Contributors

Margaret Beetham retired in 2005 from Manchester Metropolitan University where she had taught for many years, been course leader for the MA in women's studies, and held the position of reader in the Department of English. She is now an honorary research fellow in the School of Humanities, Languages and Social Science at Salford University. Her research interests are in histories of women's popular reading, recipe books, Lancashire dialect writing, and feminist criticism and teaching. Publications include: *A Magazine of her Own?: Domesticity and Desire in the Woman's Magazine 1800–1914* (1996), *The Victorian Woman's Magazine: An Anthology*, with Kay Boardman (2001), and several edited volumes, together with articles and chapters in English, Italian and German publications. She was an associate editor of the *Dictionary of Nineteenth Century Journalism* (2009). She has just completed a book-length work of memoir and reflection entitled *Home is Where*.

Mary Cappello has been interested for over a decade in testing the boundaries of scholarly and poetic practice, bringing incompatible knowledges into the same space and creating forms of disruptive beauty. Her numerous essays and experimental prose appear in such venues as *The Georgia Review*, *Salmagundi* and *Cabinet Magazine*, and she is the author of four books of literary non-fiction, including *Called Back* (2009), which won a Foreword Book of the Year Award, and Independent Publishers Prize, and *Awkward: A Detour* (2007), a *Los Angeles Times* Bestseller. A recipient of the Bechtel Prize for Educating the Imagination from Teachers and Writers Collaborative, the Dorothea Lange–Paul Taylor Prize from Duke University's Center for Documentary Studies, and a Guggenheim Fellowship, Cappello is a former Fulbright Lecturer at the Gorky Literary Institute (Moscow) and currently professor of English and creative writing at the University of Rhode Island.

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Brenda Cooper is an emeritus professor at the University of Cape Town, where she was the director of the Centre for African Studies. In 2009 she moved to Salford and is now an honorary research associate at the University of Manchester. She also runs an academic writing mentoring consultancy called *Burnish*. She has published four academic books – *To Lay These Secrets Open* (1992); *Magical Realism in West African Fiction* (1998); *Weary Sons of Conrad* (2002); and *A New Generation of African Writers* (2008) – and many journal articles and book chapters on African and diasporic fiction and literary theory. She is currently writing a cross-genre book that includes art, literature and her own life story, entitled *Floating in an Anti-bubble from South Africa to Salford*.

Marianne Hirsch is the William Peterfield Trent Professor of English and Comparative Literature at Columbia University, as well as professor in the Institute for Research on Women and Gender. She is the 2013 president of the Modern Language Association of America. Her most recent publications are *The Generation of Postmemory: Writing and Visual Culture After the Holocaust* (2012) and, as co-author with Leo Spitzer, *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory* (2010). Other works include *Family Frames: Photography, Narrative, and Postmemory* (1997), *The Mother/Daughter Plot* (1989), and the (co-)edited volumes *Rites of Return: Diaspora Poetics and the Politics of Memory* (2011), *The Familial Gaze* (1999) and *Conflicts in Feminism* (1991).

Judy Kendall is a senior lecturer at Salford University where she has led the BA and MA programmes in English and creative writing. An award-winning poet-academic, she has produced three books on Edward Thomas and three collections of her own poetry. She also writes plays and short fiction, and she works as a collaborative translator in several languages. She was guest editor of the 2013 *European Journal of English Studies* (17.1) on ‘visual text’, and lectures on visual text at undergraduate and graduate level at Salford. As well as publishing several articles on the subject, she has worked creatively on projects in this area, including exploratory films, visual translations and interactive and kinetic digital poetry.

Lynne Pearce is professor of literary theory and women’s writing at Lancaster University. Her books include: *Woman/Image/Text: Readings in Pre-Raphaelite Art & Literature* (1991); *Reading Dialogics* (1994); *Feminism and the Politics of Reading* (1997); *Devolving Identities: Feminist Readings in Home & Belonging* (as editor) (2000); *The Rhetorics of Feminism* (2004); *Romance Writing* (2007). From 2006 to 2010 she was principal investigator for the AHRC-funded project, ‘Moving Manchester: how the experience of migration has informed writing in Greater Manchester from 1960 to the present’, culminating in the publication (by Manchester University Press in 2013) of *Postcolonial Manchester: Diaspora Space and the Devolution of Literary Culture*. She is now working on a new book on driving, provisionally entitled *Driving: A Journey Through Twentieth-Century Consciousness*, and her previous work on this topic includes ‘Driving north / driving south’ (*Devolving Identities*, 2000) and ‘Automobility in Manchester fiction’ (*Mobilities*, 7:1, 2012).

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Monica B. Pearl is a lecturer in twentieth-century American literature at the University of Manchester. Her work addresses the construction of subjectivity in cultural texts, with recent focus on AIDS and its written and visual representation. She is the author of *AIDS Literature and Gay Identity: The Literature of Loss* (2013) and, most recently, of essays on Alison Bechdel's graphic memoir *Fun Home*, Audre Lorde's biomythography *Zami*, the writing of W. G. Sebald, and the play and film *Angels in America*.

