

Motherhood in post-1968 European Women's Writing: Cross-Cultural and Interdisciplinary Dialogues

Biographies

Keynote Sessions

Ana Luísa Amaral is Associate Professor at the Department for Anglo-American Studies, University of Porto. She holds a PhD on the poetry of Emily Dickinson and has academic publications (in Portugal and abroad) in the areas of English and American Poetry, Comparative Poetics and Feminist Studies. She is the author, together with Ana Gabriela Macedo, of the *Dicionário da Crítica Feminista* (2005). She organized the annotated edition of *New Portuguese Letters* [*Novas Cartas Portuguesas*, 1972], by Maria Isabel Barreno, Maria Teresa Horta and Maria Velho da Costa (2010). She currently coordinates the international project *New Portuguese Letters 40 Years Later*, which involves thirteen international teams and more than ten countries. She has written thirteen books of poetry, among which *Minha Senhora de Quê* (1990), *Coisas de Partir* (1993), *Às Vezes o Paraíso* (1998), *Imagias* (2002), *A Arte de ser Tigre* (2003) *A Génese do Amor* (2005) and *Se Fosse Um Intervalo* (2009), all collected in *Inversos* (1990-2010). She is also author of books for children, such as *A História da Aranha Leopoldina* (2000), and *Como Tu* (2012), and has translated poets including John Updike and Emily Dickinson. Theatre plays have been staged around her poetry and her books for children. She has been awarded several prizes and distinctions, among which the Correntes d'Escritas/Casino da Póvoa prize (2007), the Premio di Poesia Giuseppe Acerbi (2007), the Grande Prémio da Associação Portuguesa de Escritores (2008), and the Prémio António Gedeão (2010). Her books are published in several countries, such as Brazil, Sweden, the Netherlands, France, Italy, Venezuela and Colombia. Her most recent books are *Vozes* (poetry, 2010), *Como Tu* (children's literature, 2012), *Ara* (fiction, 2013) and *Emily Dickinson: Duzentos Poemas* (translation, 2013). A collection of essays on her poetry is being prepared to come out in the UK (with Peter Lang, edited by Claire Williams and Teresa Louro).

Christine Battersby is Reader Emerita in the Department of Philosophy and an Associate Fellow of the Centre for Research in Philosophy and Literature at the University of Warwick. She is the author of *Gender and Genius: Towards a Feminist Aesthetics* (1989, 1994); *The Phenomenal Woman: Feminist Metaphysics and the Patterns of Identity* (1998); and *The Sublime, Terror and Human Difference* (2007), plus numerous articles on feminist aesthetics, feminist metaphysics and the history of philosophy and culture. Her research is thoroughly interdisciplinary, drawing on literature and the visual arts. She was the visiting Fleishhacker Chair of Philosophy at the University of San Francisco during April 2013.

Gayle Letherby is Professor of Sociology and Director of the Institute of Health and Community at Plymouth University. She researches and writes in a variety of areas including reproductive and non/parental identity, working and learning in higher education, crime and deviance, and travel mobilities. Her work in the area of reproduction includes work on women who do and do not mother, and recent publications include: 'Mother/Daughter Relationships during Pregnancy and the Transition to Motherhood of Women with Pre-Existing Diabetes: Raising some Issues' (with E. Stenhouse in *Midwifery* 27, 2011); 'Young Mothers' Experiences of Domestic Violence in their Intimate and Familial Relationships' (with G. Brown, available online, in *Child Care in Practice* 17:4, 2011); and '“Infertility” and “Involuntary Childlessness”: Losses, Ambivalences and Resolutions' (forthcoming in S. Earle, C. Komaromy and L. Layne (eds.) *Understanding Reproductive Loss: International perspectives on life, death and fertility*, Ashgate, 2012). Gayle is currently working on two books in the area including *Mothers and Others: Hierarchies and Continuums of Non/Motherhood* (Palgrave, forthcoming in 2014). She is also interested in all things methodological, particularly the politics of the research process and product. Publications focusing on methodological concerns include: *Feminist Research in Theory and Practice* (Open University, 2003); *Extending Social Research: Application, Implementation, Presentation* (co-edited with P. Bywaters, Open University, 2007); and *Objectivity and Subjectivity in Social Research* (co-authored with J. Scott, J. and M. Williams, 2012).

