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Yanoula Athanassakis received her PhD in English (American Literature), with a Global Studies emphasis, from the University of California at Santa Barbara, USA. She is Co-Founder of the Environmental Humanities Series at New York University (NYU) and Assistant Vice Provost for Academic Affairs, NYU, USA. Athanassakis specializes in twentieth and twenty-first century US environmental literature, including works about climate change, industrial agriculture, animals, and environmental toxicity. She is the author of numerous articles and a monograph, *Environmental Justice in Contemporary US Narratives* (Routledge, 2017).

Alessandra Benedicty-Kokken is an Assistant Professor of Caribbean and Postcolonial Literatures and Director of the MA in the Study of the Americas at the City College of New York (CUNY). She is author of: *Spirit Possession in French, Haitian, and Vodou Thought: An Intellectual History* (2015) and co-editor of *Revisiting Marie Vieux Chauvet: Paradoxes of the Postcolonial Feminine* (Yale UP) and *The Haiti Exception: Anthropology and the Predicament of Narrative* (Liverpool UP). Her current research looks at how the culture industry affects identity politics in major urban centers.

Nanette De Jong is a Senior Lecturer at the International Centre for Music Studies, Newcastle University (UK). Her research examines the identities forged by African diasporic groups, emphasizing the ways in which these identities find expression in music. She has published on avant-garde jazz, Caribbean music and Southern African music in such journals as *Latin American Music Review*, *Afro-Hispanic Review*, *Transforming Anthropology*, *Jazzforschung/Jazz Research*, and *Black Music Research Journal*. Her most recent work, *Tambú: Curaçao's African-Caribbean Ritual and the Politics of Memory*, has been published by Indiana University Press (2012). She is currently finishing a book on jazz improvisation and identity, focusing on performers from Curaçao and from the Chicago Association for the Advancement of Creative Musicians (AACM).

Loretta Collins Klobah is a Professor of Caribbean Literature and creative writing at the University of Puerto Rico. Her academic articles have appeared in several journals, including *Anthurium*, *Jamaica Journal*, *Image and Narrative*, *Journal of Commonwealth and Postcolonial Studies*, *Literature and Medicine*, *Sargasso*, *Small Axe*, *South Asian Popular Culture* and many anthologies. Her poetry collection *The Twelve-Foot Neon Woman* (Leeds: Peepal Tree Press, 2011) received the 2012 OCM Bocas Prize in Caribbean Literature in the category of poetry and was short listed for the 2012 Felix Dennis Prize for Best First Collection in the Forward poetry prizes. Her poems have appeared in *The New Yorker*, *Best American Poetry 2016*, *BIM*, *Caribbean Beat Magazine*, *The Caribbean Writer*,

The Caribbean Review of Books, Poui: The Cave Hill Literary Annual, Susumba's Book Bag, Moko: Caribbean Arts and Letters, WomanSpeak, Smartish Pace, TriQuarterly Review, Quarterly West, Black Warrior Review, The Missouri Review, The Antioch Review, Cimarron Review, Poet Lore and various anthologies.

Amanda Lagji is a PhD candidate at the University of Massachusetts, Amherst. Her research on postcolonial fiction, time, and narrative has been published in *Law, Culture and the Humanities*, *ARIEL: A Review of International English Literature*, *African Literature Today*, and *Pacific Coast Philology* among others. She was awarded the special mention for the Postcolonial Studies Association's Postgraduate Essay Prize in 2011, 2013, and 2016. Her dissertation, *Waiting for Now: Postcolonial Fiction and Colonial Time*, challenges the dominant narrative of the twentieth century as a time only of acceleration; the temporal dimensions of waiting are not only implied in the discourses of colonial administration and anticolonial nationalisms, but also deployed in strategic and political expressions of resistance, and remains central to the formation of geopolitical realities.

Elena Machado Sáez is a Professor of English at Bucknell University. She is author of *Market Aesthetics: The Purchase of the Past in Caribbean Diasporic Fiction* (University of Virginia Press 2015) and coauthor with Raphael Dalleo of *The Latino/a Canon and the Emergence of PostSixties Literature* (Palgrave Macmillan 2007). Most recently, Machado Sáez published a creative nonfiction piece, "Haunting *Hamilton*," about Lin-Manuel Miranda's musical in *Aster(ix): A Journal of Literature, Art, Criticism*.

