

Director's Column

by Anne Allison, Interim Director of Women's Studies and the program in the study of sexualities, and Robert O. Keohane Professor of Cultural Anthropology

The new term has started, the conventions are behind us, the heat of the summer is beginning to break — and Women's Studies has an exciting year ahead with a wonderful roster for the **Feminist Theory Workshop** in March, two new

postdoctoral associates in house, and a host of events, lectures, workshops, and scholarly events on tap.

For the next academic year, I am interim Director of Women's Studies in **Ranji Khanna's** absence, and I come to it from a different field — Cultural Anthropology — and, quite literally, from a summer spent "in the field." As with many anthropologists, this is where we go when we're not in the classroom: to a site of research where we study, learn, and generate theories about the world including relations of gender, sexuality, inequality, and power. In my own case, I work on contemporary Japan and, right now, on the social effects of the earthquake, tsunami, and nuclear reactor accident of March 11, 2011. Last summer I was in the mud, participating in rescue efforts in one of the worst-hit towns on the northeast coast of Japan. This summer, I worked in temporary shelters in Tohoku and joined anti-nuclear protests in Tokyo — marked by the heavy participation of women marching as mothers to protect the safety of their children.

What kind of knowledge is the anthropologist's "field" expected to produce, what kind of politics, including feminist knowledge/politics? The anthropologist, Margaret Mead, took the field seriously and, in her pioneering studies of adolescence and sexuality in Samoa (and beyond), she argued for not only the cultural construction of gender but also the malleability



Photo credit: Charlie Piot

of sexual ideology: a lesson intended to be a critique of norms back home (of American child-raising practices, hetero-normative marriage, puritanical sexuality) as much as a description of culture elsewhere. Gender, as she discovered, is done differently in different places which teaches us something not only about cultural difference but about how gender — anywhere — could be altered and changed.

Writing between the 1930s and 1980s, Mead popularized both anthropology and gender critique. In reader-friendly books such as *Coming of Age in Samoa* and *Sex and Temperament in Three Primitive Societies*, and in columns that drew extensively on her ethnographic fieldwork (in *Redbook* and *Reader's Digest* among others), Mead attempted to bring the difference of foreign cultures into not only the imaginations of American readers but also their everyday lifestyles. As much populist feminist as populist anthropologist, Margaret Mead was a trailblazer.

The field of anthropology has become more complicated and contested since the days of Margaret Mead. And this extends to the epistemology and politics of fieldwork. We now ask: Whom do we speak for and of when we write our ethnographies, and from what position do we derive representations of people, places, and practices? These questions emerged out of the critiques of the 1980s in my discipline when the ethnographic method, the ethnographer's authority, and the idea that "culture" could be all-determining and cultural difference the only thing worth studying — all underwent scrutiny. Fieldwork has changed as a result. Today we study not only the distant, less-developed societies that anthropologists trek to for extended stays where they are the single outsider, we also study closer to home, in post-industrialized landscapes, and about environments in which we ourselves are "native." Today's world is muddier, more virtual, and highly transnational. So, instead of studying traditional childrearing practices in Samoa, we might look at the migration pattern of

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The Year of Feminism and Freedom by Frances Hasso



For the past seven years, faculty in the Duke Women's Studies program have chosen a year-long theme around which a series of events are organized, including, a fall graduate and postgraduate seminar; a film series, lectures, and workshops. In light of the demands for dignity, freedom and

social justice in the Arab Spring revolts and revolutions that erupted beginning in January 2011, we decided the annual theme and focus for the fall 2012 seminar would be, **Feminism and Freedom**, considering both terms in relational, expansive, and transnational ways. Feminism and freedom is used as a productive and evocative framework that recognizes the tensions embedded in both terms and types of projects. Indeed, feminisms at

their core are typically emancipatory projects that are differently conceived, experienced, and produced by historically positioned subjects. The seminar similarly understands liberation projects as complex, subjects as encumbered, and desires as emerging from historically embodied material and spatial locations that are experienced through a variety of ideological, discursive, and social formations. Seminar content addresses feminist and other critical engagements with classical and contemporary theories of freedom and unfreedom; how feminist projects have defined and define freedom and sources of unfreedom; the implications, complexities, and unintended consequences of different kinds of emancipatory formations; and the repressive dimensions of many freedom projects.

