

## Contributors

**Amaranth Borsuk** is a poet, scholar, and book artist, interested in textual materiality. Her books include *As We Know* (Subito), with Andy Fitch; *Handiwork* (Slope); and *Between Page and Screen* (Siglio), augmented-reality poems, created with Brad Bouse. Her collaborative digital projects include an erasure bookmarklet, *The Deletionist*, with Nick Montfort and Jesper Juul, and *Whispering Galleries*, a site-specific LeapMotion interactive work for the city of New Haven. Borsuk served as a Mellon postdoctoral fellow in the humanities at MIT before joining the faculty of Interdisciplinary Arts and Sciences at the University of Washington, Bothell, where she currently teaches.

**Lynda Clark** is an AHRC/Midlands3Cities-funded Ph.D. student at Nottingham Trent University, U.K. Her critical-creative project explores how reader/player responses shape unfolding narratives and how the dialogue between reader/player and creator affects creative processes and products. Lynda is producing an interactive novel and a critical thesis exploring reader/player relationships in literature and games. As part of this project, she is also conducting research on the development of writers as characters in contemporary literature and games; and on similarities in writing processes and reader/player responses between Victorian serial writers and modern games/interactive writing.

**Kate Durbin** is a Los Angeles-based writer and performance artist who shows at Transfer Gallery in Brooklyn and has performed at the Pulse Art Fair, MOCA, the Hammer, and elsewhere. She is author of *The Ravenous Audience* (Akashic Books), and *E! Entertainment* (Wonder). *Abra*, an intermedia project with Amaranth Borsuk and Ian Hatcher, received an NEA-funded Expanded Artists' Books grant from the Center for Book and Paper Arts at Columbia College, Chicago and has just been issued as an artists' book and integrated iPad app. A trade edition is forthcoming from 1913 Press. Durbin is founding editor of *Gaga Stigmata*, and her tumblr project, *Women as Objects*, archives the teen girl tumblr aesthetic. She was the 2015 Arts Queensland Poet-in-Residence.

**Despoina N. Feleki** is an appointed English language Educator in Greece. She has received her Ph.D. in Contemporary American Studies from the Aristotle University of Thessaloniki (AUTH), Greece, where she has also completed her M.A. studies in European Literature and Culture. Her latest research interests include Contemporary American Literature, Popular Culture, Writing Technologies, and New Media Literacy. She is currently investigating the pedagogical effects of new media and (video) gaming on education. She regularly reviews for the *European Journal of American Studies*. Articles on her research have appeared in *Authorship*, the Journal of the University of Gent, and in *Writing Technologies* of Nottingham Trent University.

**Danuta Fjellestad** is Professor and Chair of American Literature at Uppsala University, Sweden. Her research interests are in 20<sup>th</sup> and 21<sup>st</sup> century novel, word-and image studies, narrative theory, and media studies. She is the author of, among others, *Alice's Adventures in Wonderland and Gravity's Rainbow: A Study in Duplex Fiction* (1986), *Reading Texts* (1995), *Eros, Logos, and (Fictional) Masculinity* (1998), and editor or co-editor of several collections of essays. Her most recent publications include "Nesting, Braiding, and Weaving: Photographic

Interventions in Three Contemporary American Novels” (in *Handbook of Intermediality*, 2015), and “The Specter of the Center or ‘Post-Americanization’ America” (in *Amerikastudien / American Studies*, 2014). Fjellestad is currently completing a monograph on visuality and the “post-postmodern” American novel.

**Alison Gibbons** is Senior Lecturer in English at Sheffield Hallam University, U.K. Her research is fundamentally interdisciplinary whilst consistently adopting a stylistic approach to innovative and contemporary narratives. Alison is the author of *Multimodality, Cognition, and Experimental Literature* (Routledge 2012, pbk 2014, Chinese trans. 2016), and co-editor of *Mark Z. Danielewski* (Manchester University Press 2011, pbk 2015; with Joe Bray) and the *Routledge Companion to Experimental Literature* (Routledge 2012, pbk 2014; with Joe Bray and Brian McHale).

**Ian Hatcher** is a text/sound/performance artist and programmer, whose work explores cognition in context of digital systems. He is the author of *Prosthesis* (Poor Claudia), *The All-New* (Anomalous), and developer of two poetry apps: *Vniverse*, with Stephanie Strickland; and *Abra*, with Amaranth Borsuk and Kate Durbin, published in conjunction with a print artist’s book via the Center for Book and Paper Arts. He received his MFA from Brown University and lives in New York.

**Michael Joyce** is Professor of English and Media Studies at Vassar College, U.S. His twelve books include seven novels, most recently *Foucault, in Winter, in the Linnaeus Garden* (Starcherone, 2015); *Twentieth Century Man* (Seismicity, 2014), and *Disappearance* (Steerage, 2012); two book-length sequences of poems, both from BlazeVOX [books], *Biennial* (2015); and *Paris Views* (2012); a mixed collection of media essays and short fiction from SUNY, and two collections of essays on digital media from University of Michigan Press. He teaches at Vassar College.

**Philip Leonard** is Professor of Literature and Theory at Nottingham Trent University, U.K. His research focuses on two interrelated areas: literature and technology and the relationship between the world and globalization. His most recent book is *Literature after Globalisation: Textuality, Technology, and the Nation-State* (Bloomsbury, 2013). He is currently working on a monograph entitled *A World without Ground: On Being and Writing in Orbit* (2016), which is concerned in part with how digital writing explores the relationship between literature and globalization.

