

**Peter Alilunas** is Associate Professor of Cinema Studies at the University of Oregon and the author of *Smutty Little Movies: The Creation and Regulation of Adult Video* (University of California Press, 2016). His work has appeared widely, including in *Porn Studies*, *Film History*, *Camera Obscura*, and *JCMS*. He is the co-editor, with Whitney Strub, of the forthcoming collection *ReFocus: The Films of Roberta Findlay* (University of Edinburgh Press), and the co-editor with Desirae Embree and Finley Freibert of the forthcoming collection *Screening Adult Cinema* (Routledge).

**Brandon Arroyo** is a graduate of Concordia University's Film & Moving Image Studies PhD program (2018) and is currently an instructor of Media Studies at Queens College, CUNY. He's the co-editor of *I Confess!: Constructing the Sexual Self in the Internet Age* (McGill-Queen's University Press, 2019). Creator and host of the Porno Cultures Podcast, and is currently working on a book-length analysis of the film *Cruising* (1980) for the Queer Film Classics book series. He has been published multiple times in the journal *Porn Studies*, as well as *Textual Overtures*, *Communication, Culture & Critique*, and *Queer Studies in Media & Popular Culture*. He is also the recipient of a Student Writing Award from the Society for Cinema and Media Studies.

**Quinn Anex-Ries** is a PhD Candidate in the Department of American Studies and Ethnicity with a Graduate Certificate in Gender and Sexuality Studies at the University of Southern California. Quinn received a BA in Chemistry and Africana Studies from Smith College and an MA in American Studies and Ethnicity from the University of Southern California. In his dissertation, Quinn studies the cultural production, circulation, and regulation of communication and contraceptive technologies during the mid- to late-twentieth century, to find out how public fears associated with technology influenced middle-class consumer culture, new norms of sexual self-expression, and the exercise of state power. Quinn's archival research has been supported by the American Historical Association's Albert J. Beveridge Grant, the Schlesinger Library Dissertation Grant at Harvard University, and the USC Graduate School's Summer Research and Writing Grant.

**Madeline Bogoch** is a writer and MA student at Concordia University whose work is focused primarily on experimental moving image practices. Her writing has been published in *C Magazine*, *Galleries West*, *Peripheral Review*, and others. She is a member of the programming committee for the Winnipeg Underground Film Festival (WUFF) and has additionally curated screenings with Vtape and Video Pool Media Arts Centre.

**Ruepert Jiel Dionisio Cao** is a Ph.D. Candidate at School of Communication, Hong Kong Baptist University. His primary research interest and his doctoral dissertation are on amateur pornography and gay masculinities in digital media platforms. He is also interested in the theory and practice of virtual ethnography. He previously published works on new media and activism and internet use in economically depressed areas in Manila. Hailing from the Philippines, Ruepert is a recipient of the highly competitive Hong Kong Ph.D. Fellowship Scheme. He may be reached via email at [18481140@life.hkbu.edu.hk](mailto:18481140@life.hkbu.edu.hk).

**Kyler Chittick** is a PhD student and Ontario Graduate Scholar in the interdisciplinary graduate program in Cultural Studies at Queen's University, where he held the 2019-20 Douglas Sheppard Wilson Fellowship in Film. He holds graduate degrees in Cinema Studies and Politics from the University of Toronto and York University, respectively. Research interests include queer theory and cinema, pornography and sexual representation, film theory and philosophy, and popular culture. His first article, "Family Guy's Queer Child," was published in the last special issue of *Synoptique*. A recent book review appears in *Queer Studies in Media and Popular Culture*.

**David Church** is a Postdoctoral Fellow in the Department of Gender Studies at Indiana University. He is the author of *Grindhouse Nostalgia: Memory, Home Video, and Exploitation Film Fandom* (2015), *Disposable Passions: Vintage Pornography and the Material Legacies of Adult Cinema* (2016), and *Post-Horror: Art, Genre, and Cultural Elevation* (2021). He is currently completing a short book about the *Mortal Kombat* video game series.

**Lynn Comella** is a Professor of Gender and Sexuality Studies at University of Nevada, Las Vegas. She is the author of *Vibrator Nation: How Feminist Sex-Toy Stores Changed the Business of Pleasure* (Duke, 2017) and co-editor of *New Views on Pornography: Sexuality, Politics, and the Law* (Praeger, 2015).

