

Contributors

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Victoria de Zwaan, the author of *Interpreting Radical Metaphor in the Experimental Fictions of Donald Barthelme, Thomas Pynchon, and Kathy Acker* (Mellen, 2002), teaches experimental fiction and literary theory in the Cultural Studies Program at Trent University in Ontario, Canada. Her current work focuses on international experimental fictions by established writers such as Kafka, Borges, Calvino, Rushdie, Kundera and Cortázar, and by emerging contemporary American writers such as Danielewski.

Thomas Eckhardt works as a freelance writer in the field of education. He received his MA in English literature from the University of Bonn, and is writing a PhD thesis on Derek Walcott's *Omeros*.

Marcus Erbe studied German literature and educational science as well as musicology at the University of Köln, where he recently received a PhD in musicology with a dissertation about the problems of visualizing electro-acoustic music. From 2002 until 2004, he was a member of the research group Electronic Transformations of Music since 1950 at the collaborative research center Media and Cultural Communication. Since 2005, he has been an assistant professor in the Department of Contemporary Music (Institute of Musicology) at the University of Köln. In addition, he co-organizes the combined lecture

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Kathrin Günter lives and works as an artist in Berlin. She was educated at the University for Applied Sciences in Hamburg and at the Academy for Fine Arts in Perugia, with her main focus on Photography. Since graduating in 2000, she has been exhibiting internationally and collaborating on xxxxx productions.

Leyla Haferkamp attended Istanbul American Robert College and Istanbul Technical University before receiving her MA in English and philosophy from the University of Aachen with the thesis "Towards a New Anthro(morpho)logy: Transformations of 'Artificial Man' in American SF." Besides teaching American literature and culture at the University of Köln, she is currently working on her PhD thesis, "The Poetics of Immanence: Deleuzian Perspectives on Contemporary American Eco-Writing (Dillard, Snyder, Hiaasen)." While her interests include American literature (especially nineteenth- and twentieth-century), critical theory and process philosophy, her research focuses on the intersections of literature, philosophy and science.

Galena Hashhozheva completed her bachelor's and master's studies in English and American literature at the Universities of Sofia and Köln, and then, in 2003 and 2004, taught at the University of Sofia. In 2004, she entered the PhD program in English at Harvard University, where she specializes in Renaissance poetry. The working title of her dissertation on Edmund Spenser is "The Epistemology of *The Faerie Queene*." As an honors tutor at Harvard, she has taught junior seminars on visual art in poetry and on representations of mental disability in fiction.

Luc Herman teaches American literature and narrative theory at the University of Antwerp. With Bart Vervaeck, he has recently published *Handbook of Narrative Analysis* (U of Nebraska P, 2005). With John Krafft, he is writing a series of essays on the typescript and galleys of *V*.

Martin Howse is an artist, programmer, theorist and filmmaker. He has performed and collaborated worldwide using custom open software and hardware for generating and processing data/code. In 2005, he was part of a team awarded first prize in the VIDA 8.0 art and artificial life competition; in 2006, he initiated xxxxx as a research centre in Berlin, producing the xxxxx reader and maintaining a series of workshops. He writes regularly for GNU/Linux/free software publications and participates in related conferences and workshops.

Heinz Ickstadt is Professor emeritus of American literature at the Kennedy Institute of North American Studies, Free University of Berlin. He has written books and essays on late-nineteenth-century American literature and culture, and on the fiction and poetry of American modernism and postmodernism, as well as on the history and theory of American studies. Some of his essays were recently collected in *Faces of Fiction: Essays on American Literature and Culture from the Jacksonian Period to Postmodernity* (2001). He has also edited or co-edited several books on American literature and culture, among them a bilingual anthology of American poetry. He served as the president of both the German Association of American Studies and the European Association of American Studies.

Tiina Käkälä-Puumala received her PhD in 2007 from the University of Helsinki. Her doctoral thesis, "Other Side of This Life: Death, Value, and Social Being in Thomas Pynchon's Fiction," focuses on the interrelation of death, economy and social power. She is currently a Research Fellow at the Institute for Art Research, University of Helsinki, and her postdoctoral project is a study of economic discourse, notions and models in modern and postmodern fiction.

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Manfred Kopp is the author of *Triangulating Thomas Pynchon's Eighteenth-Century World: Theory, Structure, and Paranoia in Mason & Dixon* (2004). He received his MA in American and German literature and linguistics from the University of Paderborn in 1998 and his D.phil. in American literature from Paderborn in 2004. He is now working on his *Habilitationsschrift*, "Storifying the Self: Identity and Alterity in the Neo-Slave Narrative."

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Douglas Lannark, one of the last independent, noncommercial astrologers of the classical school, has been a member of the global astrological community for forty years. During that time he has published professional articles in three languages, translated others, and participated in international conferences. Well versed in the occult and esoteric disciplines, he reads Pynchon's novels with a trained astrological eye, tracing chronologies, detecting cosmic indications and calculating nativities whenever possible.

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Christopher K. Philipppo lives in Troy, New York, and studies film at the State University of New York at Albany. He produced the low-budget horror movie *Daddy* (2003), contributes to the e-zine *Ax Wound: Gender and the Horror Genre*, and is writing a book about women horror directors and their movies. His essay on director Karl Freund's *Mad Love* (1935) appeared in *Horror 101: The A-List of Horror Films and Monster Movies* (Midnight Marquee, 2007).

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Stephen Tomaske gave up a successful business career to specialize in information technology and data management. During the last years of his life, he was on the library staff at California State University, Los Angeles.

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