Arizona Quarterly Symposium 2018 Speakers

Joanna Hearne (University of Missouri)
Associate Professor Joanna Hearne directs the Digital Storytelling B.A. Program and teaches courses in Indigenous studies, film studies, and digital storytelling. She has published articles on Native American and global Indigenous film and media, digital media, animation, Westerns, documentary film history, and early cinema. Her books are Native Recognition: Indigenous Cinema and the Western (SUNY Press, 2012) and Smoke Signals: Native Cinema Rising (University of Nebraska Press, 2012). She received her PhD in 2004 from the University of Arizona. Joanna Hearne is the recipient of the Don D. Walker Prize for best essay published in 2014 from the Western Literature Association and the National Endowment for the Humanities Summer Stipend Award in 2014; additionally, she is the recipient of the William T. Kemper Fellowship for Teaching Excellence (University of Missouri, 2012) and served as College of Arts and Science Faculty Fellow, University of Missouri, 2014. Her work has also appeared in Visual Communication Quarterly, Western American Literature, Western Folklore, Screen, Journal of Popular Film and Television, and Oxford Bibliographies Online.

Jason Lagapa (University of Texas of the Permian Basin)
Jason Lagapa received his PhD from the University of Arizona in 2003. He is the recipient of a National Endowment for the Humanities Grant (2017). His research interests include modern and contemporary poetry and poetics; postmodern theory and fiction; border studies and literature; postcolonial literature and theory; creative nonfiction and creative writing. His book, Negative Theology and Utopian Thought in Contemporary American Poetry: Determined Negations (Palgrave MacMillan), appeared in 2017; he also has articles in Contemporary Literature, Journal of Modern Literature, College Literature, and Theory at Buffalo and book chapters in The Salt Companion to Charles Bernstein and Beat Drama: Playwrights and Performances of the “Howl” Generation.

Dana Nelson (Vanderbilt)

Eric Savoy (University of Montreal)
Eric Savoy is Associate Professor in the department of Comparative Literature at the University of Montreal. His research work and teaching deals with the relationships between the poetics of theoretical discourse and the literary field, considering the process of micro-reading as a "starting point" for a dialogue on issues in literary expression. He studies the literary field from an interdisciplinary perspective, at the crossroads of the evolution of the novel, of literary theory, psychoanalysis, cinema and the plastic arts (painting and architecture). He uses deconstructivist theories to explore literary processes and cultural practices (experimental writing, archives); his fields of research include film studies, the use of "gender studies" and the poetics of literary translation. He is the co-editor, along with Robert K. Martin, of American Gothic: New Interventions in a National Narrative (U Iowa Press, 2009). His recent publications have appeared in The Henry James Review and GLQ-A Journal of Lesbian and Gay Studies.
**Manuel Muñoz (University of Arizona)**

The University of Arizona’s own Manuel Muñoz received his BA in English and American Literature and Language from Harvard College in 1994 and an MFA in Creative Writing from Cornell University in 1998, where he was mentored by the Chicana writer Helena María Viramontes. He is a first-generation college graduate and is often invited to speak with Latino/a students at two- and four-year institutions across the country. Muñoz writes about California’s Central Valley, where he was born and raised. He often considers how gay men and their families negotiate their lives in a rural space and about the complicated relationships that many Valley residents have with its racial politics and its limited economic opportunities. He is the author of two short-story collections, *Zigzagger* (Northwestern University Press, 2003) and *The Faith Healer of Olive Avenue* (Algonquin Books, 2007), which was shortlisted for the Frank O’Connor International Short Story Award. His first novel, *What You See in the Dark*, was published by Algonquin in 2011. His stories have appeared in several journals, including *Glimmer Train, Epoch, Boston Review*, and *Massachusetts Review*, and his work has been included in both *The Norton Anthology of Latino Literature* and *The Heath Anthology of American Literature*. His *New York Times* op-ed “Leave Your Name at the Border,” about the anglicizing of Mexican names, has been frequently anthologized. Muñoz has received fellowships from the National Endowment for the Arts (2004) and the New York Foundation for the Arts (2008), as well as two O. Henry Awards (2009 and 2015). In 2008, he received a Whiting Writer’s Award. He served as a juror for the 2011 O. Henry Awards and for the 2014 PEN/Faulkner Award in Fiction.

**Maritza Cardenas (University of Arizona)**

Maritza Cardenas is an Assistant Professor of English at the University of Arizona. She received her doctorate and master’s degree from the University of Michigan in the program of American Culture, and her bachelor’s degree from the University of Southern California in Comparative Literature. Her research and teaching interests focus on US Central Americans, US American ethnicities, Latina/o cultural productions, identity and subject formation, and popular culture. A recipient of the Woodrow Wilson Career Enhancement Postdoctoral Fellowship, she has published in journals such as *Studies in 20th and 21st Century Literature*, and has works in the anthologies *Race and Contention in Twenty-First Century US Media* (Routledge 2016) and *U.S. Central Americans: Reconstructing Memories, Struggles, and Communities of Resistance* (University of Arizona Press 2017). Current works in progress include articles on Central American identity politics and Central American material culture. Her forthcoming book, *Constituting Central American–Americans: Transnational Identities and the Politics of Dislocation* (Rutgers 2018), highlights the historical, socio-political, and economic processes that have facilitated the construction of a pan-ethnic transnational cultural identity (US Central American) to emerge in the US diaspora.