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About the Contributors

MAILE ANDRADE is a multimedia artist and Professor at Kamakakūokalani Center for Hawaiian Studies at the University of Hawai‘i at Mānoa, developing and teaching in a Native Hawaiian creative expression program. She has a Master of Fine Arts in Ceramics/Fiber from the University of Hawai‘i at Mānoa and has exhibited her works locally, nationally, and internationally.

SOPHIE BACHELIER is a photographer and filmmaker, a graduate in Decorative Arts from Paris who also holds a Master’s in Ethnology. She is interested in how collective history meshes with individual destinies and transforms them. Her work focuses on themes of memory, wandering, exile and their traces; it privileges the actual words, and the silences, of the people she meets over commentary. Her film *MBĒKK Mi, the breath of the ocean* (2013) about illegal emigration in Senegal as seen by those wives and mothers who remain on the shore, received special mention for Best Feature-length Documentary from the Anna Politkovskaya Jury at the 30th Créteil Women’s Film Festival. Her film *CHOUCHA, an unfathomable indifference* (a collaboration with Djibril Diallo, 2016) received the prize for best documentary at the Festival Vues d’Afrique in Montreal, Canada. In 2017, Sophie Bachelier & Djibril Diallo presented their twelve-part film, *REJECTED*, at the 57th Venice Biennale as part of the Tunisian Pavilion’s *The Absence of Paths*.

HESTER BLUM is Associate Professor of English at Penn State University. Her most recent book, *The News at the Ends of the Earth: The Print Culture of Polar Exploration*, was published by Duke University Press in 2019. She is also the author of *The View from the Masthead: Maritime Imagination and Antebellum American Sea Narratives* (2008), which received the John Gardner Maritime Research award. Her edited volumes include the essay collection *Turns of Event: Nineteenth-Century American Literary Studies in Motion* (2016); a special issue of *Atlantic Studies* on oceanic studies (2013); and a scholarly edition of *Horrors of Slavery* (2008), William Ray’s 1808 Barbary captivity narrative. Blum contributes frequently to *Avidly*, a channel of the *Los Angeles Review of Books*. She is a 2019–2020 Guggenheim Fellow.

FIDALIS BUEHLER is Professor of Art at Brigham Young University and is an artist living in the Mountain West region (Utah) of the United States. His life is a blending of two

cultures—one being of Euro-American descent and the other of Pacific Island heritage. He exhibits in regional, national, and international exhibitions. Notable experiences include his participation in *Urban Mythologies*, Auckland's NorthArt Center, *New Mystics* at the CUAC, *Rose Colored Glass* at the Katherine E. Nash Gallery at the University of Minnesota, Gallery Protocol in Gainesville, Florida and a publication with *New American Paintings*. His work represents manifestations of identity seen through the complexity of American culture and South Pacific traditions—calling attention to confrontations and conflicting realities; straddling the line between levity and earnest devotion. The images are essentially self-portraits seen through various forms of expanded and contracted narratives devised through acts of playful conjuring—reassembling personal histories that embody fear, anxiety, mythology, dreams, revelations, magic, mysticism, and ritual.

EMALANI CASE is Lecturer in Pacific Studies at Victoria University of Wellington. She coordinates core Pacific Studies courses focusing on Pacific heritages, histories in Polynesia, and the role of artists and activists in reframing Pacific societies. As a Hawaiian woman, activist, writer, and dancer, she is deeply engaged in issues of Indigenous rights and representation, dietary colonialism and food sovereignty, political independence, and environmental and social justice. Her current research focuses on Hawaiian articulations of identity and nationalism, sovereignty, and decolonizing Indigenous minds and bodies. Emalani's blog, *He Wahi Pa'akai: A Package of Salt*, can be found at: <https://hewahipaakai.wordpress.com/>. She is from Waimea, Hawai'i.

RYAN CHARLTON is a PhD candidate in the English department at the University of Mississippi. His research explores how imagined geographies have shaped US discourses of nation, region, race, and gender. He is currently completing a dissertation examining representations of the Arctic that emerged in the wake of the US purchase of Alaska. He will begin a postdoctoral fellowship at Auburn University in Fall 2019.

CHRIS CHARTERIS was born in Auckland and was later adopted into a Pakeha family who told him he was Māori. When Charteris was older, he discovered that he was of Kiribati, Fijian, and British descent. He has been a prolific sculptor and maker of jewelry since the mid-1980s. Charteris's work can be found in a number of public and private collections, including the Museum of New Zealand Te Papa Tongarewa, The Dowse Art Museum, and the British Museum and the Museum of Archaeology and Anthropology, Cambridge. Selected solo exhibitions include *Forces of Land and Ocean*, Milford Galleries Dundee (2016); *Tungaru: The Kiribati Project* in collaboration with Jeff Smith, Mangere Arts Centre—Ngā Tohu o Uenuku, Auckland Museum, Pātaka Art + Museum (2014–2016); *Tuanako*, FhE Gallery, Auckland (2011); *To the Heart of the Matter*, FhE Gallery, Auckland (2010); *Unlocked*, Koru Contemporary Art, Hong Kong (2009); *Matau*, FhE Galleries, Auckland (2008); *Spaces Between*, Gallery at Woollaston, Nelson (2008); and *Cross Cultures*, Janne Land Gallery, Wellington (2006). Group exhibitions include *Contemporary Artefacts*, Corban Estate Arts Centre (2016); *Wunderruma*, Galerie

Handwerk Munich, Germany, and The Dowse Art Museum, Wellington (2014); *Stone, Fingers*, Auckland (2014); *Laisee – 10 Years of Koru Contemporary Art in Hong Kong*, Koru Contemporary Art, Hong Kong (2011); and *Pasifika Styles*, Cambridge University Museum of Archaeology and Anthropology, England (2008). Charteris is represented by Fingers, Auckland; Fhe Galleries, Auckland; Milford Galleries Dunedin; and Koru Contemporary Art, Hong Kong.

