



NETHERLANDS RESEARCH SCHOOL OF GENDER STUDIES

DOING GENDER Autumn 2013 Lecture Series

In the autumn of 2013 the Netherlands Research School of Gender Studies (NOG) in cooperation with the Graduate Gender Programme (GGeP) at Utrecht University organises an eleventh round of the **DOING GENDER Lecture Series**. These lectures stress the importance of doing gender work combined with an active involvement in the practice of gender theory and research. The concept of **DOING GENDER** 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 November 7, 2013: Dr. Geertje Mak (Radboud University Nijmegen)**
- **Lecture:** *The Changing Logics of Sex*
- **Time:** 16.00 - 17.30 hrs
- **Location:** Utrecht, Kromme Nieuwegracht 80, room 0.06
- **Chair:** Prof. Dr. Rosemarie Buikema

Dr. Geertje Mak is assistant professor gender history at the Institute for Gender Studies at Radboud University Nijmegen. She did research into the history of female masculinity and hermaphroditism in nineteenth century Western Europe, as well of migration in the Netherlands during the twentieth century. Her current project is entitled 'Fabricating identities' and focusses on historically changing 'technologies of identity'. Her Doing Gender Lecture will be based on her latest book *Doubting sex. Inscriptions, bodies and selves in nineteenth-century hermaphrodite case histories* (Manchester University Press, 2012).



The mutually exclusive, binary sex categorization seems to be the most stable, incontestable part of the sex-gender system. Gender comes in many guises, bodies may turn out to be ambiguous, but everybody is categorized either as male or as female. In her latest book, Geertje Mak moves beyond sheer criticism of the rigidity of sex categorization by doubting the category of sex: unravelling the different – sometimes discrepant – logics at work in practices of assigning people a sex. Analyzing the logics behind practices of (re)assigning 19th century hermaphrodites a sex, *Doubting Sex* (2012) shows how the seemingly stable sex categorization changed fundamentally over the long nineteenth century. How can the changing logics she discerned in the nineteenth century help explain or address current issues of sex and gender categorizations? That question will be addressed in the 7th November lecture

Geertje Mak is Associate Professor of gender studies and history since 2005. She studied socio-economic history at Utrecht University, worked at the interdisciplinary Lesbian & Gay Studies group of the University of Amsterdam, and obtained her PhD in gender studies on the history of masculine women in nineteenth century Europe at Utrecht University (*Mannelijke vrouwen. Over grenzen van sekse in de negentiende eeuw*. Amsterdam/Meppel: Boom

1997). She published a book on the history of migrants in the Netherlands (*Sporen van Verplaatsing. Honderd jaar nieuwkomers in Overijssel*. Kampen: IJsselacademie 2000) and worked for the multicultural media production company Fatusch Productions. She obtained a grant for postdoc research into hermaphroditism and the history of the sex of self, which she carried out at the VU University Amsterdam. In 2005, she was visiting professor at the Centre for Study of Gender and Sexuality at New York University. She published internationally on masculine women (*Österreichische Zeitschrift für Geschichtswissenschaften* 1998, *Journal of Women's History* 2004), and hermaphrodite history (*GLQ* 2005, *Cardozo Journal of Law and Gender* 2005, *Gender and History* 2006, *Social History of Medicine* 2011), as well as some chapters on perspective of gender history more generally. Her latest book is *Doubting sex. Inscriptions, bodies and selves in nineteenth-century hermaphrodite case histories*. Geertje Mak was the co-coordinator of the sexuality network of the European Social Science History Conference in 2004, 2008 and 2010. Her current research is focussing on the history of techniques and routines of identity construction, combining migration, colonial, and sexual history with approaches from science and technology studies.

