

Contributors

Rachel Adams specializes in nineteenth- and twentieth-century American literature, media studies, theories of race, gender, and sexuality, and disability studies. For three years she served as Managing Editor of *Camera Obscura: Feminism, Culture, and Media Studies*. She is author of *Sideshow U.S.A.: Freaks and the American Cultural Imagination* (2001) and coeditor (with David Savran) of *The Masculinity Studies Reader* (2002). Her articles have appeared in journals such as *American Literature*, *Camera Obscura*, *GLQ*, and *Signs*, as well as the edited collection *Freakery: Cultural Spectacles of the Extraordinary Body* (1996).

Elizabeth Alexander is Assistant Professor in the Department of English Language and Literature at the University of Chicago. An acclaimed poet-scholar, her distinctive poems combine a luminously personal, often lyrical voice with a keen sense of the ways in which individuals bear and know the weight of history. In these poems, filaments of emotion connect the domain of intimate pleasures and losses with the larger cultural universe in which the agonies and inspirations are collective—issues she also addresses in scholarly publications devoted to nineteenth-century African American literature and culture. She is the author of several volumes of poetry, *Venus Hottentot* (1990), *Body of Life* (1996), and most recently *The Antebellum Dream Book* (2001).

Lisa Gail Collins received her Ph.D. in American Studies from the University of Minnesota. Currently Assistant Professor in Art History and Africana Studies at Vassar College, she is author of *The Art of History: African American Women Artists Engage the Past* (2002). Her other writings appear or are forthcoming in *Exposure*, *Chicago Art Journal*, *Rutgers Art Review*, *Colors*, and *The International Review of African American Art*.

Bridgett Davis is Associate Professor of English at City University of New York, Baruch College, where she teaches writing and film. Her original film *Naked Acts* received national attention in 2000. She is completing her first novel, *Shifting through Neutral*.

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Lisa Farrington is an art historian teaching at the New School/Parsons Institute. She was co-narrator of the 1999 film *Howardena Pindell: Atomizing Art* and served as curator of “Art & Identity: the African-American Aesthetic” (1999) and “Women as Inspiration: The Paintings of Gaye Ellington” (2001). A 2001–2002 Ford Foundation Fellow, she was recently appointed to the College Board’s AP Art History Test Development Committee. Her most recent publication is the textbook *Creating Their Own Image: A History of African-American Women Artists* (2002).

Anne Fausto-Sterling is Professor of Biology and Women’s Studies in the Department of Molecular and Cell Biology and Biochemistry at Brown University. In addition to having served on the Brown faculty for more than 25 years, she has been a visiting professor at a number of institutions both here and abroad. She is a Fellow of the American Association for the Advancement of Science and has been the recipient of grants and fellowships in both the sciences and the humanities. Professor Fausto-Sterling has also written more broadly (and critically) about the role of race and gender in the construction of scientific theory and the role of such theories in the construction of ideas about race and gender. Her book *Myths of Gender: Biological Theories about Men and Women* (1985, 1992) analyzes research about the biological basis of behavior among women and men; *Sexing the Body: Gender Politics and the Construction of Sexuality* (2000) examines the social nature of biological knowledge about animal and human sexuality. Professor Fausto-Sterling is also the general editor for a book series published by Indiana University Press entitled “Race, Gender and Science.”

Beverly Guy-Sheftall is Founding Director of the Women’s Research and Resource Center and Anna Julia Cooper Professor of Women’s Studies at Spelman College. She is also an adjunct professor at Emory University Institute for Women’s Studies, where she teaches graduate courses in their doctoral program. She has published a number of texts in African American and Women’s studies, including the first anthology on Black women’s literature, *Sturdy Black Bridges: Visions of Black Women in Literature* (1979), coedited with Roseann P. Bell and Bettye Parker Smith; *Daughters of Sorrow: Attitudes Toward Black Women, 1880–1920* (1991); and *Words of Fire: An Anthology of African American Feminist Thought* (1995). Her most recent publication is an anthology coedited with Rudolph P. Byrd, *Traps: African American Men on Gender and Sexuality* (2001). She has been involved with the national women’s studies movement since its inception and provided leadership for the first women’s

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studies major at a historically Black college. Beyond the academy, she has been involved in a number of advocacy organizations, such as the National Black Women's Health Project, the National Council for Research on Women, and the National Coalition of 100 Black Women, on whose boards she serves. She teaches women's studies courses, including feminist theory, African American women, and global Black feminisms.