Regular participants in the Feminism and Freedom seminar include myself, graduate students, a few postdoctoral scholars and faculty members from departments and programs at Duke and UNC, and two visiting postdoctoral associates in Women's Studies, **Clare Counihan** and **Jeanette Jouili** and you can learn

Feminism and Freedom — the Films

This year's theme **Feminism and Freedom** delineates a broad thematic framework that seeks to account for different notions of feminism and freedom and their relations to each other. This broad framework has allowed us, curators of the accompanying film series, to bring together a selection of extremely diverse films in terms of genres, aesthetic styles, subject-matters, and regional foci. The first three films featured in this series are the fiction films *Secret Sunshine* (2007) by Lee Chang-dong, *La Bataille d'Alger* (1966) by Gillo Pontecorvo, and my own documentary *Si-Gueriki, The Queen Mother* (2001). They all point to the complexity of liberation projects in different ways. Liberation can be sought from a painful past and the trauma that has resulted from it, as is the case in *Secret Sunshine*. It can be a personal and spiritual path, not linear, but chaotic, at times auto-destructive and defined by a multiplicity of irreconcilable desires that issue from a quickly changing



society touched by economic and religious liberalization (South Korea). *La Bataille d'Alger* is a historical reconstitution that adopts a documentary style. The film — which has known a renewed interest since 2003 when the White House screened it to be better equipped to deal with guerrilla warfare — is concerned with the national liberation project of the Algerian resistance movement fighting French colonialism. National liberation is at the center of the story, following the biography of an Algerian male activist, Jacef Saadi, but nonetheless, it allows us, implicitly, to realize that women were key actors in that cause, too.

Si-Gueriki takes a quite different approach. It is my personal effort to learn to know and understand the world of the women of my own family, which I hardly knew when growing up. The film allowed me to discover a world of women I had been unfamiliar with. While I had been away to study, my mother had gone through a significant change in status by being designated one of the “Queen-Mothers” of the Wasangari tribe. Although she had become a powerful woman, her life motto remained deeply respectful of the patriarchal traditions and she looks suspiciously at the younger generation that refuses to do so.

more about them both on page 13. Also contributing to the seminar is Duke faculty member **Ellen McLarney**, who received her PhD in Middle Eastern Studies and Comparative Literature from Columbia University. McLarney's latest research project explores the emergence of human rights discourse in Islamic thought in the 20th century, with specific focus on freedom, equality, rights, and women's emancipation as Islamic concepts. Counihan, Jouili, and McLarney will be leading sessions on their respective areas of interest and expertise.

A number of additional scholars chose films and readings for particular seminar sessions they will also lead, including sociologist **Zakia Salime** of Rutgers, and from Duke — **Rey Chow** (literature and visual studies), **Jocelyn Olcott** (history), **Robyn Wiegman** (literature and women's studies), and **Ara Wilson** (women's studies and cultural anthropology).

Taken together, these films portray different life stories and historical circumstances. While not all the protagonists seek to write history, they are historically positioned subjects. All three films challenge one dimensional ways of conceiving freedom or any sort of emancipatory project. Rather than giving us answers, they pose a whole set of new questions that oblige us to deepen our (critical) engagement with various feminist projects.

For me, it is a great pleasure to co-curate the series and share these films with the Duke community. While some of the films might have been widely screened on campus, the specific arrangement of these films together will enable a different viewing experience. I am looking forward to exciting debates and discussions of these films.

by Idrissou Mora Kpai, Curator and Director/Producer of award-winning documentary films, including *Si-Gueriki*.



Director's Column (cont.)

Tongan men who play rugby for Japanese corporations or the urban development plan to “rebrand” the capital of Macedonia as a European city.