**Antoine Damiens** is a FRQSC Postdoctoral Fellow at McGill University. His first book, *LGBTQ Film Festivals: Curating Queerness*, was recently published with Amsterdam University Press (2020). Antoine is currently working on a monograph on Cyril Collard's 1992 HIV/AIDS film *Les Nuits fauves* (with McGill Queen's University Press). He is the co-chair of the Feminist and Queer Workgroup within the European Network for Cinema and Media Studies (NECS) and he co-edits the Film Festival Reviews section of the journal NECSUS.

**Desirae Embree** is a PhD candidate in the Department of English at Texas A&M University. Her dissertation, "Private Pleasures, Public Provocations: Dyke Pornography in the Late-20<sup>th</sup> Century," is a cultural history of lesbian pornography and sex entertainment culture.

**Matthew Ellis** is a PhD Candidate in the department of Modern Culture and Media at Brown University. His research generally focuses on questions of periodization and historicity in film and media theory.

**João Florêncio** is Senior Lecturer in History of Modern and Contemporary Art and Visual Culture at the University of Exeter, UK. A queer cultural theorist of the body and of its visual cultures, his research navigates the ways in which the body has been produced, policed, mediated and contested as a site of creative world-making in modern and contemporary cultures. He is the author of *Bareback Porn, Porous Masculinities, Queer Futures: The Ethics of Becoming-Pig* (Routledge, 2020).

**Finley J. Freibert** is currently a part-time Senior Lecturer in Comparative Humanities at the University of Louisville and an adjunct Lecturer at the Kentucky College of Art and Design. In 2019, he completed a PhD in Visual Studies from the University of California, Irvine. Finley researches and teaches at the intersection of film and media studies, gay and bisexual cultural history, and media industry studies. His published work includes peer-reviewed research articles in *Film Criticism*, the *Journal of Anime and Manga Studies*, and *Porn Studies*. With Alicia Kozma, Finley is coeditor of *ReFocus: The Films of Doris Wishman* (forthcoming, Edinburgh University Press.) Finley has also written columns for popular LGBTQ+ news outlets *The Advocate* and *Washington Blade*.

**Natalie Greenberg** is a PhD Candidate in Film and Moving Image Studies at Concordia University. Her dissertation examines the history of military aviation culture and civil defense. She likes planes.

**Haley Hvdson** is a doctoral candidate in Cinema and Media Studies at University of Southern California. Her work wields black feminist theory and an abolitionist media studies to interrupt the fantasies of the digitization of carcerality as constructing kinder and more caring regimes of confinement, domination, and civilizational violence. Haley does action-research with Stop LAPD Spying and mutual aid work with Ktown for All. Her work is forthcoming in the *Journal of American Studies*.

**Rebecca Holt** is a Ph.D. candidate and part-time instructor in Film and Moving Image Studies at Concordia University, Montreal. For her dissertation, Becky is researching MindGeek—the company responsible for Pornhub and most other popular pornographic platforms. Becky locates MindGeek alongside other tech giants to understand the impact of online pornography on digital culture, new economies, and the Internet at large. She is a coordinator and member of the Global Emergent Media Lab at Concordia University.

**Dafna Kaufman** is a PhD student in the Communication department at UNC Chapel Hill. She completed her M.A in the School of Film, Media and Theatre at Georgia State University (also receiving a certificate in Women and Gender Studies). Her research focuses on the intersection of visual culture, American sports, and popular culture, specifically exploring women's sports, representation, and feminist theories of labor.

**Ummni Khan** is Associate Professor of Law and Legal Studies at Carleton University. She is the author of *Vicarious Kinks: S/M in the Socio-Legal Imaginary* (University of Toronto Press, 2014). She researches the socio-legal construction of deviant sexuality, with a focus on kink, sex work, and representations of hard-core eroticism. Scrutinizing law alongside popular culture and progressive social movements, she considers how the policing of sexual risk discounts non-normative desires, and further entrenches other marginalities, particularly with regard to race, class, and disability. Her work can be found in: *The Canadian Journal of Law and Society*; *The University of Toronto Law Journal*; *Ada: A Journal of Gender, New Media, and Technology*; and *Feral Feminisms*.

**Zoë Anne Laks** is a doctoral student at Concordia University. Her FRQSC-funded research concerns representations of posthuman and object-oriented memories in film and new media. She previously co-edited issue 12.1 of the UBC graduate journal *Cinephile* and is currently acting Editor-in-Chief of *Synoptique* with Marco Meneghin. She has articles published in *Cinémas*, *Studies in Eastern European Cinema*, and in press with *New Review of Film and Television Studies*.

