

Notes on Contributors

GENEVIEVE ABRAVANEL (113) is a PhD candidate in English at Duke University.

TODD AVERY (145) received his PhD in English and Cultural Studies from Indiana University. He has published on Victorian ethics and aestheticism, and Bloomsbury. An essay, "Reading Modernism," co-authored with Patrick Brantlinger, is forthcoming in the *Modernism* volume of Blackwell's *New Perspectives on Literature and Theory* series.

MICHÈLE BARRETT (120) is Professor of Modern Literary and Cultural Theory in the School of English and Drama at Queen Mary, University of London. Her works include an edition of Woolf's essays, *Women and Writing* (The Women's Press, London, 1980) and a combined edition of *A Room of One's Own* and *Three Guineas* (Penguin 1993). Her other publications include *Imagination in Theory* (1999), *The Politics of Truth* (1991), *Women's Oppression Today* (1980). Her most recent book is *Star Trek: The Human Frontier* (with Duncan Barrett).

SUZANNE BELLAMY (186), an Australian artist and writer, has been developing a research project called the Visual Essay, focusing currently on the intersections between Virginia Woolf and Gertrude Stein as interpreters of visual fields and perceptual shifts in early modernism. Her collaborative painting project with Isota Tucker Epes also continues. They will be completing the third part of their trilogy on Woolf's works with *A Room of One's Own*, and will hold a major retrospective, planned for the 2002 Woolf Conference in California. Suzanne Bellamy runs a print and sculpture studio in southern New South Wales, Australia, and exhibits internationally.

JESSICA BERMAN (1) teaches English and Women's Studies at the University of Maryland, Baltimore County and was the director of the Tenth Annual Conference on Virginia Woolf. She has published on Woolf and on Henry James. Her book, *Modernist Fiction, Cosmopolitanism and the Politics of Community* is forthcoming from Cambridge University Press in 2001.

EDWARD L. BISHOP (52) (not to be confused with Edward Bishop, the war historian who writes on the Battle of Britain) has published *Virginia Woolf's JACOB'S ROOM: The Holograph Draft* (Pace UP, 1998), as well as articles on the paratexts of Woolf, Joyce, and Modernist magazines.

EMILY BLAIR (13) is a graduate student at the University of California, Davis. She is currently writing her dissertation on Virginia Woolf and her connections to popular nineteenth-century women writers and the literary domestic.

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DONALD T. BLUME (258) As a young boy in the early 1970s, I read *Mallory of Everest* by Showell Styles and found the story of Mallory's last climb both fascinating and unforgettable. Some twenty years later, I read *To the Lighthouse* for the first time and realized Virginia Woolf had had a similar reaction.

JAMIE CARR (19) is currently in the PhD program in English at the University of Rhode Island. Her interests include British and European Modernism, theories of modernism and fascism, and critical theory.

LISA CARSTENS (39) is an Assistant Professor of English at Virginia Wesleyan College. She has an article on confessional testimony in *Sophie's Choice* forthcoming in *Twentieth Century Literature* and is completing a book-length project concerned with the trope of sex change in modern British narratives of cultural authority.

MELBA CUDDY-KEANE (58) is Associate Professor of English and a Northrop Frye Scholar at the University of Toronto, and a former President of the International Virginia Woolf Society. Having written on Woolf, money, cars, comedy, history, rhetoric, China, value theory, and sound technology, she is now completing a book on Woolf's democratic highbrowism.

JANE DE GAY (31) is Lecturer in English at Trinity and All Saints, University of Leeds. She has published articles on Woolf in *Woolf Studies Annual*, *English Review* and *Critical Survey*, and is currently writing a book on Woolf's responses to the literary past. She is also the co-editor of two Routledge Readers in performance studies.

LAURA DOYLE (129) is Associate Professor of English at the University of Massachusetts-Amherst. She is author of *Bordering on the Body: The Racial Matrix of Modern Fiction and Culture* (Oxford 1994) and editor of *Bodies of Resistance: New Phenomenologies of Politics, Agency, and Culture* (Northwestern 2001).

