



## NETHERLANDS RESEARCH SCHOOL OF GENDER STUDIES

### DOING GENDER Spring 2015 Lecture Series

In the spring of 2015 the Netherlands Research School of Gender Studies in cooperation with the Graduate Gender Programme (GGeP) at Utrecht University organises the fourteenth 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 and activists utilise this definition?

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

For more information: [www.graduatgenderstudies.nl](http://www.graduatgenderstudies.nl).

**Registration is not compulsory, but highly appreciated: [nog@uu.nl](mailto:nog@uu.nl) or 030 - 253 6001.**

#### Upcoming Doing Gender Lectures

- **Friday January 23, 2015: Prof. Susan Stanford Friedman (University of Wisconsin-Madison, USA)**
- **Lecture:** *Religion, Secularism, and Migration in the Post 9/11 World: Feminist Intersectionality*
- **Time:** 09.45-11.45 hrs
- **Location:** Utrecht, Academy Building, Kanunnikenzaal (Achter de Dom 7)
- **Chair:** Prof. Dr. Rosemarie Buikema

In the lecture prof. Friedman will argue that consideration of gender, citizenship, and human rights in the context of late 20th and early 20th century migration requires sustained attention to religion and secularism and the dismantling of such binaries as the West/secularism/modernity/progressivism versus the Rest/religion/traditionalism/backwardness. Religion and secularism are entangled phenomenon throughout the world and through history. The concept of feminist “intersectionality” has largely neglected the interactions of religion with other constituents of identity such as race, class, national origin, sexuality, disability, and caste. Heightened global migrations in the 21st century often involve conflicts over religion and secularism. The lecture will offer new ways of understanding feminist intersectionality in the context of Muslim migrations into Europe and North America and the difficult issues of integration, assimilation, cultural retention, and diasporic identification. At stake is a concept of cultural as well as legal citizenship, one based on cosmopolitan forms of pluralism rather than dogmatic forms of religion or secularism. Possible examples to be discussed include *A Map of Home* by Randa Jarrar (Palestinian/Egyptian/American), *The Translator* by Leila Aboulela (Sudanese/Scottish/Qatari), *The Bastard of Istanbul* by Elif Shafak (Turkey), and *The Girl with the Tangerine Scarf* by Mohja Kahf (Syrian/American).



#### Background reading:

- “Religion, Intersectionality, and Queer/Feminist Narrative Theory,” forthcoming in *Narrative Theory Unbound*, ed. Robyn Warhol and Susan Lanser. Columbus: Ohio State University Press, 2015. 101-22.
- “Cosmopolitanism, Religion, Secularism, and Migration.” Unpublished paper, related to work in progress tentatively entitled *Sisters of Scheherazade: Religion, Diaspora, and Muslim Women’s Writing*.

Susan Stanford Friedman has published over eighty articles and book chapters on modernism, migration/diaspora, world literatures in English, narrative theory, feminist theory and pedagogy, narrative theory, women's poetry, modernism, autobiography, psychoanalysis, globalization and geopolitics, and identity; on writers such as H.D., Freud, Virginia Woolf, Julia Kristeva, Elizabeth Barrett Browning, Adrienne Rich, James Joyce, Gloria Anzaldúa, Rabindranath Tagore, Arundhati Roy, Fatima Mernissi, Azar Nafisi, and Leila Aboulela.

She has guest-edited special issues of *Contemporary Literature* and *Journal of Narrative Technique* and co-founded and edited *Contemporary Women's Writing* (2007-12), a prize-winning Oxford UP journal.

Friedman has lectured in Argentina, Britain, Canada, China, Dubai, Hong Kong, Italy, Korea, India, Lebanon, the Netherlands, Portugal, and Taiwan. Her work is translated into Chinese, German, Hungarian, Icelandic, Italian, Japanese, Portuguese, Serbian, and Spanish.