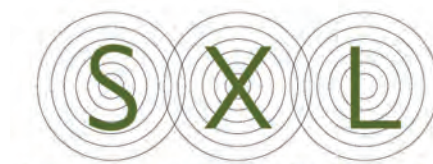
In spite of these changes, fieldwork remains central to cultural anthropology. It's our primary methodology — and it's what differentiates us from other disciplines. We enter into the everyday of people's lives through interviews, “participant observation,” and what Clifford Geertz called “deep hanging out.” And our theories come as much from this — the ground and those on the ground — as what we take to the field in the way of Freud, Foucault, or Fanon. In the arena of sex work, for example, and its interface with intimacies of other kinds — romance, love, marriage, reproduction — anthropologists have done cutting-edge work. As Denise Brennan has shown with sex workers in the Dominican Republic, Jennifer Cole with young jeunes in Madagascar, Paulla Ebron with sex tourism (of European women with African men) in Gambia, Lieba Faier with Filipina “entertainers” in Japan, Bianca Robinson with African-American female sex tourists to Jamaica, and Don Donham in a new project on male-male sex tourism in Ghana, the line between money and “love,” or sex and commodification, is thin and conditioned by factors of socio-economic inequality, local tradition, and native theories of morality. *Hustling Is Not Stealing* is the title of John Chernoff's ethnography about a Ghanaian “café girl” and *Technologies of Pleasure* the title of Margot Weiss' new book about high-priced sex toys that figure prominently in the BDSM scene of “play” in the dot.com environment of San Francisco. And though not an anthropologist, Tim Dean adopts an ethnographic method in *Unlimited Intimacy* to explore the erotic risks — and their coupling together — in barebacking (when gay men abandon protection and engage in unprotected sex). All these are recent examples of exciting new work in my field, illustrating both persistent continuity and striking discontinuity from work done in the time of Margaret Mead.

Theory from the ground, in the ground, around the ground: this is how anthropologists study matters pertaining to desire, body, labor, money, kinship, race, power, politics — the subjects feminists grapple with everywhere. The field is shared; we anthropologists just do it “in the field.”

Fall Events

- 9/7** **Fanny Hensel Rediscovered** *Co-sponsored with the Music Department*
- 9/12** **UNZIPPED, the Duke Journal of Gender and Sexuality: Selected Readings** *Undergraduate event*
- 9/19** **Ellen Moran** formerly with the Obama Administration and Emily's List "Playing Politics: Women in the 2012 Election" *Co-sponsored with the Duke Women's Center and Baldwin Scholars Undergraduate event*
- 9/20** **Who Needs Feminism? Reflecting and Continuing** *Undergraduate event*
- 9/26** **The Battle of Algiers** (Gillo Pontecorvo) *Feminism and Freedom*
- 9/27** **Zakia Salime** Assistant Professor Sociology & Women's and Gender Studies Rutgers, the State University of New Jersey "Gender and Women's Rights: Beyond Islamic Feminism" *Feminism and Freedom*
- 10/1** **Elizabeth Grosz** "Chaos, Territory, Art: Deleuze & the Framing of the Earth" Respondent: Robyn Wiegman, Professor of Literature and Women's Studies *Graduate Scholars Colloquium*
- 10/4** **Petra Dierkes-Thurn** "Oscar Wilde's Afterimages: Wilde and the Commodification of Queer Culture" *Co-sponsored by the program in the study sexualities*
- 10/22** **Profiles in Sexuality Research with Kathleen Pryor** *the program in the study of sexualities and the Center for LGBT Life*
- 10/22** **Jeanette Jouilli** Postdoctoral Associate 12-13 "Islamic Popular Culture and the Fashioning of Moderate Muslim Men and Women in Post-7/7 UK" *Feminism and Freedom*
- 10/27** **19th Century Women's Writers Working Group**, Elizabeth Stuart Phelps' 19th-century novel *Doctor Zay* *Co-sponsored with the Department of English*
- 11/7** **Milyang/Secret Sunshine** (Lee Chang-Dong) *Feminism and Freedom*
- 11/7-8** **Hiphop from Senegal with Tousaa Senerap** Activist and founder of GOTAL, a women's hip-hop collective based in Dakar *Co-sponsored with Africa Initiative at Duke, the Center for French and Francophone Studies, African and African American Studies*
- 11/8** **Everyday Racism, Everyday Homophobia: A Symposium on the Political and Social Intersections of Race, Gender, and Sexuality** *Co-sponsored with John Hope Franklin Center, John Hope Franklin Humanities Institute, HASTAC, PhD Lab in Digital Knowledge, Department of English and program in the study of sexualities*

Please check our website for more information.



the program in the study of sexualities at duke

The program in the study of sexualities at Duke is entering a new, experimental year with **Anne Allison** as its interim director for 2012-13. During this time, Anne will continue our collaboration with the **Center for LGBT Life** through our signature program, **Profiles in Sexuality Research** featuring a talk from **Kathleen Pryer** in Biology. Pryer will explain why a new genus of fern is named "Gaga" and introduce the botanist's approach to studying mating and reproduction.



