

## Contributors

William S. **ALLEN** is an independent researcher at the University of Southampton and the author of *Ellipsis: Of Poetry and the Experience of Language after Heidegger, Hölderlin, and Blanchot* (SUNY Press, 2007), and *Aesthetics of Negativity: Blanchot, Adorno, and Autonomy* (Fordham University Press, 2016), as well as articles on Benjamin, Roussel, and Béla Tarr.

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Anca **BĂICOIANU** holds a PhD in Literary Studies from the University of Bucharest, where she is currently employed as a Research Fellow. Her published works focus mainly on the processes of identity construction as embedded in postcolonial and postcommunist literatures, as well as on the relationships between history, memory and fiction in contemporary literature and the visual arts.

Olivier **CAMPA**, agrégé de philosophie, is Professor (professeur de chaire supérieure en khâgne) in Paris. His works on Plotin, Levinas, Blanchot and Barthes are written from the perspective of a non-transcendental phenomenology. Among his recent publications there are « L'autre rive du temps », « La matière de l'action au miroir de Plotin », « Répondre à l'impossible », « Les métamorphoses de la chair dans Thomas l'Obscur » (forthcoming).

Thomas **CARRIER-LAFLEUR** is a Postdoctoral Fellow and Lecturer at the University of Montreal's Department of Art History and Film Studies. He published his first book in 2010, *Une Philosophie du temps à l'état pur. L'Autofiction chez Proust et Jutra* (Vrin/Presses de l'Université Laval). His second book, *L'Œil cinématographique de Proust*, will soon be released in Classiques Garnier's collection "Bibliothèque proustienne". His current researches focus on film history from its representation in French literature, from the end of the nineteenth century and the beginning of the twentieth.

Thibaut **CHAIX-BRYAN** has a BA in German and is Doctor in General and Comparative Literature at Sorbonne Nouvelle (with the thesis *The Fragmentary Experience: Kafka, Blanchot, Celan*), professor in CPGE at CERC (Paris 3). His fields of interest include Franco-German cultural transfers and fragmentary writing. Among his publications, there are translations of poems by Theodor Kramer (in *Zwischenwelt: Literatur-Widerstand-Exil*, 2007-8) and essays published in *Travaux en cours*, (2009), L'Harmattan (2009) and *Komparistik-Online* (2009).

Kevin **HART** is Edwin B. Kyle Professor of Christian Studies at the University of Virginia where he is also Courtesy Professor of English and Courtesy Professor of French. He is also Eric D'Arcy Professor of Philosophy at the Australian Catholic University. His most recent publications are his edition of Jean-Luc Marion's *The Essential Writings* (Fordham University Press, 2013), his monograph *Kingdoms of God* (Indiana University Press, 2015)

and a new edition of his selected poems, *Wild Track* (Notre Dame University Press, 2015). A new scholarly work, *Poetry and Revelation*, is forthcoming from Bloomsbury in 2016, as is a new volume of poems, *Barefoot*, from Notre Dame University Press.

**Arleen IONESCU** is Professor of English Literature and Critical Theory, director of the Centre of Literary Studies, Linguistics, Critical Theory and Cultural Studies, Universitatea Petrol-Gaze din Ploiești. She has published widely on Joyce and other related aspects of modernism, as well as on Beckett, Chaucer and Shakespeare. She is the author of *Concordanțe româno-britanice* (2004), *A History of English Literature: The Middle Ages and the Renaissance* (2008, part of it revised for *A Short History of English Literature: The Middle Ages and the Renaissance*, 2012), and *Romanian Joyce: From Hostility to Hospitality* (Peter Lang, 2014). She is currently working on a monograph on Libeskind's Jewish Museum, ethics and literature forthcoming with Palgrave Macmillan in 2017.

Michał **KRZYKAWSKI** is Assistant Professor at the Institute of Romance Languages and Translation Studies at the University of Silesia, Poland. He has published *L'effet-Bataille. De la littérature d'excès à l'écriture. Un texte-lecture* (2011) and many articles devoted to Georges Bataille and contemporary French thought. He has also co-edited three French-English books on Canadian Studies and critical theory: *Bodies of Canada / C-or(p)ganisme-s du Canada* (2011), *Measure and Excess / Les (dé)mesures canadiennes* (2011) et *Gendered Constructions / Constructions genrées* (2013).

