

**Zeitschrift:** SPELL : Swiss papers in English language and literature  
**Herausgeber:** Swiss Association of University Teachers of English  
**Band:** 29 (2013)  
  
**Rubrik:** Notes on contributors

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**Download PDF:** 06.05.2025

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## Notes on Contributors

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ISABEL CAPELOA GIL is Associate Professor of Cultural Theory at the Catholic University of Portugal and Honorary Fellow at the Institute of Germanic and Romance Studies at the University of London. Her main research topics are German modern culture, intermedia studies as well as visuality and violence. Her most recent work discusses strategies of visual fetishism. She is also the author of *Mythographies. Figurations of Antigone, Cassandra and Medea in German 20th Century Drama* (Impresa Nacional – Casa de Moeda, 2007) and *Literacia visual: estudos sobre a inquietude das imagens* [Visual Literacy. On the Disquiet of Images] (Edições 70, 2011). Together with Catherine Nesci (University of South Carolina Beaufort) she is the general editor of the series “Culture and Conflict” with de Gruyter Publishers. Isabel Gil is a strong advocate of transnational research cooperation as a result of her experience as a visiting professor at universities in Europe (Ludwig Maximilian University, Munich, University of Hamburg, National University of Ireland, University of London) the USA (West Michigan University, Stanford) and Asia. She was a Fulbright Scholar and a Gulbenkian Scholarship recipient. On the institutional level, Isabel Capeloa Gil is also the Director of the International Ph.D. Programme in Culture Studies at Catholic University of Portugal, Lisbon (UCP) and its collaborative research network, The Lisbon Consortium. She is currently Vice-Rector for Research at UCP.

ROBERTA HOFER is currently a student at the University of Innsbruck. Having worked as a radio and TV journalist for the Austrian Broadcasting Company (ORF), her research interests are mainly based in new media, film, performance and narratology. She explored many of these concepts in her previous publication “Holographic Projections of the Cartoon Band ‘Gorillaz’ as a Means of Metalepsis” for the DeGruyter *Narratologia* series. Her latest research (published in the film journal *Scandinavica*) focuses on Danish filmmaker Lars von Trier and his unconventional rendering of cinematic time in his unfinished movie *Dimension*. In addition to that, Hofer is currently working on her dissertation project on human marionettes and puppeteering.

ANNA IATSENKO is currently teaching African American and Post-colonial literatures in the English Department at the University of Geneva and finishing a Ph.D. research project in African American literature which focuses on the later works of Toni Morrison. She is particularly interested in developing a new critical approach to Morrison’s texts which, rather than being situated in the traditional historico-political versus formalist dichotomy, is centred on black aesthetic forms. Her other interests include West African and South African literatures, literatures of the Caribbean, the relationships between language and music and theories of embodiment.

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 Neuchâtel, Switzerland as well as visiting professor in the English Departments of Columbia University (New York), University of Pennsylvania (Philadelphia), and University of Regensburg. He spent several years as an Erwin-Schrödinger Fellow at the Getty Center in California and as a Rockefeller Fellow at the National Humanities Center in North Carolina. His published books include *Frau und Utopie* (WBG, 1993); *Einführung in die anglistisch-amerikanistische Literaturwissenschaft* (WBG, 2011); *An Introduction to Literary Studies* (Routledge, 2013); *Literaturgeschichte der USA* (C. H. Beck, 2013); *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, 2007) and *Präsentieren auf Englisch* (Redline, 2012). His essays have appeared in journals such as *New Literary History*, the *Journal of American Studies*, *Mosaic*, *Word and Image*, and *Amerikastudien*.

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BARBARA KLINGER is President-Elect of the Society for Cinema and Media Studies and Interim Chair and Professor in the Department of Communication and Culture at Indiana University in Bloomington. She teaches and writes on cinema and new media, fan and reception studies, and film and media history and historiography. She is author of *Melodrama and Meaning: History, Culture, and the Films of Douglas Sirk* (Indiana University Press, 1994) and *Beyond the Multiplex: Cinema, New Technologies, and the Home* (University of California Press, 2006). She has also published numerous anthology essays and articles in journals, including *Film Quarterly*, *Screen*, and *Cinema Journal*.

CHRISTINA LJUNGBERG is Privatdozentin for English and American Literature at the University of Zurich and a Fellow of the Myrfield Institute for Cognition and the Arts. She was a Visiting Benjamin Meaker Professor at the University of Bristol and has taught at the universities of Amsterdam, Prague, Geneva and Bern. Her work focuses on narrativity and visuality, in particular the intersection of cognitive science and the arts. Her publications include the monographs *To Fit, to Join, and to Make* (Lang, 1999), *Creative Dynamics: Diagrammatic Strategies in Narrative* (Benjamins, 2012) and numerous articles on narrativity and visuality. Together with Winfried Nöth, she has coedited *The Crisis of Representation* (DeGruyter, 2003), with Elzbieta Tabakowska and Olga Fischer, *Insistent Images* (Benjamins, 2007), with Jørgen Dines Johansen and Harri Veivo, *Redefining Literary Semiotics* (Cambridge Scholars', 2009), with Jac Conradie et al, *Signergy* (Benjamins, 2010), with Pascal Michelucci and Olga Fischer, *Semblance and Signification* (Benjamins, 2011), and with Lars Ellström and Olga Fischer, *Iconic Investigations* (Benjamins, 2013). She is the coordinator of the International Iconicity Research Project together

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RALPH J. POOLE is Professor of American Studies at Salzburg University. He taught at the University of Munich, Germany, and at Fatih University in Istanbul, Turkey. He was also visiting scholar at the Center for Advanced Studies in Theater Arts at City University New York. His publications include a study on the Avant-Garde tradition in American theatre focusing among others on Gertrude Stein and Robert Wilson, a book on satirical and autoethnographical “cannibal” texts from Herman Melville to Marianne Wiggins, and most recently a collection of essays on “dangerous masculinities” as well as several essays on Caribbean writers (e.g. Shani Mootoo) and transatlantic cross-currents (e.g. French surrealism and the Caribbean). Together with Ilka Saal, he co-edited *Passionate Politics: The Cultural Work of American Melodrama from the Early Republic to the Present* (Cambridge Scholars’ Press, 2008), and with Annette Keck a double issue of *Gender Forum* on “Gender and Humour: Re-Inventing the Genres of Laughter” (2011). His research interests include film, television, drama, gender/queer/masculinity studies, popular culture, and transatlantic negotiations.

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BRYN SKIBO-BIRNEY was educated at American University, Washington DC before moving to Switzerland. She has previously worked in editing publications for international organizations and non-profits and is currently completing a masters' degree at the University of Geneva with a thesis on altered-state narratives in post-modern literature.

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