CHRISTO and **JEANNE-CLAUDE**'s collaborative projects resulted in monumental environmental interventions. Often, their work involved giant swaths of fabric wrapped around architecture or draped and stretched through natural landscapes. Notable works include *The Gates* (1979–2005) in New York's Central Park, *Running Fence* (1972–1976) in California's pasture land and coastline, and *Wrapped Reichstag* (1971–1995) in Berlin. Born on the same day on June 13, 1935, Christo Vladimirov Javacheff and Jeanne-Claude Marie Denat met while living in Paris in 1958. Their decades-long partnership came to a close when Jeanne-Claude died on November 18, 2009 in New York, NY, although Christo continues to work under both the artists' names. Their works are found in the collections of the Los Angeles County Museum of Art, the Musée d'art modern et d'art contemporain in Nice, and the Cleveland Museum of Art, among others.

JAMES COOPER is a multimedia artist who studied landscape architecture at the University of British Columbia. His work was first recognized by the curator Tim Barber and featured on his influential website *Tiny Vices*. Utilizing his personal environment, Cooper is making art in a local language powered by universal references. His practice speaks to the often comically complex nature of modern existence, while providing a calm and meditative counterweight to that chaos. Cooper has exhibited throughout the world, notably at the Contact Scotia Bank Photo Festival Toronto and the inaugural New York Photo Festival, but has been intentionally focused on engaging with regional art movements, showing work in Haiti (Ghetto Biennale), Bahamas (Bahamas National Gallery, Popop Studios), Jamaica (Jamaica Biennial JNG, NLS Kingston), Martinique (Fondation Clement) and Trinidad (Alice Yard).

KATHLEEN DeGUZMAN is Assistant Professor of English at San Francisco State University. Her research examines Anglophone Caribbean literature, with particular interests in the novel, archipelagic studies, and the Caribbean's links to the literary cultures of imperial Britain and the Asian Americas. Her work has been published or is forthcoming in *Anthurium: A Caribbean Studies Journal*, *Studies in the Novel*, *Asian Diasporic Visual Cultures and the Americas (ADVA)*, and *Small Axe*.

HUMBERTO DÍAZ lives and works in Havana, Cuba. He studied Ceramics and Graphic Design at the Escuela Profesional de Artes de Trinidad in 1995 and graduated in 2004 in sculpture from the Instituto Superior de Arte de La Habana. Díaz has participated in more than twenty solo exhibitions and hundreds of group shows featuring his site-specific work, videos, and performances. Highlights include the VIII, IX, X, XI and XII Bienal de la Habana; the IX International Biennial of Contemporary Art of St. Peters-

burg, Russia (2009); Portugal Art (2010); and the 55th Venice Biennial (2013). His awards include the Grand Prize of the VI Biennial of Ceramics “Amelia Peláez” (2001); the Premio Nacional de Curaduría del Consejo Nacional de las Artes Plásticas de Cuba (2005); and the Creation Grant “Estudio 21” at the Centro de Desarrollo de las Artes Visuales de La Habana (2010). His works are held in public and private collections in Cuba, Mexico, the United States, and Europe.

DJIBRIL DIALLO is a journalist, writer on Africa and the Arab world, and former deputy editor of the website *Taqadoumy*. Coordinator and presenter of programs on Radio Citizen activist Human Rights. Coauthor of the series *Genocide and Crimes of Complicity in Mauritania*, Djibril Diallo was an investigative journalist in Arabic for *Nawaat*, the news site that has Tunisia’s largest readership. He has also worked as correspondent for the Emirati newspaper *Al Etihad* (Culture) and has written several times on the camp CHOUCHA. In 2017, Sophie Bachelier & Djibril Diallo presented their twelve-part film, *REJECTED*, at the 57th Venice Biennale as part of the Tunisian Pavilion’s *The Absence of Paths*. He currently works as a journalist and filmmaker in France.

MARY EYRING is Assistant Professor of English and American Studies at Brigham Young University. She teaches and writes about early America, with a particular focus on oceanic and maritime experience. She has recently published a book, *Captains of Charity: The Writing and Wages of Postrevolutionary Atlantic Benevolence* (University of Massachusetts Press, 2017), and coedited (with Matthew Mason and Christopher Hodson) a special issue of *Early American Studies* titled “The Global Turn in Early American Studies” (Winter 2018). She is writing a book titled *Saltwater: Globalizing Early American Grief*.

CHERYL FINLEY is the Inaugural Distinguished Visiting Professor of the Atlanta University Center Collective for the Study of Art History and Curatorial Studies in Atlanta, USA. She is also Associate Professor of Art in the Department of the History of Art at Cornell University, USA. She is the author of *Committed to Memory: The Art of the Slave Ship Icon* (Princeton UP, 2018), which was awarded the Mr. and Mrs. Raymond J. Horowitz Book Prize for the best book on the decorative arts, design history, or material culture of the Americas published in 2018. Dr. Finley’s work has appeared in numerous academic and popular publications, including *Aperture*, *Nka: Journal of Contemporary African Art*, *American Quarterly*, *Art Forum* and *Small Axe*; in the co-authored publications *My Soul Has Grown Deep: Black Art from the American South* (Yale UP, 2018), *Teenie Harris, Photographer: An American Story* (Carnegie Museum of Art, 2011), and *Diaspora, Memory, Place: David Hammons, Maria Magdalena Campos-Pons, Pamela Z* (Prestel, 2008); and in catalog essays on the artists Lorna Simpson, Hank Willis Thomas, Carrie Mae Weems, and Deborah Willis. Together with Heike Raphael-Hernandez (U of Würzburg) and Leigh Raiford (UC Berkeley), she was awarded an American Council of Learned Societies Collaborative Research Fellowship (2015–17) for *Visualizing Travel, Gendering the African Diaspora*. A specialist in the art market, Dr. Finley’s current research exam-

ines the global art economy, focusing on the relationship among artists, museums, biennials and migration in the book project, *Black Market: Inside the Art World*.