Honors include the Wayne C. Booth Award for Lifetime Achievement in Narrative Studies (2009), the Perkins Prize for Best Book in Narrative Studies (1999), a Choice Academic Book Award (1981), the Florence Howe Award for Best Essay in Feminist Criticism (1978), WARF, and Bascom, and Hilldale Professorships, and fellowships from ACLS, NEH, and the American Psychoanalytic Association. She has also been honored with 4 teaching awards at UW-Madison.

- **Friday March 6, 2015: Prof. Jessica Ringrose (UCL London, UK) and Prof. Emma Renold (Cardiff University, UK)**
- **Lecture:** *Doing digital gender: mapping posthuman phallic force relations in teen girls' sexuality assemblages*
- **Time:** 11.00-12.30 hrs
- **Location:** Utrecht, Drift 25, room 1.02
- **Chair:** Prof. Dr. Rosemarie Buikema

Inspired by posthuman feminist theory this paper explores young people's entanglement with the scopic biotechnological landscape of phallic image creation and exchange in young networked peer cultures. We suggest that we are seeing new formations of sexual objectification when the more-than-human is foregrounded and the blurry ontological divide between human (flesh) and machine (digital) are enlivened through a queer and feminist materialist analysis. Drawing upon multi-modal qualitative data generated with teen boys and girls living in urban inner London and semi-rural Wales we map how the digital affordances of Facebook 'tagging' operate as a form of coercive phallic touch in ways that shore up and transgress normative territories of dis/embodyed gender, sexuality and age. We conclude by arguing that we need creative approaches that can open up spaces for a posthuman accounting of the material intra-actions through which phallic power relations shift and fold in on themselves.



Emma Renold is Professor in Childhood Studies at the School of Social Sciences, Cardiff University, Wales. She is the author of *Girls, Boys and Junior Sexualities* (2005), the co-founder of [youngsexualities.org](http://youngsexualities.org) and was co-editor of the journal *Gender and Education* (2006-2012). Working with feminist, queer and post-constructionist theories her research explores young gendered and sexual subjectivities across diverse institutional sites and public spaces. She has informed national and European policy on gender, sexuality and childhood and she authored the recent report *BOYS AND GIRLS SPEAK OUT A Qualitative Study of Children's Gender and Sexual Cultures (age 10-12): An exploratory research project to inform the National Assembly for Wales Cross-Party Group on Children, Sexualities, 'Sexualisation' and Equalities*.

Jessica Ringrose is a Professor of Sociology of Gender and Education, UCL Institute of Education. She leads MA and PhD courses in the areas of Gender and Sexuality, Research Methods and Intersectionality Studies in Education. Recent research explores youth digital sexual cultures, digital feminist activism and feminism in schools. She was an academic advisor on the UK Home Office 'Sexualisation of Young People Review' (2010) and is founding member of the UK Government Equalities Office 'Body Confidence Campaign'. Books and Reports include: *A Qualitative Study of Children, Young People and 'Sexting'* (NSPCC, with Rosalind Gill, Sonia Livingstone and Laura Harvey); *Post-Feminist Education?: Girls and the sexual politics of schooling* (Routledge); *Deleuze and Research Methodologies* (EUP, co-edited with Rebecca Coleman) and *Children, Sexuality, and Sexualisation* (Palgrave, 2015 co-edited with Emma Renold and Danielle Egan).



**Monday March 23, 2015: Prof. Ann Cvetkovich (University of Texas, USA)**

- **Lecture:** *Archival Turns and Queer Affective Methods*
- **Time:** 11.45-13.00 hrs
- **Location:** Utrecht, Drift 21, room 0.05
- **Chair:** Dr. Marta Zarzycka



This talk will focus on the recent proliferation of LGBTQ archives as a point of departure for a broader inquiry into the power of archives to transform public histories. The push for LGBTQ state recognition, civil rights, and cultural visibility has been accompanied by a desire for the archive—a claim that the recording and preservation of LGBTQ history is an epistemic right. Yet new LGBTQ archival projects must also respond to historical and theoretical critiques, including decolonizing ones, that represent archives as forms of epistemological domination and surveillance. This talk address these tensions through case histories of actual archives, as well as projects by artists whose creative and queer approaches to the archives are simultaneously critical and transformative.