Parallel Sessions

Jean Anderson is Associate Professor of French at Victoria University of Wellington. Her research interests cover literary translation, contemporary women's writing, crime fiction, nineteenth-century women's writing and francophone Pacific literature. Recent publications include: *Ecrire les hommes* (2012, Presses Universitaires de Vincennes, co-edited); *The Foreign in International Crime Fiction* (2012, Continuum Books, co-edited); and *The Missing King* (2012, translation of the novel by Tahitian Moetai Brotherson).

Irén Annus is Associate Professor of American Studies and a member of the Gender Studies Research Group at the Institute of English and American Studies, University of Szeged, Hungary. Her research interests include the construction and representation of social identities with a focus on gender, religion and race/ethnicity. She has lectured on these topics, published numerous studies both in Hungary and abroad, and authored/edited three volumes.

Alison Assiter is Professor of Feminist Theory at the University of the West of England. She teaches there on the philosophy programme, mainly on her present research areas of Kant and Kierkegaard, although she also works in political and feminist philosophy. She has published a number of books and articles including: *Enlightened Women*, (Routledge 1996), *Revisiting Universalism*, (Palgrave 2003), *Althusser and Feminism* (Pluto Press 1989), and *Pornography, Feminism and the Individual*, (Pluto Press 1988). Her most recent book is *Kierkegaard, Metaphysics and Political Theory*, (Continuum 2009), and she has recently published articles in *Acta Kierkegaardiana* and the journal *Philosophy* (both in 2013).

Susie Bainbrigge is Senior Lecturer in French at the University of Edinburgh. She has recently published *Culture and Identity in Belgian Francophone Writing: Dialogue, Diversity and Displacement*, and an edited volume on author Jacqueline Harpman is forthcoming.

Lisa Baraitser is a feminist writer, psychotherapist, Senior Lecturer and head of the Department of Psychosocial Studies at Birkbeck College, University of London. She is the author of *Maternal Encounters: The Ethics of Interruption* (Routledge, 2009) that won the Feminist and Women's Studies Association book prize for outstanding feminist scholarship in 2009.

Özlem Berk Albachten is Associate Professor in the Department of Translation & Interpreting Studies at Boğaziçi University, Istanbul, Turkey. Her main research areas are translation history, translation and identity formation, intralingual translation, and travel writing. Her most recent publications include 'Intralingual Translation as 'Modernization' of the Language: The Turkish Case', (in *Perspectives*, 21(2), 2013), and 'Intralingual Translation: Discussions within Translation Studies and the case of Turkey', (forthcoming in *The Blackwell Companion to Translation Studies*, eds. Sandra Bermann & Catherine Porter).

Maria-José Blanco's research interests lie in contemporary Spanish writers, with a special focus on women writers and life-writing. Her PhD thesis (UCL) focused on the use of life-writing and writing as therapy in the work of Carmen Martín Gaité (1925-2000), her *Cuadernos de todo*, and her 1990s novels. Her thesis will be soon published by Tamesis. Maria-José edited a special issue of the *Journal of Romance Studies* on the theme of diaries written by women in the Luso-Hispanic world. She has organised, amongst others, a conference to commemorate the tenth anniversary of Carmen Martín Gaité's death in December 2010, one on perceptions of death in Europe and the Americas: 'The Carnival of Death' in February 2011, and one on 'Women's Life-Writing in the Luso-Hispanic World'. At the IMLR, she has convened the Contemporary Women's Writing in Spanish seminars and Reading Group, and since July 2010 was the Managing Editor of the *Journal of Romance Studies*. Maria-José teaches twentieth century Spanish Literature at King's College London.

Emily Blewitt is an AHRC doctoral candidate at Cardiff University. She read English Language and Literature at St Hilda's College, Oxford, and has an MA in Film and Literature from the University of York. She has published poetry in *Brittle Star* (2011), *Nu2: Memorable Firsts* (2011), and *Cheval* (2012), among others, and has a forthcoming review in *Contemporary Women's Writing*; she also appeared on BBC Radio 4 to speak about Anne Ridler. Her doctoral research explores literary representations of pregnancy by women writers, from the nineteenth-century to the present day.

