

## Notes on Contributors

**Veronica Austen** works within the field of innovative poetics with a particular interest in visually experimental poetry by Caribbean writers. She is currently teaching at Wilfrid Laurier University, the University of Waterloo, and St. Jerome's University.

**K. Narayana Chandran** is Professor of English at the School of Humanities, University of Hyderabad. His main research interests are in modern and post-modern poetry and American literature. He is the author of over eighty articles in Indian and international journals and the editor of *Lifelines: Modern Poetry in English* (1996) and other books.

**Laura Davis** teaches at Red Deer College, Alberta. Her research interests are in Canadian literature, multicultural literature and women's writing. She is currently working on a book about Margaret Laurence.

**Sarah Graham** is a Lecturer in American Literature at the University of Leicester, UK. Her research interests encompass twentieth-century and contemporary American fiction and poetry, especially in relation to gender, sexuality and trauma. She has published on trauma in H.D.'s poetry and is contributing to the forthcoming *Cambridge Companion to H.D.*, has published studies of *The Catcher in the Rye* and is Series Editor of Contemporary North American Fiction (Continuum). She is currently writing a monograph on Chuck Palahniuk, Jeffrey Eugenides and Michael Cunningham (forthcoming, Manchester University Press).

**Neil Ten Kortenaar** is Associate Professor of English at the University of Toronto and Director of the Centre for Comparative Literature. He has recently published articles on Wole Soyinka and Chinua Achebe, and is researching images of literacy in African and Caribbean literatures.

**Mark A. McCutcheon** is an Assistant Professor of Literary Studies at Athabasca University. His research explores Romantic and postcolonial contexts of popular culture, most recently with an article on Canadian literature's representations of wartime Germany, in *University of Toronto Quarterly* 78.2 (2009). He is currently writing a study of Canadian *Frankenstein* adaptations, and he maintains an academic blog at [academicism.wordpress.com](http://academicism.wordpress.com).

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**Nicole McDaniel** is a Post-Doctoral Lecturer at Texas A&M University, where she specializes in life writing studies and ethnic American literature. She is currently revising her doctoral dissertation, “Seriality in Contemporary American Memoir: 1957–2007,” as a scholarly monograph.

**Kate Faber Oestreich** (PhD, Ohio State University) teaches at Coastal Carolina University. Her article on George Eliot’s *Adam Bede* is included in *Straight Writ Queer: Non-normative Expressions of Heterosexual Desire in Literature* (2006). She is currently writing about sexualized sartorial expression in Thomas Hardy’s *Jude the Obscure* and Matthew Lewis’s *The Monk*.

**Luisa Percopo** holds a research contract with the University of Cagliari, Italy, and is affiliated with King’s College London where she completed her second PhD. She has taught Australian and Post-Colonial Studies at the University of Cagliari for eight years and has now relocated to Wales. Her current research interests are on autobiographies by ethnic minority Australians, the Italian ‘diasporas’, the literatures of islands, and the Mediterranean as a post-colonial space. She has published articles and essays on these topics in both edited collections of essays and refereed journals.

**Jutta Schamp** is Lecturer at California State University Dominguez Hills, California State University Northridge, and Santa Monica College. Having received her Ph.D. at the University of Marburg in Germany, she is the author of the book-length study *Die Repräsentation von Zeit in Shakespeares Richard II, Henry IV, und Macbeth* [*The Representation of Time in Shakespeare’s Richard II, Henry IV, and Macbeth*] (Tübingen: Gunter Narr Verlag, 1997). More recent publications include articles on the reconfiguration of Jewish American femininities, post-Holocaust literature, and the appropriation of Shakespeare in David Dabydeen’s works.

**Alessandro Vescovi** teaches English Literature at the Università degli Studi di Milano; his research focuses on Dickens and Indian writing in English. He is co-editor of *The Victorians and Italy: Literature, Travel, Politics and Art* (2007).

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**Meg Harris Williams** is a literary critic and visual artist with a particular interest in psychoanalysis and aesthetics. She has written many articles and books in this interdisciplinary field, including, most recently, *The Aesthetic Development: The Poetic Spirit of Psychoanalysis* (Karnac 2010), “The hiero-

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glyphics of Catherine: Emily Brontë and the Musical Matrix”, in *The Brontës in the World of the Arts*, ed. Sandra Hagan and Juliette Wells (Ashgate, 2008), “The Role of Incantation: Lifedrawing as an Analogue to Psychoanalytic Process”, *The Psychoanalytic Review* vol. 95 (2008), and *The Vale of Soulmaking: Post-Kleinian Origins of the Mind* (Karnac, 2005). Website: [www.artlit.info](http://www.artlit.info).