# **Notes of contributors**

Objekttyp: Group

Zeitschrift: SPELL : Swiss papers in English language and literature

Band (Jahr): 26 (2011)

PDF erstellt am: 23.04.2024

#### Nutzungsbedingungen

Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern. Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden.

Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

#### Haftungsausschluss

Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.

Ein Dienst der *ETH-Bibliothek* ETH Zürich, Rämistrasse 101, 8092 Zürich, Schweiz, www.library.ethz.ch

### http://www.e-periodica.ch

## Notes on Contributors

THOMAS ELSAESSER is Professor Emeritus of Film and Television Studies at the University of Amsterdam and since 2006 Visiting Professor at Yale University. In recent years, he has held Senior Research Fellowships in Vienna, Stockholm, Cambridge, Tel Aviv, Berkeley and Berlin. He is general editor of the series Film Culture in Transition (Amsterdam University Press), which has published volumes on, among others, film theory and history, European directors, and early cinema. He has received the Jay Leyda Prize and the Kovacs Book Award of the Society for Cinema and Media Studies for his New German Cinema: A History (Palgrave Macmillan, 1989) and again the Kovacs Book Award for Fassbinder's Germany: History Identity Subject (Amsterdam University Press, 1996). Among his recent books are: Weimar Cinema and After (Routledge, 2000); Metropolis (BFI, 2000); Studying Contemporary American Film (Hodder, 2002 with Warren Buckland); Filmgeschichte und Frühes Kino (Edition Text und Kritik, 2002); European Cinema: Face to Face with Hollywood (Amsterdam University Press, 2005); Hollywood Heute (Bertz und Fischer, 2009); and Film Theory: An Introduction Through the Senses (Routledge, 2010 with Malte Hagener).

ELISABETH BRONFEN is Professor of English and American Studies at the University of Zurich and, since 2007, Global Distinguished Professor at New York University. A specialist in nineteenth and twentieth century literature, she has also contributed to the fields of gender studies, psychoanalysis, film, cultural theory and visual culture. Her book publications include Over Her Dead Body: Death, Femininity and the Aesthetic (Manchester University Press, 1992); The Knotted Subject. Hysteria and its Discontents (Princeton University Press, 1998); and Home in Hollywood: The Imaginary Geography of Cinema (Columbia University Press, 2004). Her editing work includes a four volume German edition of Anne Sexton's poetry and letters as well as the essay collections Death and Representation (Johns Hopkins University Press, 1993) and Feminist Consequences: Theory for the New Century (Columbia University Press, 2000). Her publications in German include Die Diva. Geschichte einer Bewunderung (Schirmer und Mosel, 2002); Liebestod und Femme Fatale. Der Austausch sozialer Energien zwischen Oper, Literatur und Film (Suhrkamp, 2004); Tiefer als der Tag gedacht. Szenen der Nacht (Karl Hanser, 2008); Crossmappings. Essays zur visuellen Kultur (Scheidegger & Spiess, 2009).

SCOTT CURTIS is Associate Professor in the Department of Radio/Television/Film at Northwestern University, Evanston (Illinois). He is the President of Domitor, an international association dedicated to the study of early cinema, the founder of Block Cinema, and a cochair of Chicago Film Seminar. His research focuses on the history of film (early and silent cinema in particular) as well as on institutional and scientific uses of movies. His most recent essays include "Between Observation and Spectatorship: Medicine, Movies, and Mass Culture in Imperial Germany" (2009) and "Douglas Fairbanks: King of Hollywood" (2010).

KIMBERLY FROHREICH holds a BA in Modern Literature from the University of California at Santa Cruz, as well as a BA in French and English and an MA in English from the University of Geneva. She wrote her master's thesis on enfreakment in the American fairy tale, *The Wizard of Oz*, and some of its modern reinterpretations, and has published an essay on a similar topic, entitled "Writing, Performing, and Gendering the Wicked Witch of the West" (in *Writing American Women*. SPELL 23. Gunter Narr Verlag, Tübingen, 2009). Her most recent conference papers have looked at the use of the "monstrous" other as a metaphor for the racial other in contemporary fantasy film and television. She is currently an Assistant in American Literature at the University of Geneva, working on a PhD thesis which will focus on allegories of race, gender, and sexuality in contemporary fantasy literature and film.