**Jasper Lauderdale** is a doctoral candidate in cinema studies at Tisch School of the Arts, New York University, where he studies race, gender, sexuality, and temporality in radical speculative art, with particular emphasis on reparative hermeneutics, the supernatural body, the surreal, and the liberatory transformation of given materials. He trained as a documentary filmmaker and editor at Appalshop in Whitesburg, Kentucky, and his work for such artists as Lydie Diakhaté, Manthia Diawara, Amie Siegel, and David Hammons has appeared at the 56th Venice Biennale, the 23rd New York African Film Festival at Lincoln Center, Dia:Chelsea, and Dak'art 2018. Jasper has taught courses on film history, feminist media, cinematic bodies, and vampire culture at Brooklyn College, Hunter College, and NYU.

**Maggie MacDonald** (she/her) is a researcher working at the intersection of platform and pornography studies, with work published in *New Media & Society*, *First Monday* and the *Canadian Journal of Communication*. A PhD student with the University of Toronto's Faculty of Information, her doctoral research focuses on Pornhub.com, using digital methods to shed light on the tactics of porn tube sites. When not writing about porn, she's digitizing it, as an archivist with the Sexual Representation Collection. You can follow her work at @internetmaggie on Twitter.

**Laura Helen Marks** is Professor of Practice at Tulane University in New Orleans, Louisiana. She is the author of *Alice in Pornoland: Hardcore Encounters with the Victorian Gothic* (University of Illinois Press, 2018). Her academic work appears in *Porno Chic and the Sex Wars: American Sexual Representation in the 1970s*, co-edited by Carolyn Bronstein and Whitney Strub (University of Massachusetts Press, 2016), and in a variety of peer-reviewed journals, including *JCMS*, *Porn Studies*, *Sociologias Plurais*, and *Feminist Media Histories*.

**Darshana Sreedhar Mini** is an Assistant Professor at the Department of Communication Arts, University of Wisconsin-Madison. Supported by the Social Science Research Council and American Institute of Indian Studies, her work explores transnational sexual cultures, with a specific emphasis on South Asian pornographies. Her research interests broadly include Global Media Cultures, Transnational Cinemas and Migration, South Asian Cinema, and Feminist Media and her work has been published in *Feminist Media Histories*, *Bioscope: South Asian Screen Studies*, *South Asian Popular Culture*, *Journal for Ritual Studies* and *International Journal for Digital Television*.

**Jennifer Moorman** is Assistant Professor of Communication and Media Studies at Fordham University. Her previous research appears in *Camera Obscura*, *Signs*, and several edited volumes. She is currently completing a book manuscript examining gendered creative labor in the US adult video industry, titled *The Softer Side of Hardcore? Women Filmmakers in Pornographic Production Cultures*.

**Martha Muszycka-Jones** is a queer feminist artist whose practice spans installation, performance, community arts, and painting. Her work examines issues of the body, sex work, gender, queerness, and how these all intersect with one another. Muszycka-Jones' performance art includes drag makeup and costuming, using her body as a tool to push the abject/fetishistic dichotomy of hyperfemininity. Her drag personas become alive in photographic tableaux and rope suspension performances. In visual work, Muszycka-Jones slices up images of her body art and layers them with latex to create large-scale installations and collages. She is drawn to latex for its simultaneously organic, bodily qualities versus its dehumanizing, objectifying ones. This tension is explored to examine sex roles. Using her own body as evidence, she exposes the dissonance between performative sexuality, compared to its nuanced reality. In 2019, she completed her Bachelor of Fine Arts in Drawing & Painting at OCAD University, alongside a minor in Art & Social Change. You can see more of her work or contact her here: <https://marthamuszycka-jones.myportfolio.com/work>.

**Bobby J. Noble** is an Associate Professor at York University, cross appointed to the Sexuality Studies program and the School of Gender, Sexuality and Women's Studies. He is an FtM transman, author of *Sons of the Movement; Masculinities without Men?* and co-author of *The Drag King Anthology*. Most recently, he is head of the *Feminist Porn Archive and Research Project* and teaches a variety of courses in these areas.

**Madita Oeming** graduated from the University of Goettingen, Germany, with an MA in American Studies. Already with her master's thesis "Moby's Dick," Madita entered the field of Porn Studies, within which she is now pursuing her PhD project on "Porn Addiction – America's Moral Panic of the Digital Age." She has taught porn classes at various universities, has given several porn talks at national and international conferences, and was a visiting scholar with the Women & Sexuality Studies program at Tulane University in New Orleans, USA. Striving to change the public conversation about porn, Madita actively communicates her work to audiences outside of academia: she has written for *Missy Magazine* and *VICE Germany*, has done multiple interviews with German and US media outlets, and is an avid twitter user (@MsOeming). On top of that, Madita has established close ties with the porn industry and was a jury member for the 2019 Pornfilmfestival Berlin. She strongly believes in building bridges to fight stigma.