Griselda Pollock is the director of the Centre for Cultural Analysis, Theory and History at the University of Leeds, where she is professor of social and critical histories of art. Recent publications include *Encounters in the Virtual Feminist Museum: Time, Space and the Archive* (2007), *Digital and Other Virtualities: Renegotiating the Image* (2010, with Anthony Bryant), *Bracha L. Ettinger: Art as Compassion* (2011, edited with Catherine de Zegher), *Concentrationary Cinema: Aesthetics as Resistance in Alain Resnais's Night and Fog* (2011, with Max Silverman), which won the Kraszna-Krausz Award for Best Book on the Moving Image 2011. Forthcoming are *After-affect/After-image: Trauma and Aesthetic Transformation* (2013), *The Nameless Artist and the Invention of Memory: Charlotte Salomon's Orphic Journey in Life? or Theatre? 1941–42* (2013) and *From Trauma to Cultural Memory: Representation and the Holocaust* (2014).

Carol Smart is professor of sociology and co-founder of the Morgan Centre for the Study of Relationships and Personal Life at the University of Manchester. She has just completed a project on civil partnership and is currently working on a new project on donor conception called 'Relative strangers'. Her publications include *Personal Life: New Directions in Sociological Thinking* (2007); *Family Fragments?* (1998, with B. Neale); and *Feminism and the Power of Law* (1989). Her recent article in *Sociology* (2011), 'Families, secrets and memories', won the Sage Prize for Innovation and Excellence. She is working on a new edited book, *The Craft of Knowledge* with Allison James and Jenny Hockey to be published in 2013 by Palgrave. In 2009 she was awarded an honorary doctorate in law from the University of Kent. Further information can be found at www.manchester.ac.uk/morgancentre.

Leo Spitzer is the Kathe Tappe Vernon Professor of History emeritus at Dartmouth College, New Hampshire, and visiting professor, Oral History Research Center, Columbia University, New York. His most recent book, co-authored with Marianne Hirsch, is *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory* (2010). He is also the author of *Hotel Bolivia: The Culture of Memory in a Refuge from Nazism* (1998); *Lives in Between: Assimilation and Marginality in Austria, Brazil and West Africa* (1990 and 1999); *The Creoles of Sierra Leone: Responses to Colonialism* (1974); and co-editor, with Mieke Bal and Jonathan Crewe, of *Acts of Memory: Cultural Recall in the Present* (1999). He is currently working on a book of stories about German-Jewish refugees in New York in the decade of the 1950s and, with Marianne Hirsch, on a book of essays on school photos.

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Jackie Stacey is professor of media and cultural studies at the University of Manchester where she is currently director of the Centre for Interdisciplinary Research in the Arts and Languages. Running across her research interests (which have ranged from gender and sexuality in the cinema to the visualising technologies of medical science) has been a concern with changing formations of fantasy, processes of subjectivity and modes of embodiment. Her publications, some of which have been written more 'otherwise' than others, include: *Star Gazing: Female Spectators and Hollywood Cinema* (1994); *Teratologies: A Cultural Study of Cancer* (1997) *Thinking Through the Skin* (2001, co-edited with Sara Ahmed) and *Queer Screens* (2007, co-edited with Sarah Street). Her most recent book, *The Cinematic Life of the Gene*, was published by Duke University Press in 2010.

Vron Ware has worked as a journalist, editor, photographer, campaigner and academic. Her publications include *Beyond the Pale: White Women, Racism & History* (1992); *Out of Whiteness: Color, Politics & Culture*, with Les Back (2002); *Who Cares about Britishness? A Global View of the National Identity Debate* (2007); and *Military Migrants. Fighting for YOUR Country* (2012). She is currently based in the Department of Sociology at the Open University, but has also taught at the University of Greenwich and at Yale University. Her contribution is based on an unpublished book, entitled *Where Was I? The World in an English Village*, which was written during the Connecticut years, from 1999 to 2005.

Janet Wolff is professor emerita of cultural sociology at the University of Manchester, where she directed the Centre for Interdisciplinary Research in the Arts from 2008 to 2010. She returned to Manchester, her home town, in 2006. Before that, she taught at the University of Leeds; the University of Rochester, New York, where she was director of the Program in Visual and Cultural Studies; and Columbia University, New York, where she was associate dean for academic affairs in the School of the Arts. Her books include *The Social Production of Art* (1981 and 1993), *Aesthetics and the Sociology of Art* (1983 and 1993), *Feminine Sentences* (1990), *Resident Alien* (1995), *AngloModern* (2003) and *The Aesthetics of Uncertainty* (2008). She is currently working on a book combining memoir, family history, trans-Atlantic reflections, and visual imagery, and is co-editing (with Mike Savage) a book about Manchester's cultural history.