Iris Brey is completing a PhD at New York University in the French Department in twenty first century literature and post New Wave cinema. Her thesis, 'Monstrous Mothers in Contemporary French Cinema: A Family Story', tests the hypothesis that part of what informs the obsession with the 'bad mother' (and more pointedly, the lethal mother), in films by Arnaud Desplechin, Joachim Lafosse, Claire Denis, Christophe Honoré, and through the actress Isabelle Huppert, is an acute anxiety about what constitutes the normative family in a period that has witnessed the rise of secularized family values, civil unions, gay parenting, single-parenting, and so on.

Victoria Browne has a PhD in Philosophy from the University of Liverpool, and is currently a postdoctoral Research Fellow at Oxford Brookes University in the Department of Social Sciences. Her main research interests are in feminist philosophy and the philosophy of history and temporality, and her publications include 'Backlash, Repetition and Untimeliness: The Temporal Dynamics of Feminist Politics' (*Hypatia*, 2013), and 'Memory and the Metaphysics of Music: Battersby's Move Away from Deleuze and Guattari' (*Women: a Cultural Review*, 2011). Victoria is also a member of the editorial collective for the journal *Radical Philosophy*.

Ruth Cain is Lecturer in Law at the University of Kent. She has a PhD in English Literature, has studied and taught both English Literature and Law, and takes an interdisciplinary approach to the study of law. Her particular interests are in legal and cultural definitions of maternity, and mental health law. She is currently working on two projects: a book on legal and cultural representations of maternal neglect and abuse in present-day neoliberal states, and an article on the overlapping of New Right and New Age philosophies in welfare reform policy, particularly as these impact on the mentally ill and those suffering from 'invisible' disabilities.

Katarina Carlshamre is a researcher in French literature at the department of Romance Studies and Classics at Stockholm University, Sweden. In her current research project she examines the image of motherhood in contemporary French and Swedish mother narrative literature. She is also a poet and a playwright and her first two pieces, one book of prose poetry and one monologue, will be published and staged during 2014.

Elizabeth Challinor is an associate researcher at the Centre for Research in Social Anthropology/University of Minho (CRIA/UM) in Portugal. Originally from a literary background (French and Spanish, BA Oxford 1988), she became interested in Anthropology after living in Angola (1988-1992) where she worked for a Portuguese NGO (1990-1992). She has an MA in Rural Social Development from the University of Reading (1993) and an MA in Applied Social Anthropology from the University of Sussex (1995) where she completed her PhD (2001) in Anthropology on development in Cape Verde. Current research is on identity and motherhood amidst Cape Verdean students in Portugal.

Gillian Ni Cheallaigh [PRON: Nee Kally] is in the third year of her PhD at King's College, London. Her work focuses on the figure of the madwoman in women-authored novels of the twentieth and twenty first centuries, in particular Simone de Beauvoir, 1970s author Emma Santos and Linda Lê. Her main areas of interest are twentieth century literature, feminism(s) and women's writing, psychoanalysis and a developing interest in queer theory. Gillian has published a chapter on Emma Santos in *L'Extrême Littéraire* (2012) edited by Russell Williams and Alastair Hemmens, and she is currently working on a co-authored project for publication in 2014 entitled *Quand la Folie parle: The Dialectic Effect of Madness from the Eighteenth Century*.

Jane Chelliah has an interest in the issues of feminist mothering and feminist disability studies, and in mothers in conflict situations. She is the voluntary CEO of a charity for women with learning disabilities called Powerhouse based in London. She is the UN UK Women's Committee representative for 'Gender, Action, Peace and Security' on UNHSCR 1325 looking at the role of women in gender conflict areas. Jane is a member of the Liberal Democrat party and sat on a working group which produced a policy manifesto on 'Quality of Life' issues and she is currently working on the election manifesto to produce a policy paper on the Ageing Population. She read law and is currently studying International Relations at the London School of Economics.

Harriet Clarke is Senior Lecturer in Social Policy and Social Research at the University of Birmingham. She has specific interests in the impacts of policy and practice on the experiences of disabled parents and their families. Much of her research is focused on lived experiences of disability and impairment (including mental distress) and on individual and family experiences of services.

Orly Corem is a clinical psychologist who works at Amcha (Center for Psychosocial Support of Holocaust Survivors), and also a PhD candidate at the Hebrew University of Jerusalem. Orly is living in Israel with her family, and is an LGBTQ researcher and activist.