CAROLINE SINAVAIANA GABBARD has recently retired as Professor of English at the University of Hawai'i at Mānoa, where she taught Oceanic and Comparative Ethnic Literatures and Creative Writing. A poet and critic, her creative work includes a forthcoming collection of poetry, *Side Effects: A Pilgrimage*, as well as *Mohawk/Samoa: Transmigrations* (with James Thomas Stevens) published by Subpress in 2005, and *Alchemies of Distance* (Tinfish, Subpress, and Institute of Pacific Studies, 2002). Together with J. Kehaulani Kauanui, she coedited *Women Writing Oceania*, a special issue of *Pacific Studies* (Vol. 30, 2007). In the early 1990s, she founded an environmental NGO in Sāmoa, where she is now based and busy establishing a consulting firm and NGO devoted to building sustainable community and preserving Indigenous knowledges in Sāmoa, throughout Oceania, and the diaspora. She serves on the advisory board of *Meridians, A Journal of Feminism, Race and Transnationalism* and also as Regional Liaison for the Ford Foundation Doctoral Fellows Program.

MATTHEW HITCHMAN is a doctoral candidate at the University of Washington, where he specializes in early American studies and maritime literature. His dissertation considers the American maritime genre and sentimentalism through theories of racial capitalism.

HI'ILEI JULIA KAWEHIPUA AKA AKAHAOPULANI HOBART is a postdoctoral fellow in Native Studies in the Center for the Study of Ethnicity and Race at Columbia University. She holds a PhD in Food Studies from New York University, an MA in Studies in the Decorative Arts, Design, and Culture from the Bard Graduate Center and an MLS in Archives Management and Rare Books from the Pratt Institute. Her research is broadly concerned with Indigenous foodways, Pacific Island studies, settler colonialism, urban infrastructure, and the performance of taste. Her manuscript gives the history of comestible ice in Hawai'i across the nineteenth and twentieth centuries in order to investigate the sensorial and affective dimensions of Native dispossession. In particular, she is interested in how personal and political investments in coldness facilitate particular ideas about race, belonging, comfort, and leisure in the Pacific.

VERONICA JACKSON makes connections across the disciplines of art, architecture, and design as compiled in her multidecade portfolio in interpretive exhibition and communication design. She honed her conceptual and practical skills by working on culturally significant and historically prominent projects. Examples range from *African Voices* at the Smithsonian Institution's National Museum of Natural History to *Discovering the Civil War* at the National Archives and Records Administration, Washington, DC. Jackson brings a constellation of capabilities to each endeavor: from communicating to diverse audiences to creating inviting and engaging experiences that promote discovery. She is also a dedicated proponent for intellectual accessibility in the visual arts. Jackson holds firm that once exposed to it, art is a transformative experi-

ence. With the intent to record, interpret, and make aware the impact visual culture has on our daily lives, Jackson received a MA in Visual and Critical Studies from California College of the Arts, San Francisco. During her tenure at CCA her work examined identity, agency, and empowerment as performed by African American women in the visual landscape. Her current emphasis—scholarly writing, curating, and a text based visual art and installation practice—critically elucidates the visualization of gender and race in America, with a specific focus on the portrayal, perception, and legacy of Black women in popular media of their time.

YUKI KIHARA is from Sāmoa and is a leading interdisciplinary artist whose work engages with a variety of social, political and cultural issues. In 2008, The Metropolitan Museum of Art in New York presented a solo exhibition of Kihara's work entitled *Living Photographs* featuring highlights of her interdisciplinary art practice, followed by an acquisition of her works by the museum for their permanent collection. Kihara's work has been presented at the Asia Pacific Triennial (2002 & 2015), Auckland Triennial (2009), Sakahàn Quinquennial (2013), Daegu Photo Biennial (2014) and Honolulu Biennial (2017). In addition, Kihara's works, performances, seminars & projects have been presented, among others, at the Mori Art Museum, Tokyo; Zendai Museum of Modern Art, Shanghai; Hong Kong Visual Arts Centre; Kaohsiung Museum of Fine Arts, Taiwan; Bozar Centre for Fine Arts, Brussels; Haus der Kulturen der Welt, Berlin; Hebbel am Ufer, Berlin; Musée du Quai Branly, Paris; Trondheim Kunstmuseum, Norway; Utah Museum of Fine Arts, USA; de Young Fine Art Museum of San Francisco, USA; Orange County Museum of Art, USA; Allen Memorial Museum of Art, USA; Los Angeles County Museum of Art, USA; Jean-Marie Tjibaou Cultural Centre, New Caledonia; Museum of Contemporary Art Australia, Sydney; Art Gallery of New South Wales, Sydney; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Te Papa Tongarewa Museum of New Zealand; University of the South Pacific and the National University of Sāmoa among others.

GLENDIA LEÓN is a Cuban artist born in Havana in 1976. She is the recipient of The Pollock-Krasner Foundation Award and residencies like Couvent des Recollets in Paris, and Fonderie Darling in Montreal. Her works are in the permanent collections of the Georges Pompidou Centre, Museum of Fine Arts of Houston, Hammer Museum, Cuban National Museum of Fine Arts, PAMM, Montreal Museum of Fine Arts, Montreal Museum of Contemporary Art, the Art Gallery of Ontario, and the Colorado Springs Fine Arts Center. She was part of the Cuban Pavilion in the 55th Venice Biennale with the sound installation *Music of the Spheres* (2013). She has participated in group exhibitions at the Brooklyn Museum, New York; CCA Wattis Institute, San Francisco; Bronx Museum, New York; Villa du Parc centre d'art contemporain, Annemasse, France; Badischen Kunstverein, Karlsruhe, Germany; City Art Museum Ljubljana, Slovenia; The Mattress Factory, Pittsburg; Rhode Island School of Design Museum, Rhode Island; *Nuit Blanche*, Toronto, Canada; MART Museum, Rovereto, Italy; CIFO, Miami; Centre for Contemporary Art Laznia, Gdansk, Poland; Musée des beaux-arts de

Montréal, Canada; Yerba Buena Center for the Arts, San Francisco, and De Appel, Amsterdam, Holland. She has held solo exhibitions at CDAV, Havana, Cuba; Espace expérimental du Plateau, Paris, France; Chateau des Adhemar, Montélimar, France; Matadero Madrid, Spain; and Centro Atlántico de Arte Moderno CAAM, Las Palmas de Gran Canaria, Spain, among other spaces. Her work has been published in several magazines, catalogues, and newspapers such as *Bomb Magazine*, *Art Nexus*, *Art Forum*, *Flash Art*, and *Artecubano*.

