

## Notes on Contributors

**Rebecca A. Adelman** is an associate professor in the Department of Media and Communication Studies at the University of Maryland, Baltimore County. She is the author of *Beyond the Checkpoint: Visual Practices in America's Global War on Terror* (University of Massachusetts Press, 2014) and *Figuring Violence: Affective Investments in Perpetual War* (Fordham University Press, 2019).

**Deborah Paes de Barros** is an English professor at Palomar College in California. Her published work includes *Fast Cars and Bad Girls: Nomadic Subjects and Women's Road Stories* and *On Kevin's Boat*, as well as a variety of shorter essays.

**Christian Ravela** is an assistant professor of humanities and cultural studies in the Department of Philosophy at the University of Central Florida. He is currently working on a book project that examines late twentieth century *bildungsromans* by U.S. multiethnic writers as cultural sites for both negotiating the political economic contradictions of the post-civil right era and limning a global political imagination of race. His work has been published or is forthcoming in *Modern Fiction Studies*, *MELUS*, *Queer Studies in Media and Popular Culture*, *Cultural Critique*, *Lateral*, and *Twentieth-Century Literature*.

**Mary Rizzo** is Assistant Professor of History at Rutgers University-Newark. She is the author of *Come and Be Shocked: Baltimore Beyond John Waters and The Wire*, which will be published by Johns Hopkins University Press in 2020, and *Class Acts: Young Men and the Rise of Lifestyle* (University of Nevada Press). She tweets at @rizzo\_pubhist.

**George Porter Thomas** is a Marion L. Brittain Postdoctoral Fellow at the Georgia Institute of Technology. His work has appeared or is forthcoming in *Mississippi Quarterly*, *Mediations: Journal of the Marxist Literary Group*, and *Faulkner's Families* (University Press of Mississippi). He is currently writing a book about the representation of time in William Faulkner, Toni Morrison, Cormac McCarthy, and Juan Rulfo.