William **LARGE** teaches philosophy at the University of Gloucestershire, Cheltenham. He is the author four books, *Maurice Blanchot, Ethics and the Ambiguity of Writing: Emmanuel Levinas and Maurice Blanchot, Heidegger's Being and Time, and Levinas' Totality and Infinity: A Reader's Guide*. His articles have appeared in *The Journal of the British Society of Phenomenology*, *Theology and Sexuality*, *Textual Practice*, *Literature and Philosophy*, *The Journal of Nietzsche Studies*, *Angelaki*, *Journal of Cultural Research* and *The Journal of Cultural and Religious Theory*. He was also special editor of the *Parallax* issue on Maurice Blanchot. He was elected by the trustees as a fellow of the Royal Society of Arts in 2009 for his contribution to philosophy in the UK. From 2010-2014, he was also elected President of the British Society of Phenomenology.

Carl **LAVERY** is Professor of Theatre and Performance at the University of Glasgow. He has written numerous essays and books on contemporary theatre and performance, including *Spaces of Revolution: The Politics of Jean Genet's Late Theatre* (2009), *Contemporary French Theatre and Performance* (2011), 'On Ruins and Ruination', a special edition of *Performance Research* (2015), and *Rethinking the Theatre of the Absurd: Ecology, Environment and the Greening of the Modern Stage* (2015). He is currently editing an issue of the journal *Green Letters* on the theme of theatre and ecology.

Khalid **LYAMLAHY** is a PhD student at the University of Oxford working on Moroccan francophone literature through the experiences of three contemporary writers (Mohamed Khaïr-Eddine, Abdelkbir Khatibi and Abdellatif Laâbi). During his ten-year stay in France (2004-2014), he worked in Paris as an engineer and graduated from Université Paris 3 – Sorbonne Nouvelle with a Bachelor's degree in Modern Languages and French Literature (2012) followed by a Master's degree in Comparative Literature (2014), before moving to London in April 2014. His research interests include francophone literature (especially in the Maghreb), French modern fiction (especially the "Nouveau-Roman"), autobiographical writing and literary theory.

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Brian **MACASKILL** is Associate Professor of English at John Carroll University in Ohio, where he offers seminars in literary theory, modernism, and contemporary Anglophone literatures. Imbricated companion-essays to his *Word and Text* offering in this issue have most recently appeared in *Narrative, Matatu, Reconstruction, Postmedieval, Studies in Visual Arts and Communications*, and in a special edition on J.M. Coetzee from *Media Tropes*, which Macaskill also edited. Others are forthcoming. The previous two instalments of 'Fugal Musemathematics' ('Track One, Point One' and 'Track One, Point Two') have appeared in the previous two issues of *Word and Text*.

Caroline **SHEAFFER-JONES** teaches French literature at The University of New South Wales, Australia. She has published widely on Blanchot, Camus and Derrida, as well as on Bataille, Cocteau, Duras, Genet, Kofman and Levinas. Her most recent publications include 'Georges Bataille's *Manet* and the "strange impression of an absence"' (*Framing French Culture*, ed. Natalie Edwards, Ben McCann and Peter Poiana, 2015) and "'Ce royaume qu'est l'exil". Les réflexions de Maurice Blanchot sur l'écriture d'Albert Camus' (*L'Herne Blanchot*, ed. Eric Hoppenot and Dominique Rabaté, 2014).

Cosmin **TOMA** is a PhD candidate in French literature at the University of Montreal and at the University Paris Diderot – Paris 7. He is currently working on a thesis aimed at rethinking the literary absolute via the works of Samuel Beckett and Maurice Blanchot. His writing has been published in *Études françaises, Formes poétiques contemporaines* and *The University of Toronto Quarterly*, and he has also translated parts of Jacques Derrida's *Les arts de l'espace. Écrits et interventions sur l'architecture*.