IPING LIANG is Professor of English and American Studies at National Taiwan Normal University (NTNU), in Taipei, Taiwan. Trained as an Americanist, she is interested in issues related to race, class, gender, ethnicity, space, and environment. Her areas of specialization include Asian American Literature, Native American Literature, Critical Plant Studies, and Archipelagic American Studies with a focus on Taiwan (Formosa) and the Philippines. She is the author of *Storytelling Resistance: A Critical Reading of Native American Fiction* (NTNUP, 2019) and *Ghost Dances: Toward a Native American Gothic* (Bookman, 2006); as well as the editor of *Mushroom Clouds: Ecocritical Approaches to Militarization and the Environment in East Asia* (Routledge, 2020), *I'm Migrant: New Perspectives of Overseas Chinese Studies* (NTNUP, 2018), and *Asia/America: Asian American Literature in Taiwan* (Bookman, 2013). Her current research projects concern Charles Le Gendre (1830–1899) and his role in the strategic formation of the archipelagos across Japan, Korea, and Taiwan.

GABRIELE LINKE is Professor of British and American Cultural Studies at the University of Rostock, Germany. In her book on popular literature as cultural memory (*Populärliteratur als kulturelles Gedächtnis*, 2003), she examines contemporary British and American series romances with regard to the construction and memorialization of national history. Her strong interest in the teaching of culture(s) in secondary and tertiary education is expressed in the edited volume *Teaching Cultural Studies: Methods, Matters, Models* (2011). In Cultural Studies, she has focused on postcoloniality and transculturality in British and American film. Furthermore, she has coedited five thematic volumes of interdisciplinary gender studies, the last of which, dealing with popular culture, gender and agency (*Populärkultur – Geschlecht – Handlungsräume*), came out in 2018. Previously, however, contemporary autobiography in English has been her main field of research and has led to such publications as the collection *British Autobiography in the 20th and 21st Centuries* (2017), coedited with Sarah Herbe, and several articles on North American and British autobiographical writing and film.

CHRISTOPHER LYNN is Associate Professor of Historical, Critical, and Cultural Studies in Art and Design at Brigham Young University. He is also freelance curator and artist. He was the executive director of SPACES (2008–2013) in Cleveland, Ohio, where he ushered in new projects by such artists as Nandipha Mntambo, Steve Lambert, Temporary Services, William Pope.L, Jon Rubin, and Machine Project. He has presented papers at the Utah Academy of Sciences, Arts, and Letters and Columbia University's

Teachers College. His writing has appeared in numerous exhibition catalogues, *Temporary Art Review*, and *Miami Art Exchange*.

MARY MATTINGLY's work has been exhibited at Storm King, the International Center of Photography, the Seoul Art Center, the Brooklyn Museum, the New York Public Library, deCordova Museum and Sculpture Park, and the Palais de Tokyo. With the US Department of State and Bronx Museum of the Arts she participated in the smARTpower project, traveling to Manila. Mattingly has been awarded grants and fellowships from the James L. Knight Foundation, Eyebeam Center for Art and Technology, Yale University School of Art, the Harpo Foundation, NYFA, the Jerome Foundation, and the Art Matters Foundation. Her work has been featured in *Aperture Magazine*, *Art in America*, *Artforum*, *Art+Auction*, *Art News*, *Sculpture Magazine*, *China Business News*, *The New York Times*, *New York Magazine*, *Financial Times*, *Le Monde Magazine*, *Metropolis Magazine*, *New Yorker*, *The Wall Street Journal*, the *Brooklyn Rail*, the *Village Voice*, and on BBC News, MSNBC, Fox News, News 12, NPR, WNBC, New York 1, and on Art21's New York Close Up series. Her work has been included in books such as the Whitechapel/MIT Press Documents of Contemporary Art series titled *Nature* and edited by Jeffrey Kastner, Triple Canopy's *Speculations ("The future is__")*, published by Artbook, and Henry Sayre's *A World of Art*, 8th edition, published by Pearson Education, Inc.

BRANDY NĀLANI McDOUGALL From Kula, Maui, Brandy Nālani McDougall is the author of a scholarly monograph, *Finding Meaning: Kaona and Contemporary Hawaiian Literature* (University of Arizona Press, 2016), the first extensive study of contemporary Hawaiian literature and the winner of the 2017 Beatrice Medicine Award. She has also written a poetry collection, *The Salt-Wind, Ka Makani Pa'akai* (Kuleana 'Ōiwi Press, 2008), edited four anthologies, including *Huihui: Navigating Art and Literature in the Pacific* (University of Hawai'i Press, 2014), cofounded Ala Press, and costarred in a poetry album, *Undercurrent* (Hawai'i Dub Machine, 2011). She is an Associate Professor of American Studies (specializing in Indigenous Studies) at University of Hawai'i at Mānoa.

