



NETHERLANDS RESEARCH SCHOOL OF GENDERSTUDIES

DOING GENDER Spring 2013 Lecture Series

In the spring of 2013 the Netherlands Research School of Genderstudies (NOG) in cooperation with Graduate Gender Programme (GGeP) at Utrecht University organises a tenth round of the series of lectures entitled **DOING GENDER**. This title stresses the importance of doing gender work and active involvement in the practice of gender theory and research. It supports a hands-on approach to gender issues in the sense of social and political engagement with the new forms of gender inequalities that are taking shape in the world today. The lecture series wants to give space to the new generations of gender theorists and practitioners and to perspectives that innovate the field and do gender in new ways. Key is the notion of doing gender: what is the state of the art definition of gender? How do contemporary scholars utilise this definition?

The **Doing Gender Lecture Series** takes place in Utrecht and is free of charge.

For more information: www.graduategenderstudies.nl.

Registration is not compulsory, but highly appreciated: nog@uu.nl or 030 - 253 6001.

Upcoming Doing Gender Lectures

- **Thursday February 21, 2013: Dr. Soledad Falabella Luco (University of Chile)**
- **Lecture:** *The Performance of the Impossible Body*
- **Time:** 16.00 - 18.00 hrs
- **Location:** Utrecht, Kromme Nieuwegracht 20, Theatre
- **Chair:** Prof. Dr. Maaïke Bleeker
- Jointly organized with Theater Studies, Utrecht University

Soledad Falabella Luco describes herself as an 'academic and cultural activist'. She is committed to developing creative ways to promote social change by combining pedagogy, research, activism, and the arts. Her experience as the daughter of political exiles in France, Turkey, USA and Holland profoundly informed her interest in issues of justice, equality and diversity, and in how these issues can and should be expressed in academia. Falabella will speak to us about several projects she is involved with and that all relate to the what she terms 'impossible bodies'. These are bodies that fall outside or contradict the norms and standards set by social institutions, especially that of an official language and writing. Social institutions determine the rules for participation in public life and which bodies are authorized to enter the national public sphere and its imaginary. As a result of this logic other bodies become impossible bodies and subjected to legitimized and institutionalized violence and abjection. These are complex performative processes that are common to post-colonial and neo-liberal nations in the 'Global South', of which Chile can be considered paradigmatic.



What are the bodies and languages that emerge in resistance? What are their performances? How do they relate to the norm and its violence? What strategies of resistance, transgression and survival are put in operation? And finally, what knowledges for emancipation are produced, encoded and passed on to next generations?

Soledad Falabella holds a Ph.D. in Hispanic Literature and Languages from the University of California, Berkeley. Books: *¿Qué será de Chile en el Cielo?- Poema de Chile de Gabriela Mistral* (LOM Santiago, Chile, 2003); *Hilando en la Memoria: Curriao, Huinao, Millapan, Manquepillan, Panchillo, Pinda, Rupailaf, the first anthology of Mapuche women poets* (Cuarto Propio, Santiago, Chile, 2006) and *Hilando en la Memoria, Epu Rupa* (Cuarto Propio, Santiago, 2009); *Cantando la infancia, Chile y la tierra Americana Poetic Anthology of Gabriela Mistral for boys and girls from 4-6 years old* (Santiago, Ministry de Education, 2008). She is the director of ESE:O, a non-profit

organization which promotes collaborative writing projects, and the teaching and practice of writing to empower learning communities with concrete skills for local and global participation in knowledge production and circulation. She also teaches feminist critical theory, performance and poetry at the Magíster en Género y Cultura, Universidad de Chile.

- **Friday April 5, 2013: Prof. Dr. Vicki Kirby (University of New South Wales, Australia)**
- **Lecture:** *to be announced*
- **Time:** lunch time
- **Location:** Maastricht University
- **Chair:** Prof. Dr. Rosemarie Buikema

At the annual National Research Day *Doing Gender in the Netherlands: Taking Turns in Feminist Theory* of the Netherlands Research School of Genderstudies (NOG) Dr. Kirby will give a state of the art lecture.

Vicki Kirby is Professor in the School of Social Sciences and International Studies at The University of New South Wales, Sydney. She is the author of *Telling Flesh: The Substance of the Corporeal* (Routledge, 1997) and *Judith Butler: Live Theory* (Continuum, 2006). Her most recent book, *Quantum Anthropologies: Life at Large* (Duke forthcoming), considers the relevance of Derrida's work for posthumanism by reading 'textuality' as Nature. She was Guest Editor of a special issue of *Australian Feminist Studies* in 2008 on the 'two cultures' problem, and she has recently completed an Australian Research Council Discovery Project on the implications of the linguistic turn for the life sciences.



- **Tuesday May 21, 2013: Dr. Estelle Barrett**
- **Lecture:** *The Maternal Body, Abjection and Creative Production*
- **Time:** 16.00 - 18.00 hrs
- **Location:** Drift 25, room 1.02
- **Chair:** Prof. Dr. Rosemarie Buikema

In this lecture Dr. Barrett will revisit the work of Julia Kristeva to elaborate how creative production is founded on the maternal body. Kristeva tells us that site of the abject mother gives rise to *jouissance* and the call of a 'maternal authority' that transcends the arbitrary and repressive law of the symbolic order. In order to trace the way abjection leads to a renewal and expansion of the symbolic in creative practice, it is necessary to understand fundamental differences between Lacan and Kristeva's account of the emergence of subjectivity. The first of these relates to their respective views concerning the time at which the infant begins to differentiate itself from its mother. Kristeva contends that this occurs earlier than in Lacan's mirror stage and within the maternal realm, the *chora* where the infant's energies and psychic space, are constituted in relation, to the mother's body. Through her conception of abjection, Kristeva takes us beyond the ideas of Lacan that posit women as lack and as castration.