In spring, the series turns from plants to humans, with the accomplished choreographer, dancer, and performer **Thomas DeFrantz** (Dance, African and African American Studies) who will speak about sexuality, dance, and movement.

In line with changes at Duke in general, after this year, SXL will not offer an undergraduate certificate but will still offer courses and serve as a hub for sexuality research at Duke, as is evidenced by the range of courses offered this fall.

SXL Fall Courses

- 89S** **First Year Seminar: Interethnic Intimacies**
- 264S** **Race, Gender, and Sexuality**
- 290** **Intro to Psychoanalytic Theory**
- 290S** **The Sexual Revolution**
- 290S** **Teaching Masculinities**
- 371S** **Gender, Sexuality, & the Image**
- 432S** **Gender, Sex & Citizenship**

FTW Save The Date!

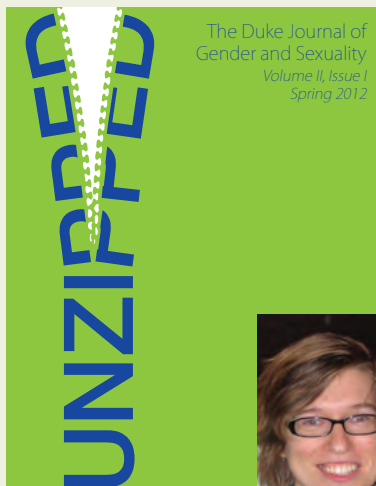
The Seventh Annual Feminist Theory Workshop will be held March 22-23, 2013.

Last March, the Feminist Theory Workshop hosted over 200 individuals from the US and around the world.

This year's keynote speakers include:

- **Martin F. Manalansan IV** (University of Illinois, Urbana-Champaign)
- **José Esteban Muñoz** (New York University)
- **Elizabeth A. Povinelli** (Columbia University)

The FTW is free of charge. Check our website womenstudies.duke.edu for updates!



Co-editors senior Alex Stepanenko (left) and sophomore Rachel Bangle celebrated the third issue of **UNZIPPED**, the **Duke Journal of Gender and Sexuality** at an event featuring selected readings by contributors.



Communist Feminism(s): A Transnational Perspective

The first of four joint conferences between Rice University and Duke

University took place on March 23 - 24, 2012 and brought together scholars who are currently working on 20th-century communist feminist history, theory and women's movements internationally and from the junction of history and theory. The workshop was organized by **Tani Barlow** (Chao Center, Rice University) and **Anna Krylova** (History Department, Duke University) and attended by feminist scholars from US, Romania, Hungary, India, and China, including faculty and graduate students. Duke University sponsors include the Office of the Dean of Arts and Sciences, the Office of Global Strategy and Programs, the History Department, and the Program in Women's Studies.

ASK YOURSELF...

What does it cost to restore ten oil paintings of various sizes in various degrees of age and deterioration?

Turn to page 11 for answer...

FACULTY UPDATES

This summer **Anne Allison** finished her book *Precarious Japan* (forthcoming Duke University Press 2013). She went to Japan for six weeks to explore the post-crisis landscape and how people are coping in the aftermath of the earthquake, tsunami, and nuclear meltdown, and visited those in temporary shelters and attended anti-nuclear protests. Following her trip to Japan, Anne headed to South Africa and the University of Cape Town where she gave the Monica Wilson Lecture in Cultural Anthropology on her forthcoming book. This fall she is co-teaching a graduate course on **Precarity and Affect** with Tomas Matza and leading the Program in Women's Studies and the program in the study of sexualities as Interim Director.



Elizabeth Grosz spent most of the summer preparing for her move to Duke! This fall she is teaching two classes, **Thinking Gender: An Introduction to Feminist Theory** and **Major Figures in Feminist Thought: Derrida**. In the spring she will teach an undergraduate course **Freud and Sexuality** and a graduate course **Major Figures in Feminist Thought**:

Irigaray. Grosz has published many scholarly articles and several books, most recently, *Becoming Undone: Darwinian Reflections on Life, Politics and Art* (Duke University Press 2011).

