

ACKNOWLEDGMENTS



My thanks go out to the many people, institutions, and programs that helped me as I was writing this book. Bruce Clarke jump-started one chapter by inviting me to the conference in honor of Lynn Margulis, where Susan Oyama was a wonderful interlocutor. Rachel C. Lee encouraged me to explore the feminist implications of this work at the Life [Un]Ltd. conference. The Gizmo Conference organized by Michael Bérubé and the Institute for Arts and Humanities at Penn State and the “Taking Animals Apart” conference at the University of Wisconsin, Madison, were both welcome chances to inhabit the contradictions of this subject. Particular thanks to the woman in the audience in Madison who suggested that I focus on the epigenetic landscape—you know who you are. In the United Kingdom, Sarah Franklin, Nick Hopwood, and Martin Johnson of Cambridge ReproSoc got me thinking about graphic embryos. Many thanks indeed to Sigrid Weigel, Vanessa Lux, and the Zentrum für Literatur- und Kulturforschung, Berlin, and to Lorraine Daston, Ohad Parnes, and the Max Planck Institute for the History of Science, for intellectual nourishment and challenge. To Art Laboratory Berlin, and especially to Regine Rapp and Christian de Lutz, I am so grateful for your warm welcome to a lively and inspiring interdisciplinary community. I thank Greg and Natascha for prompting us to go to Berlin in the first place, and our little Berlin community—Janina, Ohad, Sarah, Elliott, Irmela, and Stef—for making us welcome over many visits. My thanks to the fabulous Graphic Medicine community, especially Ian, MK, Michael, and Shelley; to our Penn State friends who have tolerated our jet-lagged reentry, especially Janet Lyon and Michael Bérubé; and to my beloved sisters Virginia and

Robin Squier, who not only came to Berlin to give us a chance to play but indulged our absence from the United States during a difficult year. Ken Wissoker has been an encouraging and patient editor, a rare and treasured combination. Many thanks to Anuradha Mathur and Dilip da Cunha for an engrossing interview and extended exchanges about their work; to Charles Jencks for his hospitality in welcoming me into his home for an afternoon interview; and to Anne Fausto-Sterling for stimulating Skype conversations. I thank Jenell Johnson and Irina Aristarkhova for their perceptive comments on several chapters; the errors that remain are definitely my own. Finally, I thank my graduate students Sara Di Caglio, Bethany Doane, Michelle Huang, Derek Lee, and Krista Quesenberry for their smarts and their sociability and the members of my graduate seminars on Graphic Medicine, Comics, Feminist Theory of the '60s and '70s, and Gender and Science: Reproduction. You taught me so much.

Last, I thank my children. Caitlin Squier-Roper's insights as an artist and landscape architect were a foundational inspiration for this book. I am very grateful to Tobias Gowen Squier-Roper for his scientific smarts and willingness to engage in long biological and medical conversations that were highly enlightening and great fun.

We have a joke in our house: Gowen has not read any of my books because he has *heard* them, endlessly, as I am writing them. But this time, he not only heard *Epigenetic Landscapes*; he read it. Every word. I am very grateful.