Nicola Corkin lectures at the University of Aston and has a PhD from the University of Birmingham. Her principal research interest lies in the intersection between the fields of law and politics, comparative politics and European Politics. Her PhD investigated the impact European Union membership has on the workings of constitutional courts in Austria, Italy and Germany using both quantitative (SPSS) as well as qualitative (interviews with constitutional court judges) methods. Currently, Nicola is developing the idea of norm convergence and global constitutionalism in respect to non-EU courts. For this purpose she has arranged for interviews with the Albanian court and is looking to widen this research into African courts. Her book, *The Europeanisation of Judicial Review*, is forthcoming in 2014 with Routledge.

Simona Cutcan received her PhD in French Literature from the National University of Ireland, Maynooth in 2012. She is a member of *Excavating Differences: Gender, Performativity, Play*: a Research Cluster of the Irish Humanities Institute at the National University of Ireland, Maynooth and she has published several articles on Swiss-Hungarian writer Agota Kristof. Her doctoral thesis, entitled *Subversion ou conformisme? La différence des sexes dans l'oeuvre d'Agota Kristof*, is forthcoming with Peter Lang (2014). Starting from the premise that literary work can be a site of reflection on society and could subvert social constructs related to gender, in the public or private spheres, the thesis examines whether the works of Kristof present a critical vision of traditional gender relations or not. The book analyses representations of gender roles in her novels, short stories, plays and autobiography, underlining, on one side, the subordination of female characters in content and in form, and on the other, the interrogation of patriarchy and the crises of masculinity.

Aureliana Di Rollo is a PhD candidate at Monash University of Melbourne. Her background is in Classical Studies, Literary Critique and Linguistics. Her current principal fields of interest are the representation of motherhood and of the mother-daughter relationship in literature, and also the gendered use of language. Aureliana has worked as a tenured teacher in an Italian Liceo Classico for ten years, teaching Italian, Latin and Ancient Greek. She is the author of several book chapters and articles on: Sexism in Italian Language, Gendered use of Placenames, the Mother-Daughter relationship in Contemporary Italian Women Writers, and Gendered Perspectives in Education and Culture.

Helena Forsås-Scott is Professor of Swedish and Gender Studies at University College London (retired 2010), and researches chiefly on twentieth-century Swedish texts by women with an emphasis on narrative, subjectivity, intermediality and ecocriticism. She is the author of *Swedish Women's Writing 1850-1995* (1997), and *Re-Writing the Script: Gender and Community in Elin Wägner* (2009), and her edited volumes include *Textual Liberation: European Feminist Writing in the Twentieth Century* (1991) and *Gender - Power - Text: Nordic Culture in the Twentieth Century* (2004). She is currently co-editor of *Re-Mapping Lagerlöf: Performance, Intermediality and European Transmission* and of *The Encyclopaedia of Contemporary Nordic Culture* and co-ordinator of 'Selma Lagerlöf in English' (Norvik Press, London, 2011).

Jutta Fortin is an Elise Richter-Scholar at the Institute of Romance Languages and Literatures at the University of Vienna, Austria. She is a member of the *Centre interdisciplinaire d'études et de recherches sur l'expression contemporaine* at the University of Saint-Étienne, France. Jutta completed a PhD on nineteenth century French fantastic literature at the University of Cambridge (1999-2003), and she obtained a post-doctoral fellowship at the University of Saint-Etienne (2006-2008). She is the author of *Method in Madness: Control Mechanisms in the French Fantastic* (Amsterdam, Rodopi, 2005); and she has co-edited with Jean-Bernard Vray *L'Imaginaire spectral de la littérature narrative française contemporaine* (Saint-Étienne: Presses universitaires de Saint-Étienne, 2012) and *Alain Fleischer écrivain* (Paris, Le Seuil, 2013). Her articles on nineteenth century literature deal with the French and German fantastic, as well as with George Sand's oeuvre. Her articles on contemporary French and Italian literatures and photography examine the works of such authors as Salvatore Mannuzzu, Sandro Veronesi, Roland Barthes, François Bon, Tanguy Viel, Alain Fleischer, Philippe Forest, Hervé Guibert, Sylvie Germain, and Camille Laurens. Her main research interests currently lie in the significance of the 'dead mother' complex for contemporary narrative, in intertextual and intermedial relations, and in the importance of the photographic picture (*in praesentia* and *in absentia*) in the literary text.