**Alpesh Kantilal Patel** is associate professor of Contemporary Art and Theory at Florida International University in Miami. His art historical scholarship, criticism, and curating reflect his queer, transnational and anti-racist approach to contemporary artworks. He is currently writing a book exploring global queer art histories, transregional entanglements, and sexual artistic geographies, a follow-up to his groundbreaking monograph *Productive Failure: Writing Queer Transnational Art Histories* (Manchester University Press, 2017).

**Samuel Poirier-Poulin** holds a master's degree in anthropology from the University of Toronto and is currently a master's student in game studies at Tampereen yliopisto/Tampere University, Finland. His research interests include horror films and horror video games, trauma studies, autoethnography, and sexuality studies. Samuel is vice editor at *Press Start*, and the founder and director of *Pika-Pii!*, a reading circle that works toward decentering game studies.

**Aïlien Reyns and Marius Packbier** are audiovisual artists who started their collaboration TRIPOT in 2012, producing multimedia artworks at the intersection of societal critique, academic research, and artistic practice. In 2016 TRIPOT grew out to be an artist-run production platform that has already realized various interdisciplinary projects in Belgium, Germany, and the Netherlands. The artist duo developed an oeuvre that is characterized by its transdisciplinary research methods and recurring topics such as migration, public/private space, gender/sexuality discourse, and digital culture. The artists delve into the constitutive structures and affective properties of moving image media, thereby aiming to disentangle the relationship between image, technology, and spectator.

**Clarissa Smith** is a professor of Media and Sexual Cultures at Northumbria University, Newcastle, UK. She is the author of *One for the Girls! The Pleasures and Practices of Reading Porn for Women* and a founding co-editor of the journal *Porn Studies*.

**Kyla Rose Smith** is a PhD Candidate in Film and Moving Image Studies at Concordia University. Her research focuses on articulations of corporate identity in mid-century sponsored film and exhibition media.

**John Paul Stadler** is a Teaching Assistant Professor of Film Studies at North Carolina State University. His research focuses on how moving-image media shape modern notions of gender and sexuality, particularly with regard to queer and transgender subjectivities. Recent scholarship has appeared in *Deep Mediations*, *Porn Studies*, *Feminist Media Histories*, *The Journal of Cinema and Media Studies* (née *Cinema Journal*), *Polygraph*, *Art + Documentation*, and *Jump Cut: A Review of Contemporary Media*. In addition to media studies, Stadler writes experimental fiction. In 2016, his chapbook *Prehistoric* was published by The Cupboard Pamphlet.

**Nikola Stepić** is a doctoral candidate in Humanities at Concordia University, where he works in the fields of Film Studies, English and Art History. His current research considers the city as a readable interface of desire and sexuality, and a set of technologies that contribute to the formation of sexual identities. Nikola has published and presented widely on his interests in sexuality studies, material cultures of masculinity, popular culture, porn studies and queer cinema. His work can be read in *Angelaki Journal of the Theoretical Humanities*, *The European Journal of American Studies*, *The Journal of Religion and Culture* and others. He has been named a Concordia Public Scholar, and his work on the history of gay pornography in Québec has received the Gerald Pratley Award from the Film Studies Association of Canada for its contribution to the understanding of Canadian/Québec cinema. An international student from Serbia, he resides in Montreal.

**Leah Steuer** is a PhD candidate in Media & Cultural Studies at the University of Wisconsin, Madison. Her work centers on embodied audiences, exploring how sensation, emotion, and materiality shape our interpretation of media. She is currently writing a dissertation on somatic reception, which includes research on viewing and food rituals, media access and disability, ASMR videos, and sexuality within fan cultures. After earning her MA in Cinema & Media Studies at UCLA, she co-founded the multimedia scholarly forum *Playback* at Madison and worked as the editorial assistant for the *International Journal of Cultural Studies*. Her work has been published in *Transformative Works and Cultures*, *In Media Res*, and the edited collection *Eating Fandom: Intersections Between Fans and Food Cultures*.