VINZENZ HEDIGER is Professor of Film Studies at Goethe Universität, Frankfurt am Main. His books include Nostalgia for the Coming Attraction. American Movie Trailers and the Culture of Film Consumption (Columbia University Press, 2012) and Films that Work. Industrial Film and the Productivity of Media (Amsterdam University Press, 2009). He is a coeditor of Montage AV (www.montage-av.de) and the ex-officio founding editor of Zeitschrift für Medienwissenschaft (www.zfmedienwissenschaft.de). A co-founder of NECS (European Network of Cinema and Media Studies), he is currently also serving as the president of the German Gesellschaft für Medienwissenschaft.

MARIO KLARER is chair of the American Studies Department at the University of Innsbruck and President of the Austrian Association of American Studies. He was professor of English and chair of the English Department at the University of Neuchatel, Switzerland. For several years he was a visiting professor in the English Departments of Columbia University, University of Pennsylvania and University of Regensburg. Mario Klarer was a two-year Erwin-Schrödinger Fellow at the Getty Center for the History of Art and the Humanities in California and a two-year Mellon and Rockefeller Fellow at the National Humanities Center in North Carolina. For the past two years he has been directing the research project "Framing Media" supported by the Austrian Science Fund. His published books include Frau und Utopie (Wissen-Buchgesellschaft, 1993); Einführung in die anglistischschaftliche amerikanistische Literaturwissenschaft (Wissenschaftliche Buchgesellschaft, 7th edition, 2011); An Introduction to Literary Studies (Routledge, 2nd edition, 2003); Ekphrasis: Bildbeschreibung als Repräsentationstheorie bei Spenser, Sidney, Lyly und Shakespeare (Niemeyer-Buchreihe der Anglia, 2001); as well as the business communication handbooks Meetings auf Englisch (Redline-Wirtschaft, 2007) and Präsentieren auf Englisch (Redline-Wirtschaft, 4th edition, 2007). His essays have appeared in journals such as New Literary History, Journal of American Studies, Mosaic, Word and Image and Amerikastudien.

CORNELIA KLECKER studied at the University of Innsbruck where she received an MA in English and American Studies (2007) and an MA in Comparative Literature (2008). She is currently working on her doctoral dissertation, which explores her so-called "mind-tricking narratives" in contemporary Hollywood film from a narratological as well as a cultural point of view. From July 2008 to June 2009, she was a research assistant for the "Framing Media: Periphery of Fiction and Film" project funded by FWF (the Austrian Science Fund), and since July 2009 she has been an Assistant Professor (pre-doc) in the Department of American Studies at the University of Innsbruck.

KANGQIN LI is a teacher of English at Shanghai International Studies University and a translator of John Updike's short stories. She is currently a PhD student in the School of English, University of Leicester, working under the supervision of Douglas Tallack and Catherine Morley.

DEBORAH L. MADSEN is Professor of American Literature and Culture at the University of Geneva and a life member of Clare Hall, University of Cambridge. Her work focuses on issues of modernity, US national rhetoric, and cultural transnationalism. Publications include American Exceptionalism (University of Edinburgh Press, 1998); Beyond the Borders: American Literature and Post-Colonial Theory (Pluto Press, 2003); Diasporic Histories: Archives of Chinese Transnationalism (Hong Kong University Press, 2009); and Native Authenticity: Transatlantic Approaches to Native American Literature (State University of New York Press, 2010). Forthcoming are Louise Erdrich (Continuum, 2011) and Gerald Vizenor: Texts and Contexts (University of New Mexico Press, 2011). She is coeditor of the State University of New York Press book series "Native Traces" and the new book series "Companions to Native Literatures" (University of Nebraska Press). Currently she serves as President of the Swiss Association for North American Studies (SANAS), as a member of the International Committee of the American Studies Association (ASA), and on the Editorial Advisory Committee of Publications of the Modern Language Association of America (PMLA).