Pamela Fox is a feminist scholar of working-class and women's literature/culture who is the author of two books and one co-edited critical volume: *Class Fictions: Shame and Resistance in the British Working-Class Novel, 1890-1945* (Duke University Press); *Natural Acts: Gender, Race, and Rusticity in Country Music* (University of Michigan Press); and *Old Roots, New Routes: The Cultural Politics of Alt.Country Music*, co-edited with Barbara Ching (University of Michigan Press). She has also published numerous articles. Currently, she has two budding and interrelated research projects: 1) feminism's fraught relationship to adoption, particularly in its transnational and transracial modes; 2) contemporary working-class women writers' representations of varieties of mothering practices. She is a Professor of English at Georgetown University, where she teaches classes for both the English Department and the Women's and Gender Studies Program on feminist literature/cultural theory, British and American working-class literature and popular culture, and cultural constructions of motherhood.

Walter Geerts is Professor of Italian and Comparative Literature at the University of Antwerp, Belgium. He has published extensively on French and Italian authors of the nineteenth and twentieth century, such as Baudelaire, Gide, Bataille, Pirandello, Svevo and Primo Levi, including contemporary Italian writers. He held long term visiting professorships at leading Italian and North-American universities. He was director of the Belgian Academy in Rome for the 2003 – 2012 tenure.

Melissa Gjellstad currently works as an Assistant Professor of Languages – Norwegian at the University of North Dakota, Grand Forks, a position she has held since 2008. In 2004, Gjellstad completed her PhD at the University of Washington, Seattle, in Scandinavian Languages and Literatures with a dissertation on mothering in contemporary Norwegian novels. A subsequent post-doctoral research position at the University of Agder in Kristiansand, Norway, allowed her to consider questions of fathering in the same body of literature. She is currently completing a manuscript on representations of parenting in millennial Norwegian literature.

Gabriele Griffin is Professor of Women's Studies at the University of York. Her research interests include reproductive technologies and divergent identities, women's contemporary cultural production, feminist theatre, and diasporic writing. She is the series editor of 'Research Methods for the Arts and Humanities' (Edinburgh University Press). Most recently she has co-edited *The Emotional Politics of Research Collaboration* (Routledge 2013) and *The Social Politics of Research Collaboration* (Routledge, 2013).

Tamar Hager teaches in the Department of Education and Gender Studies at Tel Hai Academic College, Israel. Critical feminist methodology, art sociology, fictional and academic writing are core issues of her academic research and writing. She published in 2000 a book of short stories, *A Perfectly Ordinary Life* (in Hebrew), and in 2012 she published another book, *Malice Aforethought* (in Hebrew), in which she attempts to reconstruct the elusive biographies of two English working class mothers who killed their babies at the end of the nineteenth century.

Clare Hanson has written and edited nine books, the most recent being *A Cultural History of Pregnancy* (Palgrave, 2004) and *Eugenics, Literature and Culture in Post-war Britain* (Routledge, 2012). She has published widely on twentieth and twenty first century women's writing and is co-editor, with Susan Stanford Friedman, of the journal *Contemporary Women's Writing* (OUP). Her current research focuses on new models of inheritance, and she is currently leading an AHRC-funded project entitled 'Beyond the Gene: Epigenetic Science in Twenty First Century Culture'.

Owen Heathcote is Honorary Visiting Reader in Modern French Studies at the University of Bradford. He researches on the relationship between violence, gender and representation in modern French literature and has written widely and extensively on such authors as Balzac, Cardinal, Chawaf, Cixous, Duras, Guibert, Guyotat and Wittig. He has edited or coedited a number of books and special journal issues, including *Murdering Marianne? Violence, Gender and Representation in French Literature and Film* (2003) and *Negotiating Boundaries? Identities, Sexualities, Diversities* (2007). He has published a monograph *Balzac and Violence. Representing History, Space, Sexuality and Death in 'La Comédie humaine'* (2009) and is currently completing a book entitled *From Bad Boys to New Men? Masculinity, Sexuality and Violence in the Work of Éric Jourdan*.

