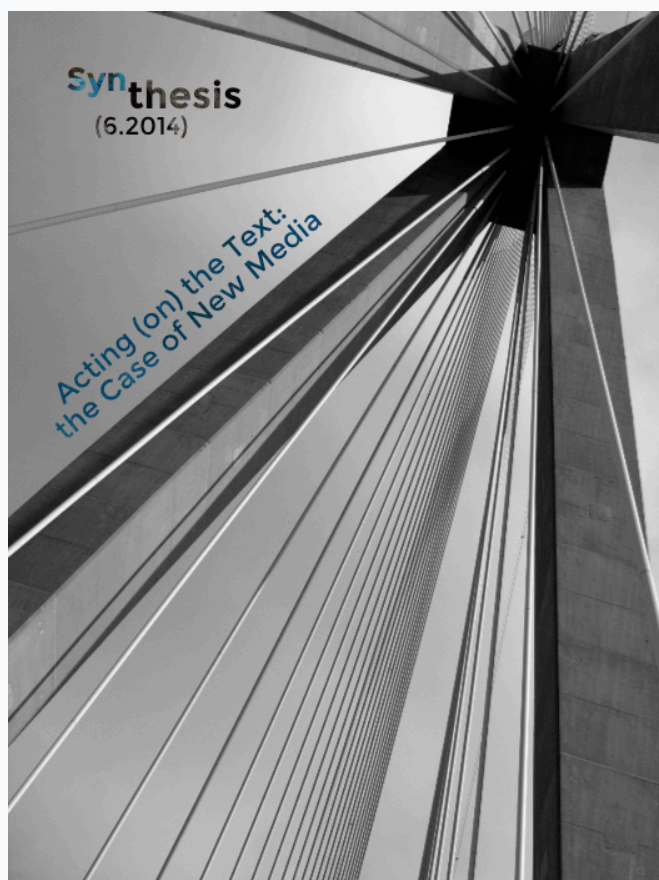


## Synthesis: an Anglophone Journal of Comparative Literary Studies

No 6 (2014)

Acting (on) the Text: the Case of New Media



### Contributors

--

Copyright © 2014, --



This work is licensed under a [Creative Commons Attribution 4.0](https://creativecommons.org/licenses/by/4.0/).

## Contributors

**Lynn Book** is a transmedia artist working across disciplines and cultural spheres through extended body, material practices and technologies to make performance, exhibition, online works and public projects. Her work centers on the transformational potentials between people, practice and place, taking shape in city sites and galleries, in clubs, fields, online and in concert halls with a range of collaborators including architects, a whole village and an opera company. She has been awarded grants for her critically acclaimed work from the National Endowment for the Arts, New York Foundation for the Arts, Franklin Furnace Fund, Illinois Arts Council, a project residency funded by MacArthur Foundation, among others. Her recent project is *UnReading for Future Bodies*, a video book work comprised of 3 volumes. Book 1, “Escapes”, is published online with *Anglistica* (University of Naples) and on Vimeo and has been screened in the US, UK, Australia, Berlin, Budapest and Naples. Book 2, “Derangements” will be forthcoming in 2015. Book teaches at Wake Forest University in the US and serves as a faculty associate and graduate advisor with Transart Institute, an international graduate school in contemporary arts practice, since its inception.

**Kyle Eveleth** is a PhD candidate, McNair Scholar and King-Chavez-Parks Fellow at the University of Kentucky, where he specialises in 20<sup>th</sup> and 21<sup>st</sup> century American literature and children’s/young adult literature. He has published on the *Scott Pilgrim* transmedial franchise (in *Textual Overtures* 1, 2013), on the Bronze and Modern Ages of superhero comics in the United States (in *The American Comic Book*, ed. Joseph Michael Sommers, Salem Press 2014) and on labyrinthine functions in Alison Bechdel’s *Fun Home* (in *South Central Review* 32, forthcoming 2015). His current work traces precursors to and examines the cultural conditions surrounding the meteoric rise of American young adult literature in the mid-20<sup>th</sup> century.