DAN TAULAPAPA McMULLIN is an artist and poet from Sāmoa Amelika (American Samoa). His book of poems *Coconut Milk* (University of Arizona Press, 2013) was on the American Library Association Rainbow List Top Ten Books of the Year. In 2018, *Samoan Queer Lives*, coedited with Yuki Kihara, was published by Little Island Press of Aotearoa. Taulapapa's performance poem *The Bat* and other early works received a 1997 Poets&Writers Award from The Writers Loft. His artwork was in exhibition at the Metropolitan Museum, De Young Museum, Oakland Museum, Bishop Museum, NYU's A/P/A Gallery, and the United Nations. His film *Sinalela* won the 2002 Honolulu Rainbow Film Festival Best Short Film Award. *100 Tikis* is an art appropriation video at the intersection of tiki kitsch and Indigenous sovereignty and was the opening night film selection of the 2016 *Présence Autochtone First Peoples Festival* in Montreal; and was

an Official Selection in the Fifo Tahiti International Oceania Documentary Film Festival; and at Pacifique Festival in Rochefort, France. Taulapapa's art studio and writing practice is based in Hudson, New York, where he lives with his partner.

STEVE MENTZ is Professor of English at St. John's University in New York City. His most recent book is *Break Up the Anthropocene* (2019). He is the author of three earlier monographs, *Shipwreck Modernity: Ecologies of Globalization, 1550–1719* (2015), *At the Bottom of Shakespeare's Ocean* (2009) and *Romance for Sale in Early Modern England* (2006), and also editor or coeditor of four collections: *The Sea in Nineteenth-Century Anglophone Literary Culture* (2017), *Oceanic New York* (2015), *The Age of Thomas Nashe* (2013), and *Rogues and Early Modern English Culture* (2004). He has written numerous articles on ecocriticism, Shakespeare, and maritime literature and curated an exhibition at the Folger Shakespeare Library, "Lost at Sea: The Ocean in the English Imagination, 1550–1750" (2010). He blogs at *The Bookfish*, www.stevementz.com.

IBRAHIM MIRANDA lives and works in Havana, Cuba as a painter, engraver, and professor. He has been awarded the Distinction for Cuban National Culture (2005) and a prize at the "International Print Triennale" in Kraków, Poland (2003). His work is in the collections of the National Museum, Palacio de Bellas Artes, Havana, Cuba; the Museum of Modern Art, New York; Thyssen-Bornemisza Contemporary Art Foundation, Austria; Gravura Museum, Curitiba, Brazil; Van Reekum Museum, Appeldorn, Holland; Xylography's Museum, Buenos Aires, Argentina; Arizona State University Museum of Arts, Tempe; the National Gallery of Art, Washington, DC; Televisa Cultural Foundation, México D.F.; Casa de las Américas, Havana; Graphicstudio, Tampa; Museum of Contemporary Art, Tampa; Wolfgang Scheiner Collection, Germany; Institute of Puerto Rican Culture, San Juan, Puerto Rico; and many others.

NINA MORGAN teaches critical theory and literature at Kennesaw State University where she is Associate Professor of English and a founder of the Program in American Studies. Currently the Editor-in-Chief of the *Journal of Transnational American Studies* (Stanford), which will celebrate its 10th year of publication in 2019, Dr. Morgan also serves on the advisory board of *Synthesis* (University of Athens, Greece) and has been an editor on *Asian America: Journal of Culture and the Arts* (UCSB) and of the *Review of Japanese Culture and Society* (Josai University, Japan); together with Alfred Hornung and Takayuki Tatsumi, she coedited the forthcoming *Routledge Companion to Transnational American Studies* (2019). She is also the coeditor of a collection of essays on comparative philosophy, called *Edward Said and Jacques Derrida: Reconstellating Humanism and the Global Hybrid*. Her podcast, available from the London School of Economics, is entitled "Metaphor and Crisis in Freud and Derrida." Dr. Morgan is a founder and honorary member of the Moroccan American Studies Association, a nationwide organization based at Hassan II University, Casablanca, Morocco, where she lectures regularly; she is formerly the Chair of the American Studies Association

Women's Committee and is a current member of the ASA International Committee. A speaker of Spanish and Russian, her work has been published in various countries outside the USA, including India, Morocco, England, Japan, and Spain.

TIARA R. NA'PUTI an Assistant Professor in the Department of Communication at University of Colorado Boulder with faculty affiliations in the Center for Communication and Democratic Engagement (CDE) and the Center for Native American Indigenous Studies (CNAIS). Her scholarship examines colonialism, militarism, and Indigenous rhetorics—particularly throughout Oceania. Her current book project addresses the contemporary US military buildup plans for the Mariana Islands archipelago and examines the communicative dimensions of resistance among Indigenous movements to protect sacred water, air, and land from colonialism and US empire.

FRANK OBENLAND is a senior lecturer of American Studies at Johannes Gutenberg University Mainz. He earned his doctorate with a study on Nathaniel Hawthorne in 2009. Since then he has published articles on the dramatic works of African American playwrights William Wells Brown, Langston Hughes, Suzan-Lori Parks, and Branden Jacobs-Jenkins. His postdoctoral research interests focus on the transatlantic and on transnational performance traditions in African American drama. In his recent articles on William Wells Brown's *The Escape; or, A Leap for Freedom* (1858), he discusses how early African American drama articulates a critique of American slavery from a transnational perspective. More recently, he has discussed the rendition of the Haitian Revolution in the dramatic works of Langston Hughes and C. L. R. James. In his teaching, he concentrates on contemporary ethnic drama, African American literature and history, American film and media, as well as early and nineteenth-century American literature and culture.

RAFAEL OCASIO (PhD, Latin American Literatures, University of Kentucky, 1987) is Charles A. Dana Professor of Spanish at Agnes Scott College, Decatur-Atlanta, Georgia. He is the author of two books on dissident writer Reinaldo Arenas: *Cuba's Political and Sexual Outlaw* (University Press of Florida, 2003) and *The Making of a Gay Activist* (University Press of Florida, 2007). His other books include *Latin American Culture and Literature* (Greenwood Press, 2004), and *Afro-Cuban Costumbrismo: From Plantations to the Slums* (University Press of Florida, 2012). His book manuscript: "Franz Boas in Porto Rico: Retention and Reinvention of Porto Rican Folklore," which includes an edited, critical anthology of oral folklore documented by that reputable anthropologist in Puerto Rico in 1915, is under contract by Rutgers University Press. He is currently working on "A Transatlantic Bristol-Cuba Slavery Connection: George Howe's Diary," a book manuscript that examines the active slave trade between Cuba and Rhode Island throughout the early part of the nineteenth century. He teaches upper-level courses on Latin American literatures and film, as well as Spanish-language courses.

