NOTES ON CONTRIBUTORS

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Anthea Bell is a translator from German and French. Her translations from German include modern and classic fiction by authors including E. T. A. Hoffmann, Kafka and Stefan Zweig. Her translation awards include the 2003 Austrian State Prize for Literary Translation, and in 2002, for the translation of W. G. Sebald's *Austerlitz*, the Schlegel-Tieck Prize, the Helen and Kurt Wolff Prize (USA), and with the author the Independent Foreign Fiction Prize. She also translated W. G. Sebald's *On the Natural History of Destruction* and his posthumous *Campo Santo*.

David Darby is Associate Professor of German and Comparative Literature at the University of Western Ontario. His recent publications include essays on German and Austrian literature of the nineteenth and twentieth centuries, focusing primarily on the imaginative depiction of urban environments and the experience of modern city life. His current research focuses on the (mis-)reading, and the role that memory plays therein, of changing landscapes in literary and visual representations of cities and their environs since the late eighteenth century.

Peter Filkins is the translator of H. G. Adler's novels *The Journey* (2008) and *Panorama* (2011). A recipient of a Berlin Prize, a Fulbright and an Outstanding Translation Award from the American Literary Translators Association, he is also the translator of Ingeborg Bachmann's collected poems, *Darkness Spoken* (2006). His translations, reviews and poems have appeared in numerous publications, including the *N.Y. Times Book Review*, *Partisan Review*, *The New Criterion*, *Paris Review*, and *The New Republic*. He teaches writing, literature and translation at Bard College.

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Graeme Gilloch is Reader in Sociology at Lancaster University; a former Alexander von Humboldt Research Fellow at the J. W. Goethe University, Frankfurt am Main; and a recent Research Fellow at Pusan National University, Korea. He is author of two books (*Myth and Metropolis: Walter Benjamin and the City* (1996) and *Walter Benjamin: Critical Constellations* (2002) both published with Polity Press, Cambridge) and has written numerous articles and essays on critical cultural theory, film, photography and contemporary literature (including essays on Paul Auster and Orhan Pamuk). He is presently writing a monograph on the works of Siegfried Kracauer.

Valerie Henitiuk is Director, Faculty Commons at Grant MacEwan University in Edmonton, Canada, where she also holds an academic appointment in English. Until March 2013, she was Senior Lecturer in Literature and Translation and Director of the British Centre for Literary Translation (founded by W. G. Sebald in 1989) at the University of East Anglia. Her work has appeared in the *Canadian Review of Comparative Literature*, *Comparative Literature Studies*, *META*, *Translation Studies* and *TTR*, and in *Teaching World Literature* (MLA 2009), *Thinking through Translation with Metaphors* (St. Jerome 2010), and *Translating Women* (University of Ottawa Press 2011). She has also published *Embodied Boundaries: Images of Liminality in a Selection of Woman-Authored Courtship Narratives* (Gateway 2007), *One Step towards the Sun: Short Stories by Women of Orissa* (co-edited for Rupantar 2010), and *Worlding Sei Shônagon: The Pillow Book in Translation* (University of Ottawa 2012).

Graley Herren is a Professor of English at Xavier University in Cincinnati, Ohio, USA. He is the author of numerous articles and reviews on twentieth-century literature, with a special emphasis upon the work of Samuel Beckett. His book *Samuel Beckett's Plays on Film and Television* was published by Palgrave Macmillan in 2007. He serves on the executive boards of the Comparative Drama Conference and the Samuel Beckett Society, and he edits the Society's newsletter, *The Beckett Circle*.

Ben Hutchinson is Professor of European Literature at the University of Kent. Alongside numerous essays on German, English and French literature, he has notably published one of the first monographs to make use of Sebald's annotated library, *W. G. Sebald. Die dialektische Imagination* (2009), as well as a chapter in the catalogue of the Marbach exhibition *Wandernde Schatten. W. G. Sebalds Unterwelt* (2008). He is also the author of the monographs *Rilke's Poetics of Becoming* (2006) and *Modernism and Style* (2011), the editor of an English edition of *Rainer Maria Rilke's The Book of Hours* (2008, tr. Susan Ranson), and the co-editor (with Shane Weller) of *Archive: Comparative Critical Studies* 8: 2–3 (2011). In 2011, he was awarded a Philip Leverhulme Prize.

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Simon Murray is Senior Lecturer in Theatre Studies at the University of Glasgow. He was recently Director of Theatre at Dartington College of Arts and has been a professional performer and director working particularly in devised physical or visual theatre. He trained with Philippe Gaulier and Monika Pagneux in Paris in the late 1980s, and is author of *Jacques Lecoq* (Routledge 2003). He is joint author/ editor (with John Keefe) of *Physical Theatres: A Critical Introduction* and *Physical Theatres: A Critical Reader* (both Routledge 2007). He is co-founder and co-editor (with Jonathan Pitches) of the journal *Theatre, Dance and Performance Training*.

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Clive Scott is Professor Emeritus of European Literature at the University of East Anglia, and a Fellow of the British Academy. His principal research interests lie in French and comparative poetics (*The Poetics of French Verse: Studies in Reading* (1998); *Channel Crossings: French and English Poetry in Dialogue 1550–2000* (2002) (awarded the R. H. Gapper Book Prize, 2004)); in literary translation, and in particular the experimental translation of poetry (*Literary Translation and the Rediscovery of Reading*,

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George Szirtes was born in Budapest in 1948 and came to England as a refugee in 1956. His poems began appearing in national magazines in 1973 and his first book, *The Slant Door*, was published in 1979. It won the Faber Memorial prize the following year. Since then he has published several books and won various other prizes, including the T. S. Eliot Prize for *Reel* in 2005. Beside his work in poetry and translation he has written *Exercise of Power*, a study of the artist Ana Maria Pacheco, and, together with Penelope Lively, edited *New Writing 10*, published by Picador in 2001.

Shane Weller is Professor of Comparative Literature, Co-Director of the Centre for Modern European Literature and Head of the School of European Culture and Languages at the University of Kent. His publications include *A Taste for the Negative: Beckett and Nihilism* (2005), *Beckett, Literature, and the Ethics of Alterity* (2006), *Literature, Philosophy, Nihilism: The Uncanniest of Guests* (2008), *Modernism and Nihilism* (2011), and (with Dirk Van Hulle) *The Making of Samuel Beckett's 'L'Innommable'/'The Unnamable'* (2013). Edited volumes include (with Ben Hutchinson) *Archive: Comparative Critical Studies 8: 2–3* (2011) and (with Anna Katharina Schaffner) *Modernist Eroticisms: European Literature after Sexology* (2012).

Arthur Williams held a Personal Chair in Contemporary German Studies at the University of Bradford. He was Head of German and of Modern Languages and chaired the University's Advisory Committee on the Arts (Music, Theatre, Visual Arts). He had a strong teaching interest in translation and interpreting. He is particularly associated with the Bradford Biennial International Colloquium on Contemporary German-Language Literature (now the Leeds-Swansea Colloquium).