Ann Cvetkovich is Professor of Women's and Gender Studies at the University of Texas at Austin. Her work focuses on how affects, emotions and feelings have become tangible commodities in neoliberalism and late capitalism. She is the author of *Mixed Feelings: Feminism, Mass Culture, and Victorian Sensationalism* (Rutgers, 1992); *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures* (Duke, 2003); and *Depression: A Public Feeling* (Duke, 2012). She co-edited (with Ann Pellegrini) "Public Sentiments", a special issue of *The Scholar and Feminist Online*, and (with Janet Staiger and Ann Reynolds) *Political Emotions* (Routledge, 2010). She has been coeditor, with Annamarie Jagose, of *GLQ: A Journal of Lesbian and Gay Studies*. Her current writing projects focus on the current state of LGBTQ archives and the creative use of them by artists to create counterarchives and interventions in public history. In 2014-15, she will be a Fellow at Cornell University's Society for the Humanities, where the annual theme is Sensation.

**Friday May 22, 2015: Prof. Laura Mulvey (Birkbeck, University of London) and Dr. Anna Backman Rogers (University of Gothenburg, Sweden)**

- **Lecture:** *A dialogue on Film & Feminist Film Theories - With Laura Mulvey and Anna Backman Rogers*
- **Time:** 12.00-14.00 hrs
- **Location:** Utrecht, Academy Building, Belle van Zuylenzaal
- **Chair:** Prof. Dr. Rosemarie Buikema

Forty years after *Visual Pleasure and Narrative Cinema*, Mulvey and Backman Rogers's *Feminisms: Diversity, Difference, and Multiplicity in Contemporary Film Cultures* (Amsterdam University Press, 2015) addresses the various ways in which feminism is made visible as both theory and practice in the contemporary field of film studies. Drawing on a diverse range of scholars for whom the term feminism might have different meaning, this book rejects the reductive form or definition of feminism and aims to contribute to the feminist conversation by foregrounding notions of diversity, difference, and multiplicity while engaging with a historical context. This eclectic examination of contemporary images of women and their narratives shows the plurality of feminist goals to end patriarchy, and establishes the developments in the history, theory, and practice of feminist film theory within the wider field of media studies, thereby demonstrating the importance of feminisms as a form of philosophy and political activism. Mulvey and Backman Rogers will engage in a dialogue and a discussion with the public in the context of the NOG's Doing Gender Lecture Series. The discussion will focus on cutting-edge and contemporary theorising in the field of feminist film theory. The discussion will centre on questions such as: Why and how to study gender-related questions in the field of film and TV? Why and how to study the impact of film and television on female audiences? What was and is the impact of feminist films and projects on individuals and culture? What has changed in the field of film and film studies since the 1970s, when Laura Mulvey published her seminal essay *Visual Pleasure and Narrative Cinema* in *Screen* in 1975?



Laura Mulvey is a British feminist film theorist. She is currently professor of film and media studies at Birkbeck, University of London. She worked at the British Film Institute for many years before taking up her current position.

Professor Mulvey has been awarded three honorary degrees: in 2006 a Doctor of Letters from the University of East Anglia; in 2009 a Doctor of Law from Concordia University; in 2012 a Bloomsday Doctor of Literature from University College Dublin. Mulvey is best known for her essay *Visual Pleasure and Narrative Cinema* written in 1973 and published in 1975 in the influential British film theory journal *Screen*. It later appeared in a collection of her essays entitled *Visual and Other Pleasures*, as well as in numerous other anthologies. Her article, which was influenced by the theories of Sigmund Freud and Jacques Lacan, is one of the first

major essays that helped shift the orientation of film theory towards a psychoanalytic framework. Mulvey's inaugurated the intersection of film theory, psychoanalysis and feminism.

