

Notes on Contributors

Claire Davison is Professor of Modernist Studies at the Université Sorbonne Nouvelle, Paris, where her teaching and research focus on the borders and boundaries of modernism; this includes the translation and reception of Russian literature in the 1910s–1920s; cross-Channel modernist dialogues, and literary and musical modernism. She is author of *Translation as Collaboration: Virginia Woolf, Katherine Mansfield and S.S. Koteliansky* (Edinburgh University Press, 2014) and editor of the Edinburgh Edition of Katherine Mansfield. Her current research bears on modernist soundscapes and broadcasting in the 1920s–1930s.

Charlotte de Mille is a film curator, writer, lecturer and arts educator who works freelance at the Courtauld Gallery. She specialises in European modernism, and intersections of art, music and philosophy. Among her publications in this area she is co-editor of *Bergson and the Art of Immanence: Painting, Photography, Film* (Edinburgh University Press, 2015).

Emily Eells is Professor of Nineteenth-Century British Literature at the University of Paris at Nanterre. Her monograph *Proust's Cup of Tea: Homoeroticism and Victorian Culture* (Ashgate, 2002) was followed by several articles on questions of intertextuality relating to Proust and writers and artists from the English-speaking world. She is co-editor, with Naomi Toth, of *Son et traduction dans l'œuvre de Proust* (Champion, 2018). She has published on *fin de siècle* aesthetics and Anglo-French cultural transaction and is currently working on the cosmopolitan salon of Natalie Clifford Barney as a site of transnational cultural exchange.

Lauren Elkin is a critic, translator and writer. She is author of *Flâneuse: Women Walk the City* (Chatto & Windus, 2016). Her writing on books, art, culture, travel and fashion has appeared in

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Jane Goldman is Reader in English Literature at the University of Glasgow. She is General Editor of the Cambridge Edition of the Writings of Virginia Woolf; author of *The Feminist Aesthetics of Virginia Woolf* (Cambridge University Press, 1998), *The Cambridge Introduction to Virginia Woolf* (Cambridge University Press, 2006), *With You in the Hebrides: Virginia Woolf and Scotland* (Cecil Woolf, 2013); *Modernism, 1910–1945: Image to Apocalypse* (Palgrave Macmillan, 2004); and co-editor of *Modernism: An Anthology of Sources and Documents* (Edinburgh University Press, 1998).

Vassiliki Kolocotroni is Senior Lecturer in English Literature at the University of Glasgow. She is an expert in international modernism and the avant-garde, with special interests in theory, surrealism, film, travel writing and the modernist reception of classical and modern Greece. Her book publications include *Modernism: An Anthology of Sources and Documents* (Edinburgh University Press, 1998) and *The Edinburgh Dictionary of Modernism* (Edinburgh University Press, 2018).

Laura Marcus is Goldsmiths' Professor of English Literature at the University of Oxford. Her research and teaching interests are predominantly in nineteenth- and twentieth-century literature and culture, including life-writing, modernism, Virginia Woolf and Bloomsbury culture, contemporary fiction, and literature and film. Her book publications include *Auto/biographical Discourses: Theory, Criticism, Practice* (Manchester University Press, 1994), *Virginia Woolf: Writers and Their Work* (Northcote House, 1997/2004), *The Tenth Muse: Writing about Cinema in the Modernist Period* (Oxford University Press, 2007) and, as co-editor, *The Cambridge History of Twentieth-Century English Literature* (Cambridge University Press, 2004).

Patrizia A. Muscogiuri is an independent scholar. She has a special interest in radical inscriptions of sea metaphors and has published widely on Virginia Woolf, modernism, film, the visual arts and cultural studies. Recent publications include 'Matchsticks out of their Boxes, from Arthur Melbourne-Cooper to Virginia Woolf', in *Modernist Objects*, ed. Xavier Kalck and Noëlle Cuny (Clemson University Press, 2020).

Derek Ryan is Senior Lecturer in Modernist Literature at the University of Kent and Director of Graduate Studies in English at Kent's Paris School of Arts and Culture. His publications in modernist studies include *Virginia Woolf and the Materiality of Theory: Sex, Animal, Life* (Edinburgh University Press, 2013) and *The Handbook to the Bloomsbury Group* (Bloomsbury, 2018). He is currently co-editing the Cambridge Edition of Woolf's *Flush: A Biography*.

Max Saunders is Professor of English at King's College London. He is the author of *Ford Madox Ford: A Dual Life* (Oxford University Press, 1996) and *Self Impression: Life-Writing, Autobiografiction, and the Forms of Modern Literature* (Oxford University Press, 2010); and the editor of five volumes of Ford's writing, including an annotated critical edition of the first volume of Ford's *Parade's End: Some Do Not . . .* (Carcenet, 2010).

Naomi Toth lectures in English literature at the Université Paris Nanterre. She has published a book-length study on modes of perception and stylistic innovation in the novels of Virginia Woolf and Nathalie Sarraute, *L'Écriture vive: Woolf, Sarraute, une autre phénoménologie de la perception* (Classiques Garnier, 2016). Her current research interests include conceptions of justice in documentary poetics and the politics of betrayal in modernist autofictional writing.