JOHANNES MAHLKNECHT studied English and American Language and Literature at the Universities of Salzburg and Glasgow (the latter as an Erasmus student). After a two-year hiatus, during which he worked as a warehouseman for an Italian shoe company, he graduated in 2009 from the University of Innsbruck, Austria, where he is currently employed as a junior assistant professor in the Department of American Studies, with Film Studies as his main field of interest. He is writing his PhD thesis on paratexts in American narrative cinema and has taught introductory courses on film studies and film adaptations.

CAROLA MORESCHE is a student of English and American Studies at the Leopold Franzens University of Innsbruck, Austria, and the Copenhagen Business School, Denmark (the latter as an Erasmus student). She is currently adding the finishing touches to her MA thesis about the Austro-Hungarian director and actor Erich von Stroheim. Her main interests include early American film, film theory and literary theory.

VIORICA PATEA is Associate Professor of American Literature at the University of Salamanca (Spain), where she teaches twentieth-century American poetry and nineteenth-century American literature. Her published books include *Entre el mito y la realidad: Aproximación a la obra poética*  de Sylvia Plath (Ediciones Universidad de Salamanca, 1989); T. S. Eliot's The Waste Land [La tierra baldía. (Ediciones Cátedra, 2005)]; and a study of Walt Whitman, La apología de Whitman a favor de la épica de la modernidad (Ediones Universidad de León, 1999). She has co-edited various collections of essays, such as Critical Essays on the Myth of the American Adam (Ediciones Universidad de Salamanca, 2001) and, in collaboration with Paul Derrick, Modernism Revisited: Transgressing Boundaries and Strategies of Renewal in American Poetry (Rodopi, 2007). At present she is working on a book project about short story theories.

CHRISTIAN QUENDLER is Assistant Professor in the Department of American Studies at the University of Innsbruck. He was a visiting scholar at Columbia University (New York), the University of Chicago, Northwestern University and he received fellowships from the Austrian Academy of Sciences, the University of Wisconsin-Madison and the International Graduate Center for the Study of Culture at Justus Liebig University Giessen. His research on literature focuses on interrelations between publishing history, book design and storytelling in nineteenthand twentieth-century fiction. His interest in cinema and media studies includes the history of film theory and inter-art relations. He is the author of two books: *From Romantic Irony to Postmodernist Metafiction* (Peter Lang, 2001) and *Interfaces of Fiction* (Braumüller, 2010). His current book project examines camera-eye conceptions across different historical periods, disciplines and media.

MICHAEL RÖÖSLI currently works as a chargé d'enseignement suppléant in Contemporary English Literature at the University of Geneva, where he also earned a Licence ès Lettres in English, Computational Linguistics and Russian, as well as a complementary degree and a Diplôme d'études approfondies in Computational Linguistics. His research focuses on the process of reading and interactions between different media. It draws mostly on literary, photographic and filmic works, and pays particular attention to theoretical approaches adopting a transmedia perspective. He will defend his doctoral dissertation The Photograph and the Literary Text: A Transmedia Hermeneutics in 2011.

HEIKE SCHAEFER is Associate Professor at the University of Mannheim, where she teaches American literature and culture. Her research reflects her interest in the intersections of literary and visual cultures, immediacy effects, the confluence of literature, science, and philosophy, theories of space and transculturality, and gender studies. She has published on nineteenth- and twentieth-century American poetry, environmental literature, and fiction and is the author of the ecocritical study *Mary Austin's Regionalism: Reflections on Gender, Genre, and Geography* (University of Virginia Press, 2004). She edited *America and the Orient* (Universitätsverlag Winter, 2006). Recently, she completed the book-length project *Immediacy and Mediation: The Response of U.S. American Literature to the Emergence of Photography, Film, and Television, 1839-1993.* 

JULIA STRAUB works as a lecturer in North American literature at the University of Berne. Her first book, *A Victorian Muse: The Afterlife of Dante's Beatrice in Nineteenth-Century Literature* (Continuum, 2009), looked at the Victorian reception of Dante. Her current research projects focus on transatlantic mobility in the eighteenth century, the canon and early American literature, and contemporary British and American fiction.

260