

ABOUT THE CONTRIBUTORS



Barbara Goodman (barbaragoodman@mail.clayton.edu) is a professor and chair of the Department of English at Clayton State University in Morrow, GA. Her research involves female body forms and deformity. She is currently working on a book about the body and her politic in late Middle English, early Tudor romances.

Saisha Grayson (grayson@gc.cuny.edu) is a PhD candidate and Enhanced Chancellor's Fellow in Art History at The Graduate Center, CUNY and Adjunct Professor of Art History at Queens College, CUNY. Her research interests include the application of feminist theory to artworks across time periods and feminist activist strategies in contemporary art. She also curates exhibitions of emerging artists in alternative spaces around New York.

Montserrat Piera (mpiera01@temple.edu) is Associate Professor of Spanish and Catalan at Temple University. She has published one book, "*Curial e Güelfa*" y los libros de caballerías españolas and is currently writing another entitled *Spinning the Text: Women Writers in Early Modern Spain*. She has co-edited a special issue about medieval women and the canon for *La Corónica* and has also published articles on Ramon Llull, Francesc Eiximenis, and Juan de Flores.

Jodi Shearn (jshearn@temple.edu) is a faculty member at West Chester University. She is completing a critical edition of Beatriz Bernal's 1545 chivalric romance, *Cristalián de España*, for her dissertation and is working on an English translation of *Women's Acts: Plays by Women Dramatists of Spain's Golden Age* with Teresa Scott Soufas.

Lynn Shutters (shutlynn@isu.edu) is an Assistant Professor of English at Idaho State University and Visiting Assistant Professor at Emory & Henry College. She is particularly interested in late-medieval literary representations.

Colleen Slater (cslater@bmcc.cuny.edu) is Assistant Professor of History in the Department of Social Sciences at Borough of Manhattan Community College, CUNY. She recently finished her dissertation in 2009 on the subject of how gender shapes hostage- and captive-taking practices in the Middle Ages, and she is interested more broadly in gender and warfare in the Middle Age.

Nancy Thebaut (nancy.thebaut@gmail.com) recently completed her MA in medieval art history at the Courtauld Institute of Art after completing her undergraduate work at Agnes Scott College. This article originates from her MA thesis, supervised by John Lowden. She recently completed a seven-month internship with artist Judy Chicago.

Angela Jane Weisl (angela.weisl@shu.edu) is Professor of English at Seton Hall University. She is the author of *The Persistence of Medievalism: Narrative Adventures in Contemporary Culture* and the co-editor, with Tison Pugh, of *MLA Approaches to Teaching Chaucer's Troilus and Criseyde and the Shorter Poems*. She is currently working on a book on medieval transformations.

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