Abjection permits an understanding of subjectivity that is not predicated on *desire*, but rather on demarcations that are based on exclusion, repudiation and repudiation of repudiation. It is a very early process that arises from the infant's relation to the maternal body even before birth and is related to biological processes that lay down the conditions for the child separation from the mother. These material processes which function as the pre-condition of language, are continuous with the life of the subject and have a dialogic relationship with language even after the child has separated from the mother. The *jouissance* of abjection prevails as a seeking out once again, of connection to the maternal body. Creative production involves a sublimation of abjection that articulates transgression of the symbolic law.

Estelle Barrett recently retired from the School of Communication and Creative Arts at Deakin University where she was Associate Professor and Deputy Head of School. In 2013, she was appointed to the position of Adjunct Research Professor at Charles Sturt University. Barrett's research interests include, body/mind relations, affect and embodiment in aesthetic experience and creative practice as research. Her area of practice is creative writing. Her co-edited book, Barrett, E. and Bolt B. (Eds.) *Practice as Research: Approaches to Creative Arts Enquiry*, published by I.B. Tauris London in 2007 combines these interests and her experience in research pedagogy and supervision. Barrett has published reviews and articles in *Real Time*, *Artlink*, *Text*, *Social Semiotics*, *Double Dialogues*, *The International Journal of Critical Arts* and the *Journal of Visual Arts Practice* as well as at national and international conferences. She has recently published a book entitled, *Kristeva Reframed: Interpreting Key Thinkers for the Arts*, London: I.B. Tauris, (2011) that examines the relevance of the work of Julia Kristeva for the creative arts and creative arts research and a co-edited book with Barbara Bolt, *Carnal Knowledge: Towards a "New Materialism" Through the Arts*, London: I.B. Tauris, (2012). From 2007 – 2011 she was an inaugural member of the International Advisory Board: Material Thinking; inaugural member of the international editorial board of the

refereed journal *Studies in Material Thinking* and was member of the international editorial board and reviewer for the refereed journal *Creative Approaches to Research*, RMIT Publishing; she was also member of the International Review Panel for the Research Into Practice Conference, 2008. She is currently a member of the editorial board of *Australian Art Education*.

- **Thursday May 30, 2013: Dr. Susan Stryker**
 - **Lecture:** *Christine in the Cutting Room*
 - **Time:** 14.00 - 16.00 hrs
 - **Location:** Kromme Nieuwegracht 20, U-Theatre
 - **Chair:** Prof. Dr. Rosemarie Buikema
- Jointly organized with TranScreen, the Amsterdam Transgender Filmfestival

In a new media project that straddles the boundary between documentary and art, transgender scholar and filmmaker Susan Stryker uses the career of 1950s transsexual icon Christine Jorgensen to explore identity, embodiment, technology and representation. This program will feature an overview of Jorgensen's career, highlights from archival media discovered during research and a clip from the work-in-progress. With a response after the lecture by Eliza Steinbock (Maastricht University, Center for Gender and Diversity)



Susan Stryker, Associate Professor of Gender and Women's Studies and Director of the Institute for LGBT Studies, University of Arizona, won an Emmy for her 2005 documentary *Screaming Queens: The Riot at Compton's Cafeteria*. She is the author of many articles and several books on transgender and queer topics, most recently 'Transgender History' (Seal Press 2008). She won a Lambda Literary Award for the anthology 'The Transgender Studies Reader' (Routledge 2006). Dr. Stryker currently teaches classes on LGBT history, and on embodiment and technology. Research interests include transgender and queer studies, film and media, built environments, somatechnics, and critical theory.

Renowned Doing Gender speakers of the past years were:

Saskia Sassen (Columbia University), Judith Butler (University of California, Berkeley), Antjie Krog (University of Western Cape), Susan Lindquist (Massachusetts Institute of Technology), Claire Hemmings (London School of Economics), Jasbir Puar (Rutgers University), Joanna Regulska (Rutgers University), Maria Serena Sapegno (University of Rome La Sapienza), Ursula Biemann (video artist on gender and globalisation, Zurich), Marguerite Waller (University of California, Riverside), Rebecca Gomperts (Women on Waves), Rosi Braidotti (Utrecht University), Linda Alcoff (Syracuse University), Rebecca Walker, Yana Rodgers (Rutgers University), Catherine Hakim (London School of Economics), Gloria Wekker (Utrecht University), Elizabeth Grosz (Rutgers University), Henrietta Moore (London School of Economics), Saba Mahmood (University of California, Berkeley), Azar Nafisi (Johns Hopkins University), Asma Barlas (Ithaca College), Anne Brewster (University of New South Wales), Sneja Gunew (University of British Columbia), HyeKyung Lee (Yonsei University, South Korea), Pil Wha Chang (EWha Women's University, South Korea), Marja Vuijsje, Moira Gatens (University of New South Wales, Australia), Vicki Kirby (University of New South Wales, Australia), Joanna Bourke (Birkbeck College, London), Patricia MacCormack (Anglia Ruskin University, United Kingdom), Genevieve Lloyd (University of New South Wales, Australia), Inderpal Grewal (Yale University), Bracha L. Ettinger, Griselda Pollock (Leeds University), Femke Halsema, Ella Shohat (New York University), Robert Stam (Tisch School of the Arts), Rutvica Andrijasevic (University of Leicester), Joan Scott (Princeton University) and Elleke Boehmer (Oxford University).