

CONTRIBUTORS

Paul Atkinson teaches at Australia's Monash University in the School of Applied Media and Social Sciences. His research is largely informed by French philosophy and process philosophy, and investigates the relationship between temporality and form in both the arts and sciences, in particular the application of theories of comparative aesthetics to the analysis of time. He is currently working on a book on Henri Bergson's aesthetic ideas, which proposes that temporal patterns should be considered in the analysis of visual structures and aesthetic judgement.

Michelle Duffy is a Senior Lecturer in Sociology in the School of Applied Media and Social Sciences, Monash University. Her main research interests include examining the role emotions and affect play in processes of place and community-making, and the significance of art practices—specifically that of sound, music, and performance—in creating and/or challenging identity in public spaces and events.

Fiona Gregory is Lecturer in the Centre for Theatre and Performance at Monash University, where she researches issues of celebrity representation and performance identity. Her work has appeared in *New Theatre Quarterly*, *Australasian Drama Studies*, and *Impact of the Modern: Everyday Modernities in Australia 1890-1960* (ed. Robert Dixon and Veronica Kelly, Sydney University Press, 2008). She is currently undertaking a major research project on representations of the actress and mental illness from the mid-nineteenth century to the present day.

Erica L. Johnson is an Associate Professor and Chair of English at Pace University in New York. She is the author of *Caribbean Ghostwriting* (2009) and *Home, Maison, Casa: The Politics of Location in Works by Jean Rhys, Marguerite Duras, and Erminia Dell'Oro* (2003). Most recently, she co-edited *The Female Face of Shame* (2013) with Patricia Moran. She has published articles on modernist and postcolonial writers in such journals as *MFS: Modern Fiction Studies*, *Meridians*, *Biography*, *JNT: The Journal of Narrative Theory*, *Contemporary Women's Writing*, and *The Journal of Caribbean Literatures*.

Gail Jones is an Australian academic and fiction writer, the author of two short-story collections and five novels, the most recent of which is *Five Bells* (2012). Her fiction has been translated into thirteen languages, won awards in Australia, and been short-listed for international awards, including the Dublin IMPAC and the French *Prix Femina Étranger*. She has been the recipient of writing fellowships in India, Ireland, Germany, France, the USA, and China, and she lectures and teaches in literary studies and writing across the globe. She is currently working as Professor of Writing in the Writing and Society Research Centre at the University of Western Sydney.

Naomi Milthorpe (PhD., Australian National University) is a Lecturer in English at the School of Humanities, University of Tasmania. Her research interests centre upon interwar comic and satiric fiction, alternative modernisms, and reading culture. Recent essays have appeared in *Script and Print* and *Papers on Language and Literature*. She is currently finishing a book on Evelyn Waugh, intertextuality, and satire.

Eric Sandberg received his PhD from the University of Edinburgh. He has taught English language and literature in many countries around the world, including Taiwan, Sweden, and Turkey, and he is currently Assistant Professor of Literature at Miyazaki International College, an English-language Liberal Arts College in southern Japan. His monograph, *Virginia Woolf: Experiments in Character*, is forthcoming from Cambria Press in early 2014, and he has published articles on topics ranging from Virgil to Philip Roth. He has also written the annual review of publications in Woolf studies for *The Year's Work in English Studies* since 2010.

Lorraine Sim is a Lecturer in Modern English Literature at the University of Western Sydney. She is the author of *Virginia Woolf: the Patterns of Ordinary Experience* (Ashgate, 2010) and has published articles on women's modernism, representations of the everyday, and contemporary cinema in such journals as *Modernist Cultures*, *Journal of Modern Literature*, *Screening the Past*, and *Women's Studies*. She is currently writing a book which examines representations and valuations of the ordinary in the work of several modernist women writers and photographers.

Ann Vickery is Senior Lecturer in Literary Studies at Deakin University. She is the author of *Stressing the Modern: Cultural Politics in Australian Women's Poetry* (Salt, 2007) and *Leaving Lines of Gender: A Feminist Genealogy of Language Writing* (Wesleyan University Press, 2000), and co-author with Maryanne Dever and Sally Newman of *The Intimate Archive: Journeys through Private Papers* (National Library of Australia, 2009).