OBENEWAA ODURO-OPUNI is a PhD Candidate in Comparative Culture and Language at Arizona State University. She received her Master's in German Language and

Literature from the University of Alabama at Tuscaloosa, with thesis work focusing on the representation of Africa, Africans, and Black Germans in four selected texts from different time periods of German literature, from medieval to contemporary literature. Oduro-Opuni's dissertation explores dramatic genres bearing witness to an early German-language discourse indicative of anti-colonial and anti-imperial currents through its critique of slavery and racism. She links these politically enlightened genres, which sought to spread consciousness about slavery and the transatlantic slave trade, to philosophical approaches by German Enlightenment scholars in order to contextualize German contributions within the larger transnational debate on abolitionism. In this, she demonstrates how these dramatic genres and corresponding literatures serve as a transnational and interventional commentary on the transatlantic slave trade, which surfaced under the auspices of the Enlightenment. As a scholar activist, Oduro-Opuni is actively involved in community-based programs, such as German for Hire–Germany Visits American Classrooms program by the Goethe-Institut, The Diversity and Inclusion Science Initiative at ASU, and the ASU Immigration Lab (where she serves as a student mentor). She is also a member of the Black Graduate Student Association (BGSA) that aims to increase and advocate the Black presence on ASU campuses.

LEIGH RAIFORD is Associate Professor of African American Studies at University of California, Berkeley, USA where she teaches and researches about race, justice, and visibility. Raiford is the author of *Imprisoned in a Luminous Glare: Photography and the African American Freedom Struggle* (University of North Carolina Press, 2011) and is coeditor with Heike Raphael-Hernandez of *Migrating the Black Body: Visual Culture and the African Diaspora* (University of Washington Press, 2017), and with Renee Romano of *The Civil Rights Movement in American Memory* (University of Georgia Press, 2006). Raiford's work has appeared in numerous academic journals, including *American Quarterly*, *Small Axe*, and *NKA: Journal of Contemporary African Art*; in edited collections including *Remaking Reality: U.S. Documentary Culture After 1945* (UNC Press, 2018), *Pictures and Progress: Early Photography and the Making of African American Identity* (Duke, 2012), and *Only Skin Deep: Changing Visions of the American Self* (Harry N. Abrams Press, 2003), a history of race and photography in the United States; as well as news and popular outlets including *Artforum*, *Aperture*, *Ms. Magazine* and *AlJazeera English* online. She has written catalogue essays for artists Dawoud Bey, Toyin Ojih Odutola, Lava Thomas, and Wendel White.

HEIKE RAPHAEL-HERNANDEZ is Associate Professor of American Studies at the University of Würzburg, Germany and Professor of English at the University of Maryland University College, Europe. Together with Cheryl Finley (Cornell University) and Leigh Raiford (University of California Berkeley), she was awarded an American Council of Learned Societies Collaborative Research Fellowship for 2015–17 for their joint research project “Visualizing Travel, Gendering the African Diaspora.” For 2016/17, she was Visiting Scholar at Stanford University in the Department of Comparative Litera-

ture, where she developed an international teaching course on Human Rights together with David Palumbo-Liu (Stanford University) and Nigel Hatton (University of California at Merced); in 2009, she was Visiting Professor in the African Diaspora Studies Department at the University of California, Berkeley. Her newest publications are the edited collection, together with Leigh Raiford, *Migrating the Black Body: The African Diaspora and Visual Culture* (University of Washington Press, 2017); and a special issue, together with Pia Wiegink (Johannes Gutenberg University Mainz, Germany) for the journal *Atlantic Studies: Global Currents* on “German Entanglements in Transatlantic Slavery” (14.4, 2017). Among other book publications are *Blackening Europe: The African American Presence* (Routledge, 2004) and, together with Shannon Steen (University of California Berkeley), *AfroAsian Encounters: Culture, History, Politics* (New York University Press, 2006). Her second monograph *The Stranger Next Door: Global South Migration in American Film* is forthcoming from the University of Washington Press.

ROSANNA RAYMOND Over the past twenty years, Raymond’s activities have made her a notable producer of and commentator on contemporary Pacific Island culture, in Aotearoa New Zealand, the UK, and the USA. She specializes in working within museums and higher education institutions as an artist, performer, curator, guest speaker, poet, and workshop leader. Raymond was recently appointed an Honorary Research Associate at the Department of Anthropology and Institute of Archaeology at University College London. Raymond has achieved international renown for her performances, installations, body adornment, and spoken word. She is a published writer and poet and her works are held by museums and private collectors across the globe. Since returning to New Zealand to live she has had her first solo exhibition and was invited to take part in the 8th Asia Pacific Triennial of Contemporary Art at the Queensland Art Gallery of Modern Art (QAGOMA), Brisbane, Australia. She has exhibited solo at Māngere Arts Centre, Auckland, NZ; Ethnological Museum, Berlin, Germany; Fiji National Museum, Suva, Fiji; and Rich Mix, London, UK. Select group exhibitions have taken place at Arts Station, Auckland, NZ; Rautenstrauch-Joest-Museum Kulturen Der Welt, Cologne; Campbelltown Arts Centre, Sydney, Australia; Testbed 1, London UK; Sustainable Acts: Oxo Tower Wharf, London; The Harris Gallery, La Verne, California; October Gallery, London; and Cambridge University Museum of Archaeology and Anthropology, Cambridge, UK.