Evelynn M. Hammonds is Professor of the History of Science and Afro-American Studies at Harvard University. Her publications include *The MIT Reader on Race and Gender in Science*, coauthored with Rebecca Herzig and Abigail Bass (forthcoming); *The Logic of Difference: A History of Race in Science and Medicine in the United States, 1850–1990* (forthcoming); *Encyclopedia of Science, Technology, and Society*, consulting editor (forthcoming); and *Childhood's Deadly Scourge: The Campaign to Control Diphtheria in New York City, 1880–1930* (1999). Hammonds was co-organizer of the historic 1994 Black Women in the Academy Conference held at MIT. During 1994-95 she was National Endowment for the Humanities Fellow and member of the School of Social Science at the Institute for Advanced Study in Princeton. Her research is in the history of science, medicine, and public health in the United States and in race and gender in science studies. Hammonds obtained dual undergraduate degrees from Spelman College in physics and from the Georgia Institute of Technology in electrical engineering in 1976. She obtained a master's degree in computer software from the Massachusetts Institute of Technology in 1980 and her doctoral degree in history of science from Harvard University in 1993.

Terri Kapsalis is a performer and health educator. Her work has appeared in *Lusitania*, *New Formations*, *Public*, and the *Drama Review*. She has taught at Northwestern University in the Department of Performance Studies and has been a gynecology teaching associate in various medical schools. She is the author of *Public Privates: Performing Gynecology from Both Ends of the Speculum* (1997).

Jennifer L. Morgan is Assistant Professor of History and Women's and Gender Studies at Rutgers, the State University of New Jersey, New Brunswick. She is currently completing a manuscript on reproduction and slavery in the American colonies. Her work appears in the *William and Mary Quarterly*, *Social History*, *Money, Trade, and Power: The Evolution of Colonial South Carolina's Plantation Society* (2000), and *TransAtlantic Slavery: Against Human Dignity* (1994).

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Siobhan Somerville is Associate Professor of English and Women's Studies at Purdue University, where she also teaches American Studies. Her publications include *Queering the Color Line: Race and the Invention of Homosexuality* (2000) and articles in the *Journal of the History of Sexuality* and *American Literature*. She edited a special issue of *Modern Fiction Studies* on "Queer Fictions of Race" (2002). Her fields of specialization are late nineteenth- and early twentieth-century American literature, queer studies, feminist theory, African American studies, film, and Women's studies.

Kimberly Wallace-Sanders is Assistant Professor in the Institutes of Liberal Arts and Women's Studies at Emory University. She teaches courses on cultural representations of the female body, representations of race and gender in American culture, gender and American identity, advertising stereotypes, and African American material culture. Her work appears in *American Quarterly*, *Initiatives*, *SAGE: A Scholarly Black Woman's Journal*, the *Oxford Companion to African American Literature*, and *Burning Down the House: Recycling Domesticity* (1996). She is completing the book *Motherlove Supreme: Maternal Obsessions and the Black Mammy Figure in America*.

Carla Williams is a writer and photographer. She is coauthor, with Deborah Willis, of *The Black Female Body: A Photographic History* (2002). Her writings and images can be found on her website at <www.carlagirl.net>.

Doris Witt teaches and writes about twentieth-century literature and culture, particularly post-World War II African American literature and culture. Her first book, *Black Hunger* (1999), explores the sociological significance of debates over soul food during the Black Power era. While continuing to teach and publish studies of food, Professor Witt is also researching a book project that reconceives the history of space exploration and the cosmological imagination from a postcolonial perspective. She is Associate Professor of English at the University of Iowa.