

Notes on Contributors

Robert L. Colson is Assistant Professor of Interdisciplinary Humanities at Brigham Young University, where he teaches courses on African fiction and film, postcolonial studies, and European modernist art and literature. His research focuses on modernist and postcolonial fiction. His writing has appeared or is forthcoming in *Research in African Literatures*, *James Joyce Quarterly*, and in the collection *Unmasking the African Dictator: Essays on Postcolonial African Literature*. He is currently working on a book project about nationalism and narrative form in the work of Virginia Woolf, James Joyce, Salman Rushdie, and Ngũgĩ wa Thiong’o.

Lauren Gantz is a Lecturer at the University of Texas at Austin in the Department of English, where she teaches courses in American multiethnic literatures and in Women’s and Gender Studies. Her current research examines contemporary Caribbean literature’s use of the archive as a literary trope for negotiating cultural memory, histories of trauma, and national identity. Her secondary interests include hemispheric studies, queer and gender studies, and sites of memory.

Shakti Jaising is Assistant Professor of English at Drew University, where she teaches twentieth-century and contemporary Anglophone literature and film studies. Her articles have appeared in *Modern Fiction Studies*, *Interventions*, and *Jump Cut: A Review of Contemporary Media*. She is working on a book project on commodified media and cultural production in the era of neoliberal privatization and dispossession.

Emily Johansen is Associate Professor of English at Texas A&M University. She works in contemporary Anglophone fiction, cultural studies, and cosmopolitanism. She has recent and forthcoming articles in *Canadian Literature*, *Postcolonial Text*, *Journal of Postcolonial Writing*, *Critique* and *Textual Practice*. She is the author of *Cosmopolitanism and Place: Spatial Forms in the Contemporary Anglophone Novel* (Palgrave Macmillan, 2014).

Shirley McDonald is a 2013 graduate of the Department of English and Film Studies at the University of Alberta, where her doctoral project focused on the life writing of Anglo-Canadian prairie settlers. She is the recipient of two Roger Soderstrom Awards of Distinction, bestowed by the

Alberta Historical Resources Foundation, and has published her research in *Prairie Forum* and *The Australasian Canadian Studies Journal*. She also has an invited article published in *Gary Geddes: Essays on His Works* (Guernica, 2009).

Jeremy Metz is a doctoral candidate in Comparative Literature at the University of Maryland, currently finishing his dissertation, “The Trauma of the Caribbean Text: Ethics and Problems of Victimiziers and Victims, Authors and Readers.” He recently contributed the entry on the Haitian novelist Yanick Lahens for the *Dictionary of Caribbean and Afro-Latin American Biography* forthcoming from OUP and has published an essay in *Textual Practice*, “Reading the Victimizer: Towards an Ethical Practice of Figuring the Traumatic Moment in Holocaust Literature.”

Brady Smith is a Humanities Teaching Scholar in the Department of English and the Chicago Center for Teaching at the University of Chicago. He works on African literature, the environmental humanities, comparative literature, and urban studies.”

Josh Stenberg is a postdoctoral fellow at the University of British Columbia. Over the last fifteen years, he has lived in Nanjing, Beijing, Shanghai, Hong Kong, and Taipei, working as an instructor, translator, foreign theatrical liaison, and writer. His academic writing has appeared in *Asian Theatre Journal*, *Canadian Review of Comparative Literature* and *Theatre Review International*, his poetry in *CV2* and *The Antigonal Review*, and his fiction in *Asia Literary Review*. The work for this article was supported by a SSHRC doctoral grant, for which he would like to express his gratitude.

David Thomas is a Ph.D. student in the Department of English at Carleton University. He is at work on a thesis that concentrates on contemporary British literature and that unfolds around the twin foci of class and climate change.