BRIAN RUSSELL ROBERTS (PhD, University of Virginia, 2008) is Associate Professor of English and Director of American Studies at Brigham Young University. In 2015 he was a Fulbright Senior Scholar in Indonesia. He has published work on archipelagic frameworks and regions in journals including *American Literature*, *Atlantic Studies*, *American Literary History*, *PMLA*, and elsewhere. His books include *Artistic Ambassadors: Literary and International Representation of the New Negro Era* (Virginia 2013), and, with Keith Foulcher, *Indonesian Notebook: A Sourcebook on Richard Wright and the Bandung Conference* (Duke, 2016). In 2017 he published *Archipelagic American Studies* (coedited with Michelle Ann Stephens), which innovates the geographical

category of the “archipelagic Americas” and contains essays by some twenty scholars on the place of archipelagic thinking in the Americas. Other editing on archipelagic topics includes an in-progress special forum in *Poe Studies*. Roberts is completing a book titled *Borderwaters: Amid the Archipelagic States of America*, under contract with Duke University Press.

JAMILAH SABUR (b. Saint Andrew Parish, Jamaica) is a multidisciplinary artist based in Miami, FL. She received her MFA in Visual Arts from the University of California, San Diego in 2014 and her BFA in Interdisciplinary Sculpture from Maryland Institute College of Art in 2009. Selected recent exhibitions include *Hammer Projects: Jamilah Sabur*, Hammer Museum, Los Angeles; *Ibine Ela Acu/Water Sun Moon*, Cornell Fine Arts Museum, Winter Park, FL; *Augmented Sunrise Beneath the Skin*, gr_und project space, Berlin; *Seances for the Living*, SBC galerie d’art Contemporain, Montreal; *Deconstruction: A reordering of life, politics, and art*, Frost Art Museum, Miami; *Between a view and a milestone*, ArtCenter/South Florida; *SCORCHED EARTH*, Current Projects, Miami; *The World’s Game: Futbol and Contemporary Art*, Pérez Art Museum, Miami. She was an artist in residence at the Crisp-Ellert Art Museum in 2017 and has given lectures at Design Miami; Coral Gables Museum, Florida; Innis Town Hall, University of Toronto; and Flagler College, St. Augustine. Sabur is currently an artist in residence at ArtCenter/South Florida.

NELE SAWALLISCH currently works as a postdoctoral lecturer at the Obama Institute for Transnational American Studies, where she received her PhD in 2017. Her first monograph, *Fugitive Borders: Black Canadian Cross-Border Literature at Mid-Nineteenth Century* (transcript, 2019), discusses community-building processes and genealogies in autobiographical writing by formerly enslaved men from the 1850s in the North American borderland between the United States and Canada. She is currently preparing a coedited special issue on “Black Editorship in the Early Atlantic World,” and is starting her second book project on comedy and humor in the United States.

JOHANNA SEIBERT is a PhD candidate at the Obama Institute for Transnational American Studies at Johannes Gutenberg University in Mainz, Germany. She holds a scholarship from the German Academic Scholarship Foundation. Her dissertation project, “Archipelagic Media: Early African Caribbean Newspapers in the Era of Emancipation, 1827–1838,” develops a media-centered and relational model of Black-edited newspapers in Antigua and Jamaica from an archipelagic studies perspective. She was a fellow at the Library Company of Pennsylvania as well as at the Historical Society of Pennsylvania, at the American Antiquarian Society, and at the Eccles Centre at the British Library. Currently, she is working on a coedited special issue that focuses on “Black Editorship in the Early Atlantic World.”

CHERENE SHERRARD-JOHNSON is the Sally Mead Hands-Bascom Professor of English at the University of Wisconsin-Madison. She is the author of *Portraits of the New Negro Woman: Visual and Literary Culture in the Harlem Renaissance* (2007), *Dorothy West’s*

Paradise: A Biography of Class and Color (2011), and *Vixen*, poetry collection (2017). She is the editor of *A Companion to the Harlem Renaissance* (2015) and a critical edition of Jessie Redmon Fauset's *Comedy: American Style* (2011). She is currently at work on a collection of essays following the narrative trail of *The History of Mary Prince* tentatively titled "Interlapping Blackness: An Intimate Cartography."

L. KATHERINE SMITH is a Lecturer in English, Director of the Writing Center, and Coordinator of the First Year Seminar Program at Western Colorado University. She received her PhD from the University of Oklahoma in 2016 with an emphasis on the long nineteenth century of American Literature and cultural studies. Her manuscript in progress, *The Legibility of Empire in Nineteenth-Century American Literature: Geography, Print Culture, and US National Identity*, approaches works by Herman Melville, Sarah Orne Jewett, Charles Brockden Brown, Leonora Sansay, Edward Everett Hale, and others to examine how literary authors in this time period grappled with the virtues, necessities, and shortcomings of textual legibility in the formation of US imperial and national identity.

ROBERT SMITHSON was a visionary pioneer of land art, and is most well-known for his provocative earthwork, *Spiral Jetty* (1970) in the Great Salt Lake, Utah. Smithson is internationally renowned for his art and critical writings that challenged traditional notions of contemporary art between 1964–1973. His work and writing continue to inspire each new generation decades after his passing in 1973. Smithson's works are featured prominently in major museum collections such as The Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; and The National Museum of Contemporary Art, Oslo.

MICHELLE ANN STEPHENS, PhD, is a licensed psychoanalyst and Dean of the Humanities at Rutgers University, New Brunswick. She is the author of *Skin Acts: Race, Psychoanalysis and The Black Male Performer*, (Duke, 2014); and co-editor of *Archipelagic American Studies* with Brian Russell Roberts (Duke, 2017); *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago* with Tatiana Flores (Duke, 2017); and *Contemporary Archipelagic Thinking: Towards New Comparative Methodologies and Disciplinary Formations* (Rowman and Littlefield, November 2019). She writes regularly on Caribbean art, the intersections of race and psychoanalysis and the emerging field of Archipelagic American Studies.