Richard McGuire is an Associate Lecturer at the School of English, University of Kent, Canterbury, England. He obtained his Ph.D. in 2015 from the Department of Literature, Film, and Theatre Studies, University of Essex, where he studied under the supervision of Professor Peter Hulme. He has published on writers including Sam Selvon, Jean Rhys, Elizabeth Bowen, and Samuel Beckett. His first book, *Parallel Visions, Confluent Worlds: Five Comparative Postcolonial Studies of Caribbean and Irish Novels in English, 1925-1965* is to be published by the University of the West Indies Press in early 2017. His current research interests span twentieth- and twenty-first century literatures from Ireland and the Americas (inclusive of the Caribbean), as well as transnational and postcolonial literary studies.

Christian Mieves is a painter and Senior Lecturer at Wolverhampton School of Art, University of Wolverhampton, UK. He received his PhD in Fine Art from the University of Newcastle upon Tyne (UK). Research themes in Mieves' work to

date have included the beach and other border spaces as metaphors for semantically uncertain fields. His paintings have been shown in exhibitions in Germany, Mexico, Spain and the United Kingdom. Recent publications include journal articles on Luc Tuymans, Dana Schutz, Peter Doig and the Beach in *Contemporary Art*. He has been co-editor of the special edition of the *Journal of Visual Art Practice* 9.3 (2010). He is co-editor of the book *Wonder in Contemporary Artistic Practice* (Routledge, 2016), he has contributed to the book *Teaching Painting: How Can Painting Be Taught in Art Schools?* (Black Dog 2016) and is editor of the special journal issue 'Erosion and Illegibility of Images' (*Journal of Visual Art Practice*, forthcoming 2017).

Marisel Moreno, Ph.D. is an Associate Professor of Latino/a Literature in the Department of Romance Languages and Literatures at the University of Notre Dame. She was a recipient of the American Association of University Women Fellowship in 2009-2010. Her first book, *Family Matters: Puerto Rican Women Authors on the Island and the Mainland*, was published by the University of Virginia Press in 2012. In 2011 she received the Indiana Governor's Award for Service-Learning and in 2016 she received the prestigious Sheedy Excellence in Teaching Award given by Notre Dame's College of Arts and Letters. Prof. Moreno's teaching and research interests include Latina/o-Caribbean authors (Puerto Rican, Dominican, and Cuban authors in the US), as well as Afro-Latina/os and Latinos of Central American descent. Issues of race, gender, and ethnicity are central to her work. She has published articles in *Hispanic Review*, *Latino Studies*, *Studies in American Fiction*, *Afro-Hispanic Review*, *CENTRO*, *The Latino(a) Research Review*, *MELUS*, *Hispanic Journal*, and *Sargasso*, among others. In Spring 2012 she co-organized and co-curated an exhibit on Puerto Rican graphic art at the Snite Museum, and co-authored the exhibit catalog *Art at the Service of the People: Posters and Books from Puerto Rico's Division of Community Education / Arte al servicio del pueblo: Carteles y libros de la División de Educación de la Comunidad de Puerto Rico*. This exhibit is currently on display at California Lutheran University. Prof. Moreno is a Faculty Fellow in the Institute for Latino Studies and the Helen Kellogg Institute for International Studies.

Paula C. Park is an Assistant Professor of Spanish at Wesleyan University. Her research and teaching interests are Latin American and Hispanic Caribbean literature from the twentieth and twenty-first centuries, Philippine literature in Spanish and English, and the representation of Asian diasporas in Latin America. Her current research project focuses on the literary, cultural, and diplomatic relations between the Philippines and Latin America from 1898 to 1965. She has published articles on writers Severo Sarduy, José García Villa and Junot Díaz in *Hispanófila*, *Transmodernity*, and *Comparative Literature and Culture Web*.

Clare Sigrist is a PhD candidate in Cultural and Critical Studies at the University of Pittsburgh where she is completing her dissertation *Uneasy Fellowships: Reimagining Affective Agency in the Caribbean and the American Novel*. Her writing explores the relation between sentimental representation and patterns of humanitarian aid. Her research interests include narratology, the Anglo-American culture of sentiment, and the politics of race, empire, and nation building. Her work has also appeared in *Philip Roth Studies*.

Paul Thifault is an Assistant Professor of English at Springfield College and a managing editor for the journal *Studies in American Fiction*. His scholarship on representations of Native Americans in early US literature has appeared in *ESQ: A Journal of Nineteenth-Century American Literature* and *Literature in the Early American Republic*. His *Anthurium* essay represents the start of a new research project that takes a hemispheric approach to American poetry and drama.