moana Thompson is a professor of film studies and director of the Film Program at Seattle University. She teaches and writes on animation and color studies, as well as American, German, and Pacific studies. Her recent work focuses on the material color history of Disney, animated advertising in Times Square, and the Disney animated promotional film. She is the coeditor of *Animation and Advertising* (with Malcolm Cook, 2019), author of *Apocalyptic Dread: American Cinema at the Turn of the Millennium* (2007) and *Crime Films: Investigating the Scene* (2007), and coeditor of *Perspectives on German Cinema* (with Terri Ginsberg, 1996). She is currently working on a new book, *Animated America: Intermedial Promotion*.

John Vanderhoef is an assistant professor of media studies in the Communications Department at California State University, Dominguez Hills. He has published work in the journals *Television and New Media* and *Ada* and in

the edited collections *Production Studies: The Sequel* (2015) and *The Routledge Companion to Video Game Studies* (2014). His book project, *Between Passion, Pixels, and Profit*, explores the creative economy of indie game production. He is also an avid game maker and focuses on short narrative experiences.

Pamela Robertson Wojcik is a professor in the Department of Film, TV, and Theater at the University of Notre Dame, with concurrent appointments in gender and American studies. She is the author of *Fantasies of Neglect: Imagining the Urban Child in American Film and Fiction* (2016), *The Apartment Plot: Urban Living in American Film and Popular Culture, 1945 to 1975* (Duke University Press, 2010), and *Guilty Pleasures: Feminist Camp from Mae West to Madonna* (Duke University Press, 1996). She is the editor of *The Apartment Complex: Urban Living and Global Screen Cultures* (Duke University, 2018) and volumes on film acting, film stardom in the 1960s, and popular music in film.