CONTRIBUTORS

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CAROLYN GUYER is among the first wave of writers to publish hypertext fiction. She is the author of *Quibbling*, published on disk by Eastgate Systems in 1992. Her other hypertexts include the first published collaborative fiction, *Izme Pass*, with co-author Martha Petry, published by *Writing on the Edge* in 1991. Forthcoming is the web fiction *Sister Stories*, with co-authors Rosemary Joyce and Michael Joyce. Guyer has also contributed to the theoretical work surrounding the use of hypertext. Samples of her essays and fiction are available at http://mothermillennia.org/carolyn. Guyer was the founder and coordinator of *HiPitched Voices*, a women’s hypertext collective at Brown University. She is currently developing a web project titled Mother Millennia that will densely link 2,000 or more stories and works from all over the world on the subject of “mother.” http://mothermillennia.org9.

DIANNE HAGAMAN is a photographer and writer and maker of hypertext photographic works. She lives in Seattle and San Francisco. Her article, “‘The Joy of Victory, the Agony of Defeat’,” which deals with various aspects of photographic practice in journalism and in research, appeared in *Visual Sociology*. Her other papers include “Connecting Cultures,” which appeared in *Cultures of Computing*, edited by Susan Leigh Star (Blackwell 1995). The University Press of Kentucky published her book, *How I Learned Not To Be a Photojournalist*.

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GEOFFREY SIRC works in composition at the University of Minnesota's General College. He believes, of course, that what we’re doing is exploring a field, that the field is limitless and without qualitative differentiation but with multiplicity of differences, that our business has changed from judgment to awareness—he believes all this and it makes him speechless, for there is nothing to say. For if he says he is especially active in the theorizing electronic discourse and work with the avant-garde, it doesn’t tell you what the others (who are also us) are doing. Would it be accurate to say then that we are all off in separate corners engaged in our special concerns?

SARAH SLOANE is an associate professor of English at University of Puget Sound, who teaches courses in composition, rhetoric, creative writing, and women's studies. She has written or co-written essays and reviews in Rhetoric Society Quarterly, Reading Research Quarterly, Educators' Tech Exchange, Education of the Visually Handicapped, Composition Chronicle, and Tricycle. She has published chapters in Scottish Enlightenment Rhetoric and its American Influence (Gaillet, ed.); Colors of a Different Horse (Bishop and Ostrom, eds.); Unheard Voices in Composition (Hunter and Fontaine, eds.); Feminist Cyberscapes (Blair and Takayoshi, eds.). Her current projects include a chapbook of poems and a book called Computing Fictions. She lives
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MYKA VIELSTIMMIG is the creation of Kathleen Blake Yancey (associate professor of English at University of NC—Charlotte) and Michael Spooner (director of Utah State University Press). These collaborators have written together in a more conventional style from time to time, but have taken to using the pseudonym for their works that study issues of (electronic) genre, of authorship and collaboration, and of textuality. The most recent article by Yancey and Spooner was published in *CCC*, February 1998. In addition to the chapter here, Myka Vielstimmig has published in the online journal *Kairos* and in *New Worlds, New Words*, a collection edited by Barber and Grigar (forthcoming, MIT Press).

ANNE F. WYSOCKI teaches multimedia, graphic design, digital photography, and other computer arts and writing classes at Michigan Technological University. Her graphic design work can be seen in the cover designs of the books in the Ablex series, *New Directions in Computers and Composition Studies*, edited by Hawisher and Selfe. When she is not designing, her research is in those areas where words and images overlap and move. At the 1998 MLA Convention, she presented a paper on "Seriously Animated: Toward a Rhetoric of the Visually Moving and Interactive."