Anna Backman Rogers specialises in film philosophy, American independent cinema and feminist theory. She is currently working on two monographs; 'American Independent Cinema: A Crisis-Image', which is due out with Edinburgh University Press in 2015 and 'Sofia Coppola' which is due out with Berghahn Books in 2015. She works as a film critic for *The List* in Scotland.



**Wednesday May 27, 2015: Associate Prof. Jennifer Wagner-Lawlor (The Pennsylvania State University, USA)**

- **Lecture:** *Becoming Plastic: Plaesthetics, the Matrix and Hospitality*
- **Time:** 11.00-12.30 hrs
- **Location:** Utrecht, Drift 21, room 0.05
- **Chair:** Dr. Kathrin Thiele

In a recent essay, Jennifer Wagner-Lawlor explores the entanglements of “plastic” (the material) and “plasticity” (the concept) taken up by Roland Barthes’ *Mythologies* (1957), and later in Catherine Malabou’s *What Should We Do With Our Brain* (2008), in which her longtime research into plasticity is extended to neuroplasticity. Wagner-Lawlor’s commentary in “Becoming Plastic: Plasticity, Freedom, and the Work of Art” (available as “Becoming Plastic I” for advance reading) is most concerned with myth, ideology, and aesthetics. But it also exposes a profoundly masculinist notion of creativity and becoming that eclipses the role of the maternal. This lecture extends Wagner-Lawlor’s initial exploration by thinking about plasticity in relation to what Irina Aristarkhova describes as the “matrixial.” Rethinking plastic and plasticity “through the matrix” clarifies what is at stake in the question of plastic/ity: not the privileging of either a masculine/masculinist or a feminine/feminist myth of creativity and idealist aesthetics, but the embracing of a radical (queer) aesthetics of difference; Wagner-Lawlor calls this aesthetics of becoming *pla(e)sthetics*. Finally, thinking plasticity through the matrix invites us to consider the notion of hospitality, and Malabou’s interesting, and undeveloped, remark that “[because] plastic never presents itself without form, plastic is always thought as a factor of identification, standardisation, globalisation, and never as a possible welcome of the other.”

Jennifer Wagner Lawlor specializes in utopian and speculative literature – with a focus on feminist utopianism. Her publications deal primarily with contemporary women’s literature though she began her career teaching and writing about nineteenth-century British literature. Her most recent book, *Postmodern Utopias and Feminist Fictions*, appeared in August 2013 from Cambridge University Press. Her current research looks at the intersection of literature, philosophy and the environment, particularly the literature of climate change. She is also working on a project on the concept of plasticity, in the context of contemporary studies of cognition, and in the more literal context of plastics in our environment.

On May 26, 2015 Jennifer Wagner-Lawlor will teach the Terra Critica ReadingRoom (in cooperation with NOG and Casco: Office for Art, Design and Theory) from 16:30-19:00 hrs (dinner afterwards).

Title: *On Speculative Feminist Utopias (Speculation & Fabulation: Critique in the SF Mode 5)*

More information: <http://terracritica.net/>

Registration: [info@terracritica.net](mailto:info@terracritica.net)

**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), Elleke Boehmer (Oxford University), Soledad Falabella Luco (University of Chile), Estelle Barrett and Susan Stryker (University of Arizona), Geertje Mak (Radboud University Nijmegen), Bishnupriya Ghosh (University of California, Santa Barbara), renée hoogland (Wayne State University, Detroit), Ala'a Basatneh (Loyola University of Chicago), Inna Shevchenko (FEMEN), Marie-Luise Angerer (Academy of Media Arts Cologne), Sunny Bergman, Raka Shome (New York), Leela Gandhi (Brown University).