JUSTINE DYMOND (140) is a PhD candidate in English at the University of Massachusetts at Amherst where she received her MFA. in creative writing. Her specialties include modernist studies and twentieth-century American literature. Her essay is part of a longer project on intercorporeality in the work of Virginia Woolf and Gertrude Stein.

ISOTA TUCKER EPES (192), a longtime Virginia Woolf reader, has worked most of her life as an editor, writer, or teacher of English Literature. At 67, she retired from the classroom to study studio art. Now, fifteen years later, she still paints with pleasure and regularly enters her work in juried solo and group exhibits.

DIANE F. GILLESPIE (271), Professor of English at Washington State University, is author of *The Sisters' Arts: The Writing and Painting of Virginia Woolf and Vanessa Bell* (1988). Among her more recent books are an essay collection entitled *The Multiple Muses of Virginia Woolf* (1993) containing her essay on Woolf and photography, and an edition of *Roger Fry: A Biography* for the Shakespeare Head Edition of Woolf's works (1996).

LOIS J. GILMORE (165) has a PhD in English from Temple University and an MA from the University of California, Riverside. She is Professor of English at Bucks County Community College, Newtown, PA, where she teaches British literature, composition, and Women's Studies and is Writing Program Administrator.

JANE GOLDMAN (1) lectures in English and American literature at the University of Dundee and is author of *The Feminist Aesthetics of Virginia Woolf: Modernism, Post-Impressionism and the Politics of the Visual* (CUP, 1998).

CHENE HEADY (97) is a PhD candidate in Victorian and Edwardian literatures at Ohio State University. He is the author of "Heraldry and Red Hats: Linguistic Skepticism in Chesterton's Revision of Ruskinian Medievalism," forthcoming in *Prose Studies*. He is working on a dissertation on the autobiographies of Victorian and Edwardian sages.

MAGGIE HUMM (206) teaches in the Department of Cultural Studies, University of East London. Her writing on Woolf is in her books *Feminist Criticism* (1986), *Border Traffic* (1991), *Practising Feminist Criticism* (1995) and *Feminism and Film* (1997) and chapters in *Writing a Woman's Business* eds. K. Fullbrook and J. Simons (1998), *Virginia Woolf in the Age of Mechanical Reproduction* ed. P. Caughie (2000), *Transformations* eds. S. Ahmed et al (2000). She is researching the photography and visual aesthetics of Woolf, Bell and other modernists for her book *Borderline*, Edinburgh University Press.

NANCY KNOWLES (67), Assistant Professor of English/Writing at Eastern Oregon University, has published papers on Virginia Woolf in *Woolf Studies Annual* and in a previous *Selected Papers*. Currently, she is co-editing a volume of essays on Woolf and the real. She is a fellow of the Redwood Writing Project.

KATHRYN LAING (86) is a research fellow at the National University of Ireland, Galway. She has published articles on Woolf, West and Marcel Proust and is currently editing an edition of an early novel by Rebecca West.

KAREN L. LEVENBACK (170) taught at George Washington University and is a former president and secretary-treasurer of the International Virginia Woolf Society. Her book, *Virginia Woolf and the Great War*, was published by Syracuse U P in 1999 and she is currently book review editor of the *Virginia Woolf Miscellany*.

JANE LILIENFELD (92) is an Associate Professor of English at Lincoln University, an historically Black college. She is the author of *Reading Alcoholisms: Theorizing Character and Narrative in Selected Novels of Hardy, Joyce, and Woolf*, and co-editor of *The Languages of Addiction*. This essay is from her book-in-progress, *Circumventing Circumstance*.

NICOLA LUCKHURST (197) is a British Academy research fellow at Somerville College, Oxford. She has published on Proust (*Science and Structure*), Woolf and Montaigne; co-edited a collection of Mallarmé's let-

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ters and, with Mary Ann Caws, *The Reception of Virginia Woolf in Europe*. She is currently translating Freud's *Studies in Hysteria* and writing a study of Gisèle Freund.

VANESSA MANHIRE (236) is a graduate student in English at Rutgers University in New Brunswick, NJ. She has an MA from Otago University in Dunedin, New Zealand.

KATIE MARTS (176) is a sophomore at George Washington University, Washington, D.C., majoring in International Affairs and minoring in English Literature.

