Screening Noir is a publication of the African, African American Caucus of the Society for Cinema and Media Studies (SCMS), in cooperation with the University of California, Santa Barbara (UCSB) Department of Film Studies and the UCSB Center for Black Studies. Founded initially in 1994 as the Caucus newsletter, Screening Noir has now been transformed into a refereed journal with the expressed goal of tapping into the breadth of discourse production centering on moving image and other visual media as they pertain to global black issues. Specifically, the journal focuses attention on film, video, digital and new information technologies in terms of their relevance to and impact on African and African diasporic culture. The Screening Noir editors invite your contributions to this forum designed for expanding and advancing work on black media issues for the 21st century. The editors are interested in publishing thoughtful writings pertaining to blacks and visual culture, whether scholarly, popular, critical, comparative or celebratory. Screening Noir is equally interested in African as well as African diasporic visual culture productions, and represents an alternative public space for redefinitions and renegotiations of blackness in the contemporary mediascape. The editors encourage you to write for Screening Noir.

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