Valerie Heffernan's research interests encompass twentieth and twenty first century German-language literature, feminist literary theory and cultural studies. Her doctoral research, published as *Provocation from the Periphery* (Königshausen & Neumann, 2007), used feminist and postcolonial theory to shed light on the work of the Swiss writer Robert Walser (1878-1956). More recent research projects concentrate on contemporary literature, with a particular focus on German-speaking Swiss writers and women writers. She also has on-going research interests in representations of motherhood in German literature and culture. She is co-editor, with Gillian Pye, of a forthcoming volume entitled *Transitions: Emerging Women Writers in German-language Literature*.

Marie-Noëlle Huet is a PhD student in literary studies at the Université du Québec à Montréal. Her thesis deals with motherhood and writing in contemporary French literature by women. She recently co-edited a book entitled *Entre plaisir et pouvoir. Lectures contemporaines de l'érotisme* (Montréal, Nota Bene, 2012) with Lori Saint-Martin and Rosemarie Fournier-Guillemette. She also works as an editorial assistant for *Voix et Images*, a journal focused exclusively on Québec literature. This academic year, she is a guest researcher at Passages XX-XXI, a multidisciplinary research centre on contemporary literature, music, cinema and theatre.

Federica Kaufmann Clementi has a PhD in Comparative Literature from the City University of New York Graduate Center (2008), a Master's Degree in Near Eastern and Judaic Studies from Brandeis University (1998), and a Master's Degree *Summa Cum Laude* in Letters and Philosophy from the University of Rome La Sapienza (1994). Her dissertation won the prestigious *Maurice and Marilyn Cohen Fellowship in Jewish Studies* from The National Foundation for Jewish Culture (2007), and in 2009 she received an Honorable Mention for the Carolyn G. Heilbrun Dissertation Prize for Excellence in Feminist Scholarship. She joined the faculty of the Jewish Studies Program and English Department at the University of South Carolina in Fall 2008, and her position is currently Assistant Professor. In 2010 she was the recipient of the *Josephine Abney Faculty Award in Women's And Gender Studies*.

Claudia Karagoz has a *Laurea* in Foreign Languages and Literatures (English and French) from the University of Rome, a Masters of Arts in Humanities (English and Italian) from the State University of New York at Buffalo, and a PhD in Italian Studies with a Designated Emphasis in Women, Gender and Sexuality from the University of California at Berkeley. Currently, she is Assistant Professor of Italian at Saint Louis University where she teaches Italian language, literature and culture. At Saint Louis University she is also Associated Faculty in the Women's Studies Program, and Core Faculty Member in the Center for Intercultural Studies. Her primary research and teaching interests are contemporary Italian literature, cinema and culture, gender studies, Mediterranean and Sicilian culture, and migration culture. She is currently completing a manuscript on the representation of the mother-daughter bond in contemporary Italian feminist theory and women's writing titled *Demeter's Journeys: Mothers and Daughters in Contemporary Italian Women's Writing*, and preparing a co-edited volume titled *Sicily and the Mediterranean: Migration, Exchange, Reinvention*.

Laura Lazzari is currently Assistant Professor of Italian at Franklin College Switzerland and Coordinator at the Department of Modern Languages and Literatures. She studied Italian, French and History of Art at the University of Lausanne, where she obtained an MA in 2001. She also holds a Diploma of Teaching French as a Foreign Language from the same university (2000). In 2005 she was awarded a scholarship from Lausanne University, in order to spend a year at the University of Oxford, where she obtained a Master of Studies in Women's Studies. In June 2009 she completed her PhD in Italian literature (Lausanne University), and her MA in Education (SUPSI, DFA). Prior to joining Franklin College she worked as a graduate assistant in Italian literature at the University of Lausanne, and as a Lecturer at the University of Fribourg. In recent years she has published several articles on a wide range of subjects and has given papers in graduate schools and international conferences in Switzerland, Italy, Germany, Canada, the United Kingdom and the United States. Her research interests revolve around autobiographies in the Renaissance period, women's writing in the Italian-speaking world, postcolonial and migrant literature, the topic of motherhood in Italian women's writing, translation, pedagogy and language acquisition. Her publications include 'Le relazioni madre-figlia e madre-figlio in due romanzi di Elsa Morante: *La Storia* e *Menzogna e sortilegio* (in *Versants*, 52, 2006) and a book on Lucrezia Marinelli entitled *Poesia epica e scrittura femminile nel Seicento: 'L'Enrico' di Lucrezia Marinelli* (Leonforte, insula, 2010).

