

Notes on Contributors

Correction:

The editors regret omitting the tribal affiliation of Dr. Phoebe Farris, author of “Visual Power: 21st Century Native American Artist/Intellectuals” in the Fall/Winter 2005 (Volume 46, Numbers 3-4) special issue, “Indigeneity at the Crossroads of American Studies.” She should have been listed as “Phoebe Farris (Powhatan).”

James Patrick Brown holds the Samuel and Sylvia Kaplan Social Justice Fellowship at the University of Minnesota. His current research focuses on the ideological intersection between American radicals and canonical American texts, emphasizing the influence of Transcendentalists on the Old and New Left. He received his MA in American Studies from the Pennsylvania State University.

Mariea Caudill Dennison, an art historian who specializes in early twentieth-century American painting, has published articles on Francis Picabia and Stuart Davis in *The Burlington Magazine*, and has contributed articles to *Woman's Art Journal* and *Print Quarterly*. She wrote her dissertation at the University of Illinois on regional art in the southern states (2000).

Miles Orvell is a professor of English and American studies at Temple University, with a broad interest in literature, technology, and visual culture. He is the author of *The Real Thing: Imitation and Authenticity in American Culture, 1880-1940*; *After the Machine: Visual Arts and the Erasing of Cultural Boundaries*; *American Photography* (Oxford History of Art Series); and *John Vachon's America: Photographs and Letters from the Great Depression to World War II*. Orvell is also the Editor of the *Encyclopedia of American Studies Online* (Johns Hopkins University Press).

Lauren Rabinovitz is chair of American studies and a professor of American studies and cinema at the University of Iowa. She is the author of numerous books and articles, including: *Memory Bytes: History, Technology, and Culture* (2004); *Points of Resistance: Women, Power and Politics in the New York Avant-garde Cinema*, 2nd ed. (2003); *For the Love of Pleasure: Women, Movies and Culture in Turn-of-the-Century Chicago* (1998). She is currently working on the cultural history of visual spectacles in twentieth-century America.

Amy Spellacy is a lecturer in history and literature at Harvard University. She holds a PhD in English from the University of Iowa. This essay is drawn from her dissertation, “Neighbors North and South: Literary Culture, Political Rhetoric and Inter-American Relations in the Era of the Good Neighbor Policy, 1928-1948,” which traces the deployment and circulation of the trope of the neighbor in social and cultural texts in the United States and Latin America.