

## NOTES ON CONTRIBUTORS

**Carole Angier** (Oxford Brookes University): ‘And so they are ever returning to us, the dead’: the presence of the dead in W. G. Sebald

Carole Angier has taught Life Writing at Warwick University and Birkbeck College, and is currently Associate Lecturer in Creative Writing at Oxford Brookes University. She is the biographer of Jean Rhys, *Jean Rhys: Life and Work* (1990) and Primo Levi, *The Double Bond: The Life of Primo Levi* (2002), and the editor and translator of several books of refugee writing. She was made a Fellow of the Royal Society of Literature in 2002. She is a frequent contributor to publications such as *The Guardian* and *The Literary Review* as a book reviewer.

**Jean-Marc Dreyfus** (University of Manchester): Kindertransport, camps and the Holocaust in *Austerlitz*

Jean-Marc Dreyfus is Reader in Holocaust Studies at the University of Manchester, Department of Religions and Theology. He is a specialist on the economic aspects of the Holocaust, mostly in Western Europe, and has extensively published on the looting of Jewish properties and assets in the annihilation policy, as well as on the compensation processes after the war. He is the author of four books and nine edited volumes. He has been active in publishing unknown Holocaust testimonies. His book, co-authored with the sociologist Sarah Gensburger, on the three satellite camps of Drancy was published in an English translation in 2011: *Nazi Labor Camps in Paris. Austerlitz, Léviton, Bassano, July 1943–August 1944*.

**Monica Pearl** (University of Manchester): Peripatetic paragraphs: walking (and walking) with W.G. Sebald

Monica B. Pearl is 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*, forthcoming from Routledge, and, most recently, of articles on the graphic memoir, *Fun Home*, the author Audre Lorde, and the play and film *Angels in America*.

**Jeremy Gregory** is Professor of the history of Christianity at the University of Manchester. His research and publications have contributed to the debates concerning the role of the Church of England in particular, and religion in general, in English social, cultural, political and intellectual history from the mid seventeenth to the mid nineteenth centuries.

*His Restoration, Reformation and Reform, 1660–1828: Archbishops of Canterbury and their diocese* (OUP, 2000) was a wide-ranging revisionist assessment of the Church in this period.

He has edited a large number of books and essay collections on the Church and eighteenth-century religious life, including *The Speculum of Archbishop Thomas Secker, 1759–1768* (1995) for the Church of England Record Society; (with Jeffrey Chamberlain) *The*

*National Church in Local Perspective: the Church of England and the regions, 1660–1800* (2003); *John Wesley. Tercentenary Essays* (Bulletin of the John Rylands University Library of Manchester, 2005); and a special issue on religion for *The Journal for Eighteenth-Century Studies* (2009). He compiled (with John Stevenson) *The Routledge Companion to Britain in the Eighteenth Century* (2007) and was co editor (with Kate Cooper) of *Studies in Church History*, 2002–2007 for the Ecclesiastical History Society: [www.history.ac.uk/ehsoc](http://www.history.ac.uk/ehsoc).

**John Sears** (Manchester Metropolitan University): Utter blackness: figuring Sebald's Manchester

John Sears is author of *Stephen King's Gothic* (2011) and *Reading George Szirtes* (2008). He is currently working on a gothic reading of William S. Burroughs, and on an exhibition of Burroughs's photographs. He is Senior Lecturer in English at Manchester Metropolitan University.

**Janet Wolff** (University of Manchester): Max Ferber and the persistence of pre-memory in Mancunian exile

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, where she was Director of the Program in Visual and Cultural Studies; and Columbia University, where she was Associate Dean for Academic Affairs in the School of the Arts. Her books include *The Social Production of Art, Aesthetics and the Sociology of Art, Feminine Sentences, Resident Alien, AngloModern*, and *The Aesthetics of Uncertainty*.

**Helen Hills** (University of York): The uses of images: W.G. Sebald & T.J. Clark

Helen Hills is Professor of Art History at the University of York. Her specialist interests include architectural theory and Neapolitan baroque architecture and religious devotion. Publications include *Invisible City: The Architecture of Devotion in Seventeenth-century Neapolitan Convents* (2004), which was awarded the Best Book of 2004 Prize by the Society for the Study of Early Modern Women (USA) and *Marmi mischi siciliani: invenzione e identità* (1999).

**Muriel Pic** (University of Neuchâtel): Novel crime, hunting and investigation of the traces in Sebald's prose

Muriel Pic is Researcher in Modern Literature at the FNS in the University of Neuchâtel (Switzerland). Her research interests include: French literature of the 20th Century (Pierre Jean Jouve, Jean Paulhan, Georges Bataille, Collège de Sociologie, Edith Boissonnas), German literature of the 20th Century and critical theory (Walter Benjamin, Theodor W. Adorno), literary assemblage, le montage littéraire (relation of text and image, documentary and testimony genre), literature and non-knowing, cultural studies. She has authored three books: *Le Désir monstre. Poétique de Pierre Jean Jouve* (2006), *W.G. Sebald. L'Image papillon, suivi de W.G. Sebald, L'Art de voler* (2009), and *Les désordres de la Bibliothèque* (2010). She curated, with the artist Valérie Mréjen, an exhibition of Sebald's archives in February 2012 at the Centre Pompidou in Paris.