Gail Lewis is Reader at the Department of Psychosocial Studies, Birkbeck College. She was a long-standing member of the Brixton Black Women's Group and North London Women Against Racism and Fascism. Her research interests centre on exploring the complex intersections of processes of gendering and racialization and the subjects in-becoming these processes give rise to in situated contexts. Her work traverses Women's and Gender Studies, Critical Race Theory and Social Policy. Recent publications include: 'Unsafe Travel: Experiencing Intersectionality and Feminist Displacements' (*Signs* 38 (4) 2013); 'Birthing Racial Difference: conversations with my mother and others' (*Studies in the Maternal* 1 (1) 2009); 'Where might I find you? Objects and internal space for the father' (*Psychoanalysis, Culture & Society* 17 (2), 2012); and 'Animating Hatreds: Research encounters, organisational secrets, emotional truths' (in: Ryan-Flood, R. and Gill, R. (eds.) *Secrecy and Silence in the Research Process: Feminist Reflections* (Routledge 2011).

Elizabeth Lindley is a Visiting Scholar at Wolfson College, University of Cambridge, and has written on women writers in France and contemporary French female playwrights. Publications include: 'Staging the Writing Self: The Character of the Writer in Hélène Cixous's Theatre' (in *Essays on French and Francophone Women Dramatists*, ed. by Joyce Johnston and Cecilia M. Beach, Acumen, forthcoming); 'Les Déguises et les masques sociaux: le théâtre de Yasmina Reza' (in *Display and Disguise*, ed. by Maria O'Sullivan and Manon Mathias, Peter Lang, 2011); and 'The Monstrous Female: Images of Abjection in Marie NDiaye's Hilda', (in *The Beautiful and the Monstrous*, ed. by Amaleena Damle and Aurélie L'Hostis, Peter Lang, 2010).

Jenny McKay is an independent scholar pursuing research on motherhood in German literature and doing freelance translation work whilst caring for her young son. She gained her PhD from the University of Leeds in 2011 on authorship in contemporary east German writing, and has published on east German author Ingo Schulze ('Sponsoring Authorial Impact: The Case of Ingo Schulze' in *Cultural Impact in the German Context: Studies in Transmission, Reception, and Influence*, by Rebecca Braun and Lyn Marven (Eds) (2010), Camden House). Her interest in questions of motherhood stems from her own experiences as a mother and from her involvement with Mewe, a group set up in her home town that sets out to discuss, write about, and create art pertaining to, the maternal (<http://mewearth.org/>).

Georgina O'Brien Hill is a Visiting Lecturer at the University of Chester. Her PhD examined George Eliot, Charlotte Yonge, Florence Marryat and the periodical press. She has published on the work of Marryat, Yonge and Charles Reade and has co-edited a special issue of *Women's Writing* journal on the work of Ella Hepworth Dixon. She has a book chapter forthcoming with Palgrave Macmillan press on reality television and the representation of pain during childbirth. Gina is currently writing a book on the work of the woman editor at mid-century.

Denisa-Adriana Oprea is Assistant Professor at the National School of Political and Administrative Studies in Bucharest, Romania, where she teaches French as Foreign Language. She holds a PhD (2008) in Quebec literature, awarded by Laval University in Quebec, Canada, and postdoctoral studies in the same field of Quebec Studies from University of Montreal, Canada (2010-2011). She has published widely in the field of Quebec literature. She is the author, among other publications, of a book entitled *Metafeminisme et postmodernisme chez les romancières quebécoises contemporaines: Monique Proulx, Monique LaRue et Marie-Claire Blais* (in print, Nota bene, Quebec). She has translated into Romanian several French and Quebecois books (among others, *Volkswagen Blues*, the best-known novel of Quebec Writer Jacques Poulin).

