

# Women/Gender Minorities in Print/Publishing in the Long 20<sup>th</sup> Century

Wednesday, July 17, 2019  
Center for Spatial and Textual Analysis (CESTA)  
4<sup>th</sup> Floor, Wallenberg Hall  
Stanford University

Please direct all queries to the symposium co-directors, Alice Staveley ([staveley@stanford.edu](mailto:staveley@stanford.edu)) and Anna Mukamal ([amukamal@stanford.edu](mailto:amukamal@stanford.edu)). We look forward to seeing you there!

## Schedule

8-9 am: Coffee and Cakes

9-10 am: How to Tell a Story? *The Modernist Archives Publishing Project* (MAPP) & Women's Contributions to Modernist Book Publishing (Alice Staveley; Nicola Wilson; Claire Battershill; Elizabeth Willson Gordon)

10-10.30 am: Coffee Break

### 10.30 am-12.15 pm: **Panel 1: Editors, Managers, Agents, and Activists: Women Making Change**

Anna Mukamal, "Maria Jolas and the making of *transition* (1927-1938)"  
Catherine Hollis, "M.E. Fitzgerald (Fitz): Office Manager to Modernism"  
Dominique Lear, "Reading the Boom: Carmen Balcells and the Modern Literary Agent"  
Carmen Kennedy, "Payday - A Woman's Part in the Legacy of Letter Writing and Black Activism"

12.15-1.30 pm: Lunch

### 1.30-3 pm: **Panel 2: Gendered Institutions of Authorship: Glyphs & Groups**

Michael Schrimper, "Eschewing the Masculine Self: Vanessa Bell's Feminist Calligraphy"  
Stephanie Derrick, "Women in the Christian Publishing Industry"  
Sarah Hovde, "Record added/Page created: leveraging name authority work to highlight women in book history"

3.00-3.30pm: Coffee Break

### 3.30-5.00pm: **Panel 3: Leveraging Labor: Libraries, Shops, and DH Salons**

Jessica Jordan, "The Body in the Library, the Body in the Bookstore: Gender and the Space of the Book"  
Lisa Mendelman, "Sex and Sentiment: Affect, Irony, and Female Creative Labor in Interwar America"  
Pura Fernández, "Mapping Global Spanish and Portuguese: *The Ibero-American Editors and Publishers Project*."

## Presenters' Biographies

**Claire Battershill** is a Government of Canada Banting Fellow in the Department of English at Simon Fraser University and the 2017 SSHRC Impact Award winner in the Talent category. Previously she held a SSHRC postdoctoral fellowship at the University of Reading where she worked on materials from the Archive of Publishing and Printing. Her academic monograph, *Modernist Lives: Biography and Autobiography at the Hogarth Press* was published by Bloomsbury in 2018. She has also published a collection of short stories, *Circus* (McClelland & Stewart 2014) and has co-authored (with Shawna Ross) an introductory guide to DH teaching methods *Using Digital Humanities in the Classroom: A Practical Introduction for Teachers, Lecturers, and Students* (Bloomsbury 2017).

**Stephanie L. Derrick**, PhD is an independent historian of print and digital culture in the modern era and the author of *The Fame of C. S. Lewis: A Controversialist's Reception in Britain and America* (OUP).

**Pura Fernández** is Research Professor at the Centre for the Humanities and Social Sciences at Spanish National Research Council (CSIC), of which she was deputy director 2010–12. She has directed various group research projects on the modern history of publishing and reading; the professionalization of women writers; transatlantic cultural and publishing networks; and the intersections of literature, scientific discourse, and public policy. The results have been published in numerous edited volumes and academic journals (*Revista de Literatura*, *Bulletin Hispanique*, *Journal of Spanish Cultural Studies*, *Studi Ispanici*, *Bulletin of Spanish Studies*, *Revista de Occidente*, *Journal of the History of Sexuality*, *Revista de Estudios Hispánicos*, etc.).

She has authored, edited, or coedited 13 books: *Eduardo López Bago y el naturalismo radical: Literatura y mercado editorial en el siglo XIX* (1995); *Mujer pública y vida privada: Del arte eunuco a la novela lupanaria* (2008); *La mujer de letras o la letraberrida: Discursos y representaciones sobre la mujer escritora en el siglo XIX* (2008); *Redes públicas, relaciones trasatlánticas: Escritores, editores y lectores en el entresiglo hispánico (XIX–XX)* (2012; monographic issue of *Revista de Estudios Hispánicos*); *No hay nación para este sexo. La Re(d) pública transatlántica de las Letras: escritoras españolas y latinoamericanas (1824-1936)* (Iberoamericana/Vervuert, 2015); "Por ser mujer y autora"... *Identidades autoriales de escritoras y artistas en la cultura contemporánea* (monographic issue of *Ínsula. Revista de Letras y Ciencias Humanas*, 2017), and in collaboration with Jo Labanyi and Elena Delgado, *Engaging the Emotions in Spanish Culture and History (18th Century to the Present)* (Vanderbilt University Press, 2015; Spanish translation, Cátedra, 2018) and *New History of Iberian Feminisms* (R. Johnson y S. Bermúdez). She has also coordinated the edition of the *Obras completas* of Ramón Gómez de la Serna (1996–2014, 20 vols.) and has edited the volume *Total de Greguerías* (2014).