ZACHARY TAVLIN is Adjunct Assistant Professor of the Liberal Arts at the School of the Art Institute of Chicago. His work can be found in *ESQ*, *English*, *Wallace Stevens Journal*, *Nathaniel Hawthorne Review*, *Edgar Allan Poe Review*, *Mississippi Quarterly*, *Continental Philosophy Review*, *Transatlantica*, and several other venues, with essays forthcoming in *Diacritics* and *Early American Literature*. He is currently working on a book titled *Glancing Visions*, on visual theory and American literary history.

TASHIMA THOMAS is a Visiting Assistant Professor at Pratt Institute in Brooklyn, New York. She specializes in the art of the African Diaspora in the Americas, food pathways, materiality, gender, race, sexuality, and theories of appetite and consumption. Her work has appeared in *African Arts Journal*, *American Studies Journal*, *Gulf Coast: A Journal of Literature and Fine Arts*, and *The Routledge Companion to Remix Studies*. Her new book, *Edible Extravagance: The Visual Art of Consumption in the Black Atlantic* is under contract with SUNY Press – Afro-Latinx Futures Series and forthcoming in 2020. Her work explores visual consumption's intersection with art and culture while expanding notions of racial blackness from a hemispheric approach. She is the founder of www.papayarose.com, a website dedicated to food, art, and culture inclusive of reviews, articles, and gastronomic observations.

KALISOLAITE 'UHILA received his Bachelor of Visual Arts (2010) and Master of Performance and Media Arts (2016) with First Class Honours from Auckland University of Technology. He received the Visual Arts Award for his piece *Pigs in the Yard* at The Auckland Fringe 2011 Awards. In 2013 Kalisolaite received the Iris Fisher Scholarship from Te Tuhi Centre for the Arts, Pakuranga while studying for his Postgraduate Diploma in Dance from the University of Auckland. The following year, Kalisolaite was one of four artists selected and nominated for the well-known biennial Auckland Art Gallery Walters Prize, 2014. In 2015 Kalisolaite was the recipient of the Pasifika Post Graduate Scholarship (Art and Design) towards a Master of Performance and Media Arts at Auckland University of Technology. 'Uhila has exhibited at Artspace, Auckland; Kohikohi, Fresh Gallery Ōtara, Auckland; Performance Arcade; Auckland Art Gallery Toi o Tamaki, Auckland; Tonga Democracy Festival, Atenisi University, Tonga; The Suter Arts Gallery, Nelson; Gus Fisher Gallery, Auckland; Te Tuhi Centre for the Arts; Bay of Plenty Polytech, Tauranga; Stowaway + The Performance Arcade, New Zealand Fringe Festival, Wellington + Te Papa Museum, Wellington; Māngere Arts Centre; and St Paul St Gallery 3, Auckland. The artist lives and works in Māngere, Auckland, New Zealand.

JUANA VALDES completed her MFA in Fine Arts from the School of Visual Arts in 1993 and her BFA in Sculpture at Parsons School of Design in 1991. She was born in Cabañas, Pinar Del Rio, Cuba and came to the United States in 1971. She currently teaches as an Assistant Professor of Printmaking in the Art Department, at the University of Massachusetts Amherst, College of Humanities and Fine Arts. Her work is in the collections of the Perez Art Museum, Miami; The Newark Museum, NJ; European Ceramic Work Center, NL; and the Nohra Haime Gallery, NY. She has exhibited at the Herter Gallery, University of Massachusetts, Amherst, MA; Mindy Solomon Gallery, Miami, FL; Center for Cultural Analysis at Rutgers, Rutgers University, New Brunswick, NJ; Guttenberg Arts, Guttenberg, NJ; Thomas Hunter Project Space, Hunter College, CUNY, NY; Jamaica Center for Arts & Learning, NY; paul sharpe contemporary art, New York, NY; Diaspora Vibe Gallery, Miami; Bronx River Art Center, Bronx, NY; Project Row Houses, Houston TX; Center for Book Arts, New York, NY; Frost Art Museum, Florida

International University, Miami; Spinello Projects, Miami; Loyola University, Chicago, IL; and Faction Art Projects, Harlem, NY.

ELIZABETH J. WEST is Professor of English at Georgia State University, Executive Director of the South Atlantic Modern Language Association, Treasurer of the College Language Association, and serves on the Advisory Board of The Obama Institute for Transnational American Studies. She focuses on interdisciplinary approaches to studies of early African American and African Diaspora Literatures of the Americas, and much of her scholarship explores intersections of spirituality and gender in early to contemporary Black women's writings. She is author of *African Spirituality in Black Women's Fiction* (2011) and coeditor of *Literary Expressions of African Spirituality* (2013). Her articles can be found in the original or republished in a number of critical anthologies and journals. In addition to editing several volumes, she has most recently coedited the section, "Religion and Spirituality," in *The Routledge Reader of African American Rhetoric* (2018). She is a former DAAD Fellow (Johannes Gutenberg University Mainz, Germany), AAUW Fellow, and scholar in residence at Dartmouth College in the Department of AAAS. Her current project engages biohistoriography to explore the impact of forced migrations on black family formations in the US South.

PIA WIEGMINK is Assistant Professor at the Obama Institute for Transnational American Studies at Johannes Gutenberg University Mainz, Germany. She is author of *Protest EnACTed* (Winter, 2011) and coeditor of *Approaching Transnational America in Performance* (Lang, 2016) and *German Entanglements with Transatlantic Slavery* (Routledge 2018). She has published numerous articles on political performance, the Obama campaign of 2008, on African American life writing, on American dramatist Naomi Wallace, and various topics related to American antislavery literature. Together with Birgit M. Bauridl (University of Regensburg), she headed an international research network on "Cultural Performance in Transnational American Studies" (2015–2018), which was funded by the German Research Foundation (DFG).