Alice Podkolinski, after receiving joint honours in English literature and German from Cardiff University, spent two years in Munich teaching at the Cambridge Institute and further developing her German language skills through academic and professional translation work. She then returned to Britain to study for an MA in Comparative Literature at UCL, in which she received a Distinction. Through writing her MA dissertation she became increasingly familiar with the work of Rosi Braidotti and in particular her engagement with the issue of Gender Difference and Nomadic Thought. Consequently, she is working with Professor Jane Fenouillet at UCL on a part time PhD in which she is using literature to interrogate philosophical questions surrounding changing experiences of woman's maternal capacity, gender difference and subjectivity for her thesis *Woman Without the Maternal Within: The Crisis of Shifting Concepts of the Maternal*.

Antonija Primorac is Assistant Professor in English Literature at the Department of English Language and Literature, University of Split, Croatia, where she teaches courses on nineteenth-century English literature, neo-Victorianism, and contemporary British culture. She was a Fulbright researcher at New York University, USA; a Teacher-fellow in Croatian Studies at SSEES, University College London, UK; and a Chevening Scholar at the University of Oxford, UK. Her research interests include Neo-Victorianism, adaptation studies and links between Victorian literature and material culture; postcolonial theory, body and identity. Her publications also include work on the intertextual relations between Croatian and English literature and articles on contemporary Canadian literature. She has also edited an anthology of Canadian short stories translated into Croatian, *Život na sjeveru* (Northern Exposure; Zagreb: Profil, 2009).

Alison Rice is Associate Professor of French and Francophone literature and film at the University of Notre Dame. Her first book, *Time Signatures: Contextualizing Contemporary Francophone Autobiographical Writing from the Maghreb* (Lexington Books, 2006), closely examines the writing of H el ene Cixous, Assia Djebar, and Abdelk ebir Khatibi. *Polygraphies: Francophone Women Writing Algeria*, recently published by University of Virginia Press (2012), focuses on Ma issa Bey, Marie Cardinal, H el ene Cixous, Assia Djebar, Malika Mokeddem, Zahia Rahmani and Le ila Sebbar. Alison Rice's current project, 'Metronomes: Francophone Women Writers in Paris,' is an in-depth study of women writers of French from around the world, complemented by a series of filmed interviews.

Julie Rodgers is Lecturer in French in the School of Modern Languages, Literatures and Cultures at the National University of Ireland Maynooth. Her PhD was awarded by Trinity College Dublin in 2008 and examined the mother-daughter relationship in Quebec Women's Writing. Her current research interests include: emerging feminist theorists; maternal counternarratives; contemporary women writers in French; Quebec literature; and migrant writing. She has written a number of articles related to the field of motherhood studies, the most recent one being a study of the maternal experience in Ying Chen's *Un enfant   porte*, published in the *International Journal of Canadian Studies*, (no. 45-46, 2012). An article discussing Eliette Ab ecassis' *Un heureux  v nement* as a maternal counternarrative will appear in the next issue of the *Irish Journal of French Studies* (no. 12, 2012).

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Anna Smajdor is Lecturer in Ethics at the University of East Anglia. She has been interested in the interface between philosophy, science and ethics since she took her first degree in Philosophy. She has published a number of papers on aspects of reproductive ethics, such as whether it is morally wrong for 'older' women to reproduce, and whether Dworkin's interpretation of justice could support an argument for the development of ectogenesis. In 2007, she co-authored a book on the ethical and legal challenges arising from new developments in reproductive technology: *From IVF to Immortality* (OUP 2007, with Ruth Deech).

Katherine Stone is in the third year of her PhD in German at the University of Cambridge. Her thesis is entitled 'Gender and German Memory Cultures: Representations of National Socialism in Post-War Women's Writing' and investigates the incongruity between the historical reality of National Socialism and its representation in public memory using a series of literary case-studies. Reading literature alongside evolving historical and political discourses she examines how authors from different generations reconstruct and gender the Nazi past. Focusing on women's writing she argues that the gender symbols enshrined in cultural memory importantly affect how individuals understand themselves not just as gendered subjects, but as historical and political agents. Articles submitted for publication include 'The Pitfalls of Constructing a Female Genealogy: Recent German Family Narratives' (*German Women's Writing in the Twenty-First Century*, Forthcoming, Camden House) and 'Marxism, Gender, and Mediated Memory of National Socialism: The Paradoxical Case of Christa Wolf's *Kindheitsmuster*' (1976)'.

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