
Contributors

Guest Editors

A. ROBERT LEE formerly of the University of Kent, UK, was Professor of American Literature at Nihon University, Tokyo, 1997-2011. His writings include *Designs of Blackness: Mappings in the Literature and Culture of Afro-America* (1998), *Multicultural American Literature: Comparative Black, Native, Latino/a and Asian American Fictions* (2003), an Edinburgh University Press publication which won the 2004 American Book Award, *Gothic to Multicultural: Idioms of Imagining in American Literary Fiction* (2009), *United States: Re-Viewing American Multicultural Literature* (2009) and *The Routledge Handbook of International Beat Literature* (2018).

JAMES MACKAY is assistant professor of British and American literatures at European University Cyprus, who has published widely on contemporary Native American writing and representations of First Nations peoples in popular culture. Most recent publications include a chapter on Louis Owens and Ken Kesey in *Louis Owens: Writing Land and Legacy* (2019), reviewed elsewhere in this issue, and the article "[NDNGirls and Pocahotties: Native American and First Nations representation in settler colonial pornography and erotica](#)" (with Polina Mackay) for the journal *Porn Studies*. He is one of the founding editors of *Transmotion*.

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CRYSTAL ALBERTS is an associate professor of English and the director of the UND Writers Conference, which she has directed or co-directed since April 2009. She is the co-editor of William Gaddis, "The Last of Something:" Critical Essays. Her scholarship has also appeared in or is forthcoming from *The Salt Companion to Diane Glancy*, *Transatlantic Literature and Culture After 9/11*, *Transmotion*, *Orbit: Writing Around Pynchon*, and *Don DeLillo in Context*. Her book *Art & Science in the Works of Don DeLillo* is under contract. She is a digital humanist, who is the primary builder of the UND Writers Conference Digital Collection, which has been supported by multiple grants from the National Endowment for the Arts.

ELEANOR BERRY is a former teacher of writing and literature at Willamette University, Marquette University, and other colleges. She has served as president of the National Federation of State Poetry Societies and of the Oregon Poetry Association. Her essays on the prosody of American free verse have been widely published in journals and anthologies. She has three collections of poetry: *Green*

November (Traprock Books, 2007), *No Constant Hues* (Turnstone Books of Oregon, 2015), and *Only So Far* (Main Street Rag Publishing Co., 2019).

MIRIAM BROWN SPIERS teaches in the English and Interdisciplinary Studies departments at Kennesaw State University. Her research and teaching interests include Indigenous literatures, science fiction, comics, formal and generic experimentation, 20th and 21st century American literature, gender studies, and Native American studies. Her current book project, *The Sovereign Other*, examines the ways that American Indian and First Nations novelists have adapted the generic tropes of science fiction as a means of resisting cultural assimilation and reasserting the value of Indigenous knowledges in the twenty-first century.

CATHY COVELL WAEGNER taught in the English Department of the University of Siegen in Germany until her retirement in July 2013. She obtained degrees from the College of William & Mary (BA) and the University of Virginia (MA, PhD). In addition to her work on William Faulkner and Toni Morrison, she has published on Native American themes, transculturality in the ethnic bildungsroman, minstrelsy, AfroAsian “postmodernist passing,” 400 years after Jamestown, “hybrid tropes” in film, new diasporas, palimpsestic trajectories on the “ethnic shore,” and the interaction between American and European cultural phenomena. Waegner has recently coedited a volume with Daniel Stein, Geoffroy de Laforcade, and Page R. Laws, *Migration, Diaspora, Exile: Narratives of Affiliation and Escape* (Lexington Books, May 2020), as well as one with Yiorgos Kalogeras titled *Ethnic Resonances in Performance, Literature, and Identity* (“Routledge Indisciplinary Perspectives on Literature” series, December 2019). She edited a volume in the American Indian Studies Series (Michigan State University Press) in 2015 called *Mediating Indianness*, co-edited a project volume with Norfolk State University scholars, *Transculturality and Perceptions of the Immigrant Other: “From-Heres” and “Come-Heres” in Virginia and North Rhine-Westphalia* (2011), as well as, with colleagues from Université d’Orléans, *Literature on the Move: Comparing Diasporic Ethnicities in Europe and the Americas* (2002). She served as MESEA (Multi-Ethnic Studies: Europe and the Americas) treasurer for four years. Her current research focuses on contemporary Native American literature, specifically in connection with issues of globalization and justice.

INGRID WENDT is the author of five books of poems, a book-length teaching guide, one chapbook, and numerous articles and reviews. Co-editor of two anthologies—*In Her Own Image: Women Working in the Arts* and *From Here We Speak: An Anthology of Oregon Poetry*—Ingrid’s poetry and prose appear in such magazines and anthologies as *Poetry*, *Poetry Northwest*, *Valparaiso Poetry Review*, *Antioch Review*, *CALYX*, *Terrain*, *Beloit Poetry Journal*, *No More Masks! An*

Anthology of 20th Century American Women Poets, and many more. To see her fuller biography, visit her website: <https://ingridwendt.com/biography/>