**Roberto Jacoby** is a sociologist and artist. He has worked in various media and new technologies, and has participated in collective projects and investigation groups. In 1968, he took part in the artistic-political interventions of *Tucumán Arde* and at *Experiencias 68’* (Instituto di Tella, Buenos Aires). His work focuses on social structures, communication networks, collaborative creation and cultural experimentation. Selected projects include the lyrics for the music group *Virus* (1980s), the START Foundation (1999-), the journal *ramona* (2000-2010), Sociedades Experimentales (University of Buenos Aires, 2004) and the Centro de Investigaciones Artísticas (2008-), a centre of investigation, exhibition and education. In 2010, Jacoby participated at the 29th São Paulo Biennial with *El alma nunca piensa sin imagen* [*The soul never thinks without image*] (2010). Set up as an electoral office for Dilma Rousseff, the presidential candidate of the Workers’ Party during the 2010 elections, the work was covered from view after being considered as breaking the regulations prohibiting the transmission of propaganda in places run by public authorities.

**Stephen Joyce** graduated with a PhD in American Literature and Cultural Studies from the University of Bielefeld in Germany and has previously published articles on postmodernism, tragedy, cultural hybridity in contact zones and Asian American literature. He currently works as a lecturer in aesthetics and communication at Aarhus University in Denmark.

**Eve Kalyva** is an art critic and writer. She has worked as a lecturer for universities in Europe and Latin America, and has collaborated with art institutions as a curator and artist in residence. Her publications include art theory and history, social semiotics, philosophy and Latin American studies. She is currently working on a monograph on image/text juxtapositions in conceptual art, and a collection of short stories inspired from Latin America.

**Eugenia Kuznetsova** is a doctoral researcher of the Social Challenges research group at Deusto University in Bilbao, Spain. Her scientific interests include all forms of written texts, social sciences and the borderland between the two.

**Athina Markopoulou** graduated with honors from the National Kapodistrian University of Athens in 2010. Specialising in Classical Studies, she conducted an extensive dissertation entitled *Ver(b)um: The poetics of silence in the hymns of Thomas d’Aquinas*. After having studied one year in the department of Classical Studies at the University Paris IV–La Sorbonne, she enrolled in the Masters Program “Lettres, Arts, pensée contemporaine” of the University Denis Diderot–Paris 7, where she obtained her Masters degree with honors. Her Masters thesis, “Mots ratés, traces insupportables,” for which she received high honours, explored the transformations of the notion of “literary work” in the last notebooks of Antonin Artaud. In November 2012, her article “Artaud, revenant insupportable” was published in the 8<sup>th</sup> issue of the journal *Travaux en cours* (publication of the University Denis Diderot–École doctorale 131 *Langue, littérature, image : civilisations et sciences humaines*). She is

currently working as freelance Project Manager in Brussels, coordinating a Pilot EU Project involving digital applications in culture.

**Samira Nadkarni** is a doctoral candidate at The Centre for Modern Thought, University of Aberdeen. Her publications trace her interest in postmodern poetry and performance, Whedon studies, hermeneutics, ethics, postcolonialism and neocolonialism, fan studies, and digital texts. She served on the selection board of the creative writing publication *New Writing Dundee* (2008-2011) and has had her creative work published in *New Writing Dundee*, *Grund Lit* and *Causeway Magazine*.

**Christos Physentzides** has completed postgraduate studies in art history and in game design. He has worked on creative interactive platforms in the UK and new technologies. His current project concerns narrative elements and interactivity in the development of games.

**Tatiani Rapatzikou** is Assistant Professor in the Department of American Literature, School of English, Aristotle University of Thessaloniki, Greece. Her publications focus on contemporary American fiction and poetry, technological uncanny, cyberpunk/cyberculture, digital technologies and print convergence. 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)). She is currently coediting a special issue for *GRAMMA: Journal of Theory and Culture* with Philip Leonard (Nottingham Trent University) with the title *Digital Literary Production and the Humanities* (forthcoming in 2015). Her current research addresses multimodal narratives and digital writing.

**Alexander Ronzhyn**, a doctoral researcher at Deusto University, Bilbao is currently working on his thesis on online social networks, trust and tolerance. Having obtained his degree in International Relations from Taras-Shevchenko National University, Kyiv, he continued his academic career in sociology. Ronzhyn's interests include the influence of the social networks on the social life of people, trust and tolerance in the information age, and information law. He is also a part of Human Rights working group at Deusto University.