Contributors

LESLIE A. ADELSON, Professor of German Studies and Graduate Field Member of Comparative Literature; Jewish Studies; and Feminist, Gender, and Sexuality Studies; currently chairs the Department of German Studies at Cornell University in Ithaca, New York. She has most recently published The Turkish Turn in Contemporary German Literature: Toward a New Critical Grammar of Migration (Palgrave Macmillan 2005). Other publications include Making Bodies, Making History: Feminism and German Identity (University of Nebraska Press, 1993), and the Englishlanguage edition of Zafer Senocak's Atlas of a Tropical Germany (University of Nebraska Press, 2000).

ernst van Alphen is Professor of Literary Studies at Leiden University, the Netherlands. His publications include Francis Bacon and Loss of Self (Harvard University Press, 1994), Caught By History: Holocaust Effects in Contemporary Art, Literature, and Theory (Stanford University Press, 1997), Armando: Shaping Memory (NAi Publishers 2000) and Art in Mind: How Contemporary Images Shape Thought (University of Chicago Press, 2005)

MICHAEL BACHMANN studied German Philology, Theatre Studies, and Political Science in Mainz and Paris. He is currently writing his Ph. D. thesis on authorizing strategies in Holocaust representation, and he teaches at the Department of Theatre Studies at Mainz University. He is also a member of the IPP (International Postgraduate Programme) Performance and Media Studies at Mainz.

MIEKE BAL, cultural critic and theorist, holds the position of Royal Dutch Academy of Sciences Professor. She is also based at the University of Amsterdam, where she was a founding Director of the Amsterdam School for Cultural Analysis, Theory and Interpretation (ASCA). She is also a documentary maker and video artist. Her books include *Travelling Concepts in the Humanities: A Rough Guide* (University of Toronto Press, 2002), *Louise Bourgeois' Spider: The Architecture of Art-writing* (University of Chicago Press, 2001), and *Quoting Caravaggio: Contemporary Art, Preposterous History* (University of Chicago Press, 1999). *A Mieke Bal Reader* appeared in 2006 at the Chicago University Press.

JILL BENNETT is Director of the Centre for Contemporary Art and Politics at the University of New South Wales (Sydney). Her most recent book is *Empathic Vision: Affect, Trauma and Contemporary Art* (Stanford University Press, 2005). She is also a curator.

KATHERINE BERGERON is Professor of musicology at Brown University. In her scholarship she has specialized in the vocal repertories of turn-of-the-century France. Her book, *Decadent Enchantments* (University of California Press 1998), was a study of the nineteenth-century revival of plainchant by French Benedictine monks. She recently completed *Voice Lessons*, a history of the French mélodie in the years around 1900.

MAAIKE BLEEKER is Professor of Theatre and Performance Studies at Utrecht University and works as a dramaturge with various theatre directors, choreographers and visual artists. She publishes on contemporary theatre and performance. She co-edited two volumes, Body Check (Rodopi 2002) and Theater Topics 1: Multicultureel Drama? (Amsterdam University Press, 2005). Her book The Locus of Looking is in press.

CESARE CASARINO is Associate Professor of Cultural Studies and Comparative Literature at the University of Minnesota. He is the author of *Modernity at Sea: Melville, Marx, Conrad in Crisis* as well as of numerous articles on literature, film and philosophy.

REINDERT DHONDT studied Romance Languages and Literatures and Modern History at the University of Leuven and at Paris-IV-Sorbonne. Since 2005 he has been a member of the research unit Literary Relations and Post/national Identities at K.U. Leuven. His research deals with the concept of "New World Baroque" in recent Latin-American literature.

YASCO HORSMAN is Assistant Professor of Comparative Literature at the University of Leiden. In 2004 he graduated from Yale University on a dissertation on the themes of judgment and forgiveness in the writings of Arendt, Brecht and Delbo. He is currently preparing his dissertation for publication.

FRANS-WILLEM KORSTEN is Assistant Professor of Literary Studies at Leiden University. He is the author of Lessen in Literatuur (Vantilt 2002) and Vondel Belicht: Voorstellingen van Soevereiniteit (Verloren 2006).

DAVID MCNEILL is Deputy Director of the University of New South Wales Centre for Contemporary Art and Politics. He has published and curated exhibitions on contemporary Asian, African, and Australian art, the impact of globalization on the production and consumption of art, and on the relationships between art and nationalism.

CAREL SMITH teaches at Leiden University in the Faculty of Law. His main topics of interest are legal interpretation and the institutional theory of law. His most recent book is *Regels van rechtsvinding* (Rules of Legal Adjudication, Boom Juridische Uitgevers 2005). He is co-organizer of a series of discussions at the Ministry of Justice in The Hague.

JANE TAYLOR holds the Skye Chair of Dramatic Art at the University of the Witwatersrand in Johannesburg, South Africa. She is writing on the "performance of sincerity" for Yours Sincerely, a book on performance, authenticity and evidence. She has published widely in the field of contemporary South African cultural politics. Among many plays and curatorial projects, she wrote Ubu and the Truth Commission for artist/director William Kentridge and the Handspring Puppet Company (1996).

HENT DE VRIES is Professor of Humanities and Philosophy in the Humanities Center and the Department of Philosophy at the Johns Hopkins University, and Professor of Philosophy at the University of Amsterdam. Among his books are Philosophy and the Turn to Religion (Johns Hopkins University Press, 1999, 2000), Religion and Violence: Philosophical Perspectives from Kant to Derrida (Johns Hopkins University Press, 2002), and Minimal Theologies: Critiques of Secular Reason in Theodor W. Adorno and Emmanuel Levinas (Johns Hopkins University Press, 2005). With Mieke Bal, he edits the book series Cultural Memory in the Present, published by Stanford University Press. He is also the editor of Political Theologies (Fordham University Press, 2006).

xii Contributors

ALISON YOUNG is Professor of Criminology at the University of Melbourne, Australia. She is an editor of the Australian and New Zealand Journal of Criminology, Feminist Theory, the Griffith Law Review, and Law and Critique. Her most recent book is Judging the Image (Routledge 2006). New research projects include a study of cinematic and literary representations of crime, and an examination of graffiti writers' narratives of cultural belonging.