**Elizabeth Willson Gordon** is Associate Professor of English at King's University and Canadian Research Chair in Modern Literature and Print Culture. She is the PI for the SSHRC Insight Development Grant and is at work on the monograph *Publishing, Branding, and Selling an Icon: the Cultural Impact of the Hogarth Press 1917-2017* based on her SSHRC postdoctoral research. She is author of *Woolf's-head Publishing: the Highlights and New Lights of the Hogarth Press* (UAL 2009). Her bibliographic experience includes a Modern Language Association International Bibliography Fellowship as well as publications and exhibits based on the Hogarth Press and Black Sparrow Press archives.

**Catherine W. Hollis**, PhD teaches at U.C. Berkeley's Fall Program for Freshmen. She is currently co-editing, with Jeanne Dubino and Paulina Pajac, *The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature* (forthcoming 2020). Her essay on "Emma Goldman among the Avant-Garde" is forthcoming in *Women Writers and Community: The Making of Modernism* (forthcoming 2020 from the University of Florida Press). She is the author of *Leslie Stephen as Mountaineer* (2010) and articles on Jean Rhys, Djuna Barnes, and Lidia Yuknavitch.

**Sarah Hovde** is a cataloger at the Folger Shakespeare Library, where she works with a wide array of post-1830 materials, particularly books and print ephemera.

**Jessica Jordan** is a Ph.D. candidate in English at Stanford University. She is currently at work on her dissertation, "Anxieties of Abundance: Book and Body in America's Gilded Age," which explores the impact of the late nineteenth-century "flood" of books on the structures of literary culture and prestige inherited in the twentieth and twenty-first centuries.

**Carmen Kennedy** is a creative writer and a lifelong learner exploring literary nonfiction these days. In a past life, she was a business writer working with large companies: Apple, Siemens, and Siebel; and small companies, some of which you may have never heard. She cajoles words into blog content, brandfomercials, and bodacious ideas by day, while by night she's finishing her MFA at SJSU. Carmen's writing has won a Solas Award for Best Travel Writing and a James Phelan Award in the essay category.

**Dominique Lear** is an Assistant Editor at Ecco, an imprint of HarperCollins. A graduate of NYU Abu Dhabi, she is currently at work on a biography of the late literary agent Carmen Balcells.

**Lisa Mendelman** is an Assistant Professor of English at Menlo College. She holds a PhD in English from UCLA and BA and MA degrees from Stanford University. She researches and teaches at the intersections of science and affect in American literature since 1865. Her first book, *Modern Sentimentalism: Affect, Irony, and Female Authorship in Interwar America*, will be out in October from Oxford University Press. The book chronicles the emotional history of the modern woman and the corollary reinvention of sentimentalism in US interwar fiction, and features quantitative as well as qualitative methodology. Additional and ongoing research interests include the history of mental health and visual and material culture.

**Anna Mukamal** is a PhD candidate in English at Stanford University, where she studies therapeutic discourse and representations of mental illness in twentieth-century literature, particularly by women. She is interested in the rise of writing as a form of psychotherapy and the therapeutic uses of literature. She works as Project Manager for the Modernist Archives Publishing Project and collaborates with the Stanford Literary Lab.

**Michael Schrimper** holds a BA from Indiana University Bloomington, an MFA from Emerson College Boston, where he later served on the Writing faculty, and begins doctoral studies in the fall at the University of Colorado at Boulder. He has been an NEH Summer Scholar and his article reconsidering the artistic influence of Vanessa Bell and Roger Fry on Virginia Woolf is in the current

issue of *Journal of Modern Literature*. His Pushcart-nominated creative writing appears in *minnesota review* and *Chicago Quarterly Review*, among others.

**Alice Staveley** is Lecturer in English, Stanford University. She has published widely on Virginia Woolf's involvement in the print trades, including the lost history of Woolf's marketing agent, Norah Nicholls, and she is finishing a monograph on Woolf as a publisher. She is also Director of the Digital Humanities Minor.

**Nicola Wilson** is Associate Professor in Book and Publishing Studies at the University of Reading and Co-Director of the Centre for Book Cultures and Publishing. She specializes in twentieth-century print culture and literary history, theories of the archive, working-class writing, and histories of reading. Her research on the Hogarth Press and book distribution has been published in *English Literary History* (2012), *The Oxford History of the Novel in English, volume 4* (OUP, 2013), and *New Directions in the History of the Novel* (Palgrave Macmillan, 2014). She is currently working on a British Academy-funded project on the British Book Society Ltd (1929-60), which draws on the Archives of British Publishing and Printing held at the University of Reading.