

Lauren Berlant teaches English at the University of Chicago. Her most recent books are *Cruel Optimism* (2011), *Desire/Love* (2012), and, with Lee Edelman, *Sex, or the Unbearable* (2014).


Kandice Chuh is professor of English at the CUNY Graduate Center. She researches and teaches in the areas of critical race theory and ethnic studies, cultural and literary studies, globalization, aesthetics, and gender and sexuality. She is a member of the *Social Text* collective.

Jorge Ignacio Cortiñas is a theater maker based in New York and artistic director of the Obie-winning company Fulcrum Theater. His most recent play, *Bird in the Hand* (2012), received the coveted designation of a *New York Times* Critics Pick and has been published by Dramatic Publishing. He teaches playwriting at Bard College.


Jonathan Flatley is associate professor in the English department at Wayne State University, where he was the editor of Criticism: A Quarterly for Literature and the Arts from 2007 to 2012. He is the author of Affective Mapping: Melancholia and the Politics of Modernism (2008) and Like Andy Warhol (forthcoming). He coedited Pop Out: Queer Warhol (1996) with José Esteban Muñoz and Jennifer Doyle.

Joshua Javier Guzmán is a PhD candidate in the Department of Performance Studies at New York University. He specializes in Chicano avant-garde film, video, and performance. His dissertation examines the queer punk and Chicano/a avant-garde art scenes in post-'68 Los Angeles from the rise of Reagan to the AIDS epidemic, tentatively titled “Dark Mediations: Queer Chicano/a Performance and the Politics of Style.” In addition, he shares a deep interest in and writes about the performance of photography and imaging. Joshua currently works for Social Text.

Jack Halberstam is professor of American studies and ethnicity and gender studies at the University of Southern California. He is the author of five books, including The Queer Art of Failure (2011) and Gaga Feminism: Sex, Gender, and the End of Normal (2012). Halberstam is currently working on a book titled THE WILD on queer anarchy, performance, and protest culture.


Tavia Nyong’o is associate professor of performance studies at New York University, where he teaches critical black studies, queer studies, and cultural studies. His first book, The Amalgamation Waltz: Race, Performance, and the Ruses of Memory (2009), won the Errol Hill Award from the American Society for Theatre Research. Nyong’o has published articles in such venues as Radical History Review, Criticism, TDR: The Drama Review, Women and Performance, Women’s Studies Quarterly, Nation, n+1, and New Inquiry. He blogs at bullybloggers.wordpress.com and is coeditor of Social Text.

Alex Pittman recently received his PhD from the Department of Performance Studies at New York University. He currently works as the managing editor of Social Text.

José Quiroga is professor of comparative literature at Emory University. He is the author, most recently, of Mapa Callejero (2010) and Law of Desire: A Queer Film Classic (2009). He is presently completing The Havana Reader for Duke University Press and “The Book of Flight”—a project that includes homosexuality, aesthetics, and pop art in Latin America.

Karen Tongson is associate professor of English and gender studies at the University of Southern California and the author of Relocations: Queer Suburban Imaginaries (2011). She is currently the series editor for Postmillennial Pop at NYU Press, associate editor of the Journal of Popular Music Studies, and events editor at American Quarterly. Her current book project, Empty Orchestra: Karaoke. Critical. Apparatus, critiques prevailing paradigms of imitation in contemporary aesthetics and critical theory, while providing a genealogy of karaoke technologies, techniques, and desires.

Jeanne Vaccaro is a postdoctoral fellow in gender studies at Indiana University.

Shane Vogel is director of the Cultural Studies Program and associate professor of English at Indiana University. He is the author of The Scene of Harlem Cabaret: Race, Sexuality, Performance (2009).

Damon R. Young is assistant professor of screen arts and cultures and post-doctoral scholar in the Society of Fellows at the University of Michigan, Ann Arbor. He is working on a book on sexual and social imaginaries in French and US cinema since the 1960s.