**Matt St. John** is a film studies PhD candidate in the Department of Communication Arts at the University of Wisconsin-Madison. His dissertation research focuses on the contemporary American film festival system and the shifting historical relationships between festivals and the industry. His other research interests include contemporary documentary film and media. He has worked with the Media History Digital Library and as a project assistant on *Unlocking the Airwaves*, a project building an online public radio collection from the National Association of Educational Broadcasters. He also programmed films for the Sidewalk Film Festival in Birmingham, Alabama, and the Wisconsin Film Festival in Madison.

**Vibhushan Subba** is an independent media research scholar and practitioner. He has a PhD in cinema studies from Jawaharlal Nehru University and his research interests include South Asian screen and urban cultures, production, circulation and exhibition of cult and exploitation cinema, media archaeologies and informal archives. He has taught Media and Communication studies in Delhi University and his works have appeared in *Bioscope: South Asian Screen Studies*, *Studies in South Asian Film and Media*, *The Routledge Companion to Cult Cinema* and UNESCO publications .

**Keith B. Wagner** is an Assistant Professor of Global Media and Culture at University College London and is a visiting fellow at Seoul National University. He is the co-editor of *Neoliberalism and Global Cinema: Capital, Culture and Marxist Critique* (Routledge, 2011), *China's iGeneration: Cinema and Moving Image Culture for the Twenty-First Century* (Boombury Academic, 2014) and *Korean Art from 1953: Collision, Innovation, Interaction* (Phaidon, 2020). His newest collection is forthcoming and is entitled, *Fredric Jameson and Film Theory: Marxism, Allegory, and Geopolitics in World Cinema* (Rutgers University Press, 2022).

**Thomas Waugh** is Distinguished Professor Emeritus of Film Studies at Concordia University. Born in 1948 in London, Ontario, he is a graduate of Guelph Collegiate, Western University, and Columbia University. He is a teacher, programmer, writer, critic, and activist, as well as a swimmer, cyclist, cook, pianist, and sauna aficionado. He retired in 2017 after 41 years of teaching film and sexuality/queer studies at Concordia. He is the author, compiler and/or editor of 14 books, the first being "*Show Us Life: Toward a History and Aesthetics of the Committed Documentary*" (Scarecrow, 1984) and the most recent being *I Confess: Constructing the Sexual Self in the Internet Age* (co-edited with Brandon Arroyo, McGill Queen's University Press, 2019). He is co-editor with Matthew Hays of the 19-book series *Queer Film Classics* (Arsenal Pulp Press, Vancouver 2008–19), and the extended 34-book series with McGill-Queen's University Press (2021–25). He won the SCMS Kovacs Book Award (Society for Cinema and Media Studies, 2017) for the monograph *The Conscience of Cinema: The Work of Joris Ivens, 1912-1989* (Amsterdam University Press, 2017). Founder of the Concordia AIDS Project and Community Lecture Series on HIV/AIDS (1993–2017), and of Queer Media Database Canada Quebec (2006+), he is currently writing his memoirs, thanks to the Canada Council for the Arts, and welcomes contributions.



**Valerie Webber** is a PhD candidate in the Division of Community Health & Humanities at Memorial University of Newfoundland. She holds degrees in sexuality studies, medical anthropology, and public health. Her research examines the relationships between ideas of health, risk, community, and respectability. Her fieldwork-based dissertation looks specifically at the politics of occupational health in porn production. Valerie has worked in the adult industry in various capacities for over 15 years, and is active in sex worker rights, sexual health, and queer justice movements. Her work has appeared in *Porn Studies*, *Sexualities*, *Critical Public Health*, *Sexual Medicine*, *Sexuality & Culture*, and *Forum: Qualitative Social Research*. You can creep her on twitter @publicpubics.

**Eric Weichel** received his PhD in Art History from Queen's University (Kingston) in 2013, and completed a SSHRC-funded Post-Doctoral Fellowship at Concordia University (Montreal) in 2015. His research specialties involve the role of palace women in facilitating visual and literary cross-cultural exchanges in the courtly sphere: broader interests include sexuality and nationhood in the academic tradition, the interconnectivity of gardens and grieving in poetry and art, and the commemorative expression of performative ephemera—such as dance, ritual, and festival - in visual art. Besides acting as Nipissing University's only full-time art historian, Dr. Weichel also serves as an undergraduate Fine Arts advisor and a recurrent guest speaker for Classical Studies program, as well as a speaker for the Centre for Interdisciplinary Collaboration in the Arts and Sciences and the History Seminar Series. He also teaches for the Lifelong Learning Program at Carleton University in Ottawa.