**Thomas Mantzaris** is a Ph.D. candidate in the Department of American Literature, School of English, Aristotle University of Thessaloniki (AUPh), Greece. He has received his B.A. from the same school and obtained his M.A. at Uppsala University, Sweden. His Ph.D. research centers on visuality in contemporary American fiction with supervision provided by AUPh, Uppsala University, and Nottingham Trent University (NTU). He spent Spring 2014 at NTU as a visiting research scholar, after receiving a scholarship from the Greek National Scholarship Foundation (IKY). Since August 2014, he has been a Lecturer in the English Studies Department, City College, The International Faculty of the University of Sheffield, Greece, while in Winter 2014 he worked as a Teaching Assistant at School of English (AUPh). His research interests include 20th and 21st Century American Literature, Photography, Literary Theory, and Postcolonial Studies.

**María Mencía** is a media artist, scholar, and Senior Lecturer in New Media Theory and Practice in the School of Performance and Screen Studies at Kingston University, London, U.K. She is an executive Member of the Electronic Literature Organization (ELO) Board of Directors. With backgrounds in English Philology, Fine Art and Design, her doctoral research in *Digital Poetics and Digital Art* (2000-2003) was one of the first in the field of Electronic Poetry. Her practice-based research is at the intersection of language, art, and digital technology. It has been exhibited and presented widely at international events and her e-poetry is published in the *Electronic Literature Collection Vol 1* and *The Anthology of European Electronic Literature*. Her forthcoming publications include a collection of 30 essays by women working in Electronic Literature #WomenTechLit, published by West Virginia University Press. For more information, please, go to <<http://www.mariamencia.com>>.

**Souvik Mukherjee** is Assistant Professor of English at Presidency University, Kolkata, India. His research, on which he completed his Ph.D. at Nottingham Trent University, U.K., is on videogames as an emerging storytelling medium. Other interests are Digital Humanities, Early Modern Literature and poststructuralist theory. As a digital humanist, Mukherjee has managed and curated two projects, one on the Dutch Cemetery in Chinsurah (<<http://dutchcemeterybengal.com>>) and an ongoing project on the Scottish legacy in India. His book *Videogames and Storytelling: Reading Games and Playing Books* is published by Palgrave Macmillan in 2015.

**Jason Nelson**, born from the Oklahoma flatlands of farmers and spring thunderstorms, stumbled into creating awkward and wondrous digital poems and net-artworks of odd lives, building confounding art games and all manner of curious digital creatures. Currently he is Senior Lecturer and professes Net Art and Electronic Literature at Australia's Queensland College of Art at Griffith University in the Brisbane river's contradictory shores. Aside from coaxing his students into breaking, playing, and morphing their creativity with all manner of technologies, he exhibits widely in galleries and journals, with work featuring around the globe at FILE, ACM, LEA, ISEA, SIGGRAPH, ARS ELO, and dozens of other acronyms. There are awards to list (Paris Biennale Media Poetry Prize), organizational boards he frequents (Australia Council Literature Board and the Electronic Literature Organization), and numerous other accolades (Webby Award), but in the web based realm where his work resides, he is most proud of the millions of visitors his artwork/digital poetry portal attracts each year. It can be accessed at <<http://www.secrettechnology.com>>.

**Sofia Politidou** holds a B.A. in English Language and Literature and an M.A. in American Literature and Culture from the School of English, Aristotle University of Thessaloniki (AUTH), Greece. Politidou has published articles pertaining to African-American studies in online journals, such as *International Journal of Radical Critique* and *American Studies Today On Line*. Two articles in electronic poetry and hypertext and African-American studies to be published on *Hypercutura Biannual Journal* are in-press. She is currently continuing her research on Electronic Literature and African-American studies. Her current research focuses on a history of hypertext.

**Manuel Portela** teaches in the Department of Languages, Literatures and Cultures at the University of Coimbra, Portugal, where he directs the FCT Ph.D. Program “Advanced Studies in the Materialities of Literature.” He was director of the University Theatre between 2005 and 2008. He collaborates in the project “Arquivo Digital da POEX: A Digital Archive of Portuguese Experimental Literature” (<<http://po-ex.net/>>), and he is the principal researcher of the project “A Digital Archive of the *Book of Disquiet*” (<<http://ldod.uc.pt/>>). He is the author of two scholarly books: *Scripting Reading Motions: The Codex and the Computer as Self-Reflexive Machines* (MIT Press, 2013), and *O Comércio da Literatura: Mercado e Representação [The Commerce of Literature: Marketplace and Representation]* (Antígona, 2003).

**Tatiani G. Rapatzikou** is Assistant Professor in the Department of American Literature, School of English, Aristotle University of Thessaloniki (AUTH), Greece. Her publications (monograph, articles, edited volumes) focus on contemporary American literature (fiction and poetry), technological uncanny, cyberpunk/cyberculture (with emphasis on William Gibson) as well as on digital and print narrative and inscription practices. In 2009, she was awarded a Fulbright Visiting Scholar grant for her research in contemporary American fiction and digital media (M.I.T. Comparative Media Studies program). In 2012, she was a Visiting Research Scholar at the Literature Program (Duke University), and winner of the Alumni Engagement Innovation Fund international competition for her project “Urban Environments in Transition” ([www.asrp.gr/urban](http://www.asrp.gr/urban)). Her current research addresses digital literature and multimodal narratives.

**Will Slocombe** is Lecturer in American Literature in University of Liverpool, U.K. He is also the author of *Nihilism and the Sublime Postmodern* (Routledge, 2006), and various articles on contemporary literature and literary theory, including work in the fields of science fiction, games studies, new media, and experimental literature. He is particularly interested in metafiction and the ways in which texts represent, replicate, and/or articulate mental states. He is currently working on a monograph on tropes of constraint in contemporary British SF, and on side-projects on biography and the history of psychiatry.