ANN MARTIN (25) is a doctoral candidate at the University of Toronto. Her dissertation, "'Red Riding Hood and the Wolf in Bed': Modernism's Fairy Tales," explores the relationship between fairy tales, gender performance, and commodity culture in the novels of James Joyce, Djuna Barnes, and Virginia Woolf.

PATRICIA MORAN (6) is Associate Professor of English at the University of California, Davis. She is the author of *Word of Mouth: Body Language in Katherine Mansfield and Virginia Woolf* as well as articles on modernist women writers and psychoanalytic theory. She is currently completing a study of Woolf and corporeality.

ELIZABETH OUTKA (229) is a doctoral student at the University of Virginia, where she is completing a dissertation entitled "Consuming Tradition: Nostalgia, Consumerism, and the British Novel, 1909-1919."

STEVEN PUTZEL (105) is Associate Professor of English at Penn State University, Wilkes-Barre. He is author of *Reconstructing Yeats*, and has published articles on Yeats, Sam Shepard, James Stephens, James Joyce, Sheila Watson, and on other issues in modern American, Irish and British poetry and drama. His most recent essays, including "Virginia Woolf and 'The Distance of the Stage'" in *Women's Studies* (1999), are parts of a work in progress, *Virginia Woolf and the Theatre*.

DEBRAH RASCHKE (79) is an Assistant Professor of English and Director of Graduate Studies at Southeast Missouri State University. She has published on modern and contemporary literature, as well as on contemporary theory and film.

MARILYN SCHWINN SMITH (265) has published essays on Woolf and her contemporary, the Russian poet Marina Tsvetaeva. An independent scholar, she finds employment as coordinator for the Northampton Silk Project, located at Smith College.

NANCY SHAY (180) teaches English at Richard Montgomery High School in Rockville, Maryland. She has an MEd in English Education from the University of Virginia and an MA in English from the University of Maryland. She lives in Gaithersburg with her husband Jeff Coster.

BRENDA R. SILVER (157), Professor of English, Dartmouth College, has published *Virginia Woolf Icon*, *Virginia Woolf's Reading Notebooks*, and *Rape and Representation*. She is currently at work on a study of the rhetor-

ical intersections among hypertext, iconicity, narrative strategies, and social spaces that uses Virginia Woolf icon as its starting point.

DIANA L. SWANSON (46) is Associate Professor of Women's Studies and English at Northern Illinois University. Her publications on Woolf include articles in *Woolf Studies Annual*, *Twentieth Century Literature*, previous *Selected Papers*, and *Creating Safe Space: Violence and Women's Writing* (Tharp and Kuribayashi, editors).

DAVID VALLINS (249) is a Lecturer in English at the University of Hiroshima, Japan, and previously taught at universities in Britain and Hong Kong. His publications include *Coleridge and the Psychology of Romanticism* (Macmillan, 1999), and articles on Akenside, Coleridge, Mary Shelley, and R.W. Emerson.

CAROLINE WEBB (243) teaches English at the University of Newcastle, Central Coast Campus, Australia, specializing in twentieth-century fiction by women. She has published essays on Woolf and others in *Modern Fiction Studies* and elsewhere, and is working on a book about twentieth-century women writers' use of earlier narratives about female lives.

KARIN E. WESTMAN (73) is a Visiting Assistant Professor of English at Kansas State University, where she teaches courses in contemporary British literature and women's literature. She has published on Virginia Woolf, Pat Barker, and J. K. Rowling, and she is currently working on a book-length study of twentieth-century British women writers.

MICHAEL WHITWORTH (151) works at the University of Wales, Bangor, where he teaches modules on Woolf, Literary Theory, Victorian Literature, and Hypertext. He has recently completed the manuscript of a book titled *Einstein's Wake: Relativity, Metaphor, and Modernist Literature*.

JENNIFER WICKE (221) is Professor of English at the University of Virginia. She has written widely on modernist literature and culture.

MARK WOLLAEGER (213), author of *Joseph Conrad and the Fictions of Skepticism* (Stanford, 1990) and co-editor of *Joyce and the Subject of History* (Michigan, 1996), teaches modern British literature at Vanderbilt University. He is currently writing a book on new media and the emergence of British modernism.