- **Thursday November 21, 2013: Prof. Dr. Bishnupriya Ghosh (University of California, Santa Barbara, USA)**
- **Lecture:** *"The Saint of the Gutters": Mother Teresa as Corporeal Aperture*
- **Time:** 16.00 - 18.00 hrs
- **Location:** Utrecht, ~~Drift 24, room 0.05~~. New location: Domplein 29, Academy Building, Aula
- **Chair:** Dr. Sandra Ponzanesi
- Jointly organized with The Postcolonial Studies Initiative (PCI), Utrecht University

In this lecture Prof. Dr. Bishnupriya Ghosh will revisit Mother Teresa as Corporeal Aperture. The customary critique of Mother Teresa reads her image as a compromised mass commodity, the anointed saint who habitually produces the "third world" as her necessary gutter. While it is certainly the case that global icons of her ilk lure consumers into commodity fetishism, isolating them from social relations, we see these recursive images routinely deployed in challenges to hegemonic institutions all over the world; reassembled culturally familiar icons surface in the new negotiations over global modernity, often making the news when they instigate outbreaks of iconophobia or iconomania. These iconoclashes suggest there is more to the story of mass stupefaction told in the iconoclastic critique. What better way to think beyond this promissory skepticism than to relocate the scholarly gaze to a global region replete with rich cultural histories of icon veneration? Mother Teresa, then, provides an exemplary instance of a general social phenomena: the periodic outbreaks of anger, grief, even riots, around highly visible public figures (a Lady Diana, a Barack Obama, or an Eva Perón) circulating as icons in mass media. Looking closely at her eruption as popular saint in Kolkata, the talk argues for a reconstituted theory of the icon properly attentive to the mass commodity's sudden volatilization into a magical technology of the popular.



With a doctorate from Northwestern University, Bishnupriya Ghosh is Professor of English at the University of California, Santa Barbara, where she teaches postcolonial theory, contemporary 20th and 21st literatures, and global media studies. Much of her scholarly work has been on the cultures of globalization (literature, visual culture, and cinema), the two published (*When Borne Across and Global Icons*) and one monograph in progress (*The Unhomely Sense*) variously investigating the relations between the global and the postcolonial; area studies and transnational cultural studies; popular, mass, and elite cultures. Ghosh has published essays on literature, cinema and visual culture in several collections and journals such as *boundary 2*, *Journal of Postcolonial Studies*, *Public Culture* and *Screen*, and a co-edited a volume of critical essays on feminist cultural theory, *Interventions* (Garland 1997). Gosh also co-convened a research cluster (with Bhaskar Sarkar) on risk media and globalization, titled 'Speculative Globalities'.

- **Tuesday December 10, 2013: Dr. renée hoogland (Wayne State University, Detroit, USA)**
- **Lecture:** *On Artistic Activity: Dialogism, Aesthetics, and Corporeality*
- **Time:** 10.00 - 13.00 hrs
- **Location:** Utrecht, Drift 21, room 0.05
- **Chair:** Dr. Iris van der Tuin/Dr. Marta Zarzycka

This Doing Gender Lecture will be part of the seminar 'Art as Matter of Affect'.

In this paper, renée hoogland revisits Kant's "Transcendental Aesthetic" by way of Mikhail Bakhtin's notion of dialogism and Alfred North Whitehead's "critique of pure feeling" in order to explore different forms of art as singular modes of relating to the world. She develops her approach to art in its historical and sociocultural specificity as a site of experience that exceeds the determination and the materiality of objects while remaining rooted in the world because it only obtains in its affective, material, singular actualization. To address what different forms of art in their affective operations might share and, simultaneously, to inquire into the specific effects of any artistic event in the moment of its emergence and/or creation, she briefly touch on music, as perhaps the most "disembodied" form of art, and additionally examine the body-related art of modern/art jewelry. While hoogland argues for an understanding of the operations of all cultural expression as an embodied/embedded affective event, her aim is to foreground the singularity of any given artistic encounter in its irreducibility to object or form. Art, she concludes, *qua* event, constitutes a force with a certain autonomy, an activity of partial becoming that transforms, if only momentarily, our sense of our selves and our experience of the world, and thus opens up the possibility of novelty.



renée c. hoogland is an Associate Professor of English at Wayne State University in Detroit, where she teaches contemporary literature and culture, critical theory, and visual culture. Before coming to the US in 2007, she taught for fifteen years at the University of Nijmegen, the Netherlands, and as a guest professor at various European universities. Her book publications include *Lesbian Configurations* and *Elizabeth Bowen: A Reputation in Writing*. Dr. hoogland is the editor of *Criticism: A Quarterly for Literature and the Arts*. Her most recent book, *A Violent Embrace: Art and Aesthetics after Representation*, is forthcoming with the University Press of New England in January 2014.

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), Pii 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), Elleke Boehmer (Oxford University), Soledad Falabella Luco (University of Chile), Estelle Barrett and Susan Stryker (University of Arizona).