The past year has been a busy administrative one for **Frances Hasso** as she has taken on the responsibilities of directing the International Comparative Studies Program. On the teaching front, she taught a new first-year seminar on **Gender and Sexuality in the Middle East**, and the two core ICS courses, **Comparative Approaches to Global Issues** and the **Capstone Seminar**. Scholarly work included writing and presenting preliminary results of research on the Egyptian revolution during the December 2011 meeting of the Middle East Studies Association in Washington DC. In May 2012, she presented a more fully developed paper on this research ("Space" and "Civil" as Arabic Keywords for Gendered and Sexual

Dimensions of Egyptian Revolutionary Politics) for an invited lecture at the Center for Middle Eastern Studies, Lund University, where she also led a graduate seminar. In June 2012, she was invited to present from her recently published book (*Consuming Desires: Family Crisis and the State in the Middle East*) and participated more broadly in an intensive conference on "Culture, Identity, and Change in the Middle East" at Harvard University. Currently she is developing a new research project on gendered and sexual revolutionary dynamics in Egypt and Tunisia using the spatial lenses provided by feminist cultural and political geography.

Ranjana Khanna spent part of the summer at the Australian National University completing a fellowship and giving talks in Sydney and Canberra, as well as collaborating with two Australian colleagues on asylum issues. She will spend the year on sabbatical in Paris working on her book projects. A number of her articles have been accepted for publication:

"Touching, Unbelonging, and the Absence of Affect" *Feminist Theory* 2012

"The Lumpenproletariat, The Subaltern, The Mental Asylum, 1961" *SAQ* 2013

"Unbelonging" *The Clark Institute Publications*

Kimberly Lamm spent the summer working on her book manuscript "Inadequacies and Interruptions: Writing Feminist Imaginaries in Contemporary Art." She is excited to serve as Director of Undergraduate Studies and this fall is teaching **Gender, Sexuality, and the Image**, a class in which students will curate an exhibition that draws from the Nasher Museum's permanent collection. In December, Kimberly will lecture on feminist collaboration in contemporary art at Manchester University, and while in England, will interview Laura Mulvey (theorist and filmmaker, author of the canonical 1977 essay "Visual Pleasure and Narrative Cinema"). Early in 2013, she will participate on a panel focused on the recent proliferation of exhibitions devoted to feminist art at the 101st College Art Association Conference in New York.

Kathy Rudy taught summer school in MALS on **Feminism, Conservation, and Other Great Apes**. As always, it was a very fun class. Summer in Liberal Studies is laid back and delightful. She caught up on reading the many dog books published in the last ten years; this reading was initially targeted toward an invited overview essay on dog writing, but there is so much richness in these works, she is now thinking there might be a bigger project, perhaps relating various issues and themes around dogs to feminist writings. She continues her work around food, especially gay and lesbian back- to-land farms, and how they differ from other kinds of farms. She is enjoying reading the many journals and listservs of all these different kinds of homesteaders. This fall she is teaching **Animals and Ethics** class, and her class on great apes. In the spring, she is very excited to be teaching **Animals and Ethics** for the **Baldwin Scholars** program, along with the senior seminar. This year, the senior seminar will focus on Durham politics from 1960 to 1990, and will bring in many local speakers; as last year, students will rely heavily on the **Sallie Bingham Center for Women's History and Culture** for research and background reading into our local community. For this effort Kathy has received a grant from the David L. Paletz Innovative Teaching Fund.

Kathi Weeks will be serving as the Director of Graduate Studies this year. She is looking forward to meeting all the new Women's Studies graduate certificate students and participating in the Graduate Scholars Colloquium. She is planning to present a number of conference papers and lectures in the coming year on the topics of work, utopia and the legacies of 1970s feminism and is enjoying the publication of her book, *The Problem with Work: Feminism, Marxism, Antiwork Politics, and Postwork Imaginaries*.

Ara Wilson has stepped down from directing the program in the study of sexualities after six years but plans to remain active in the promising and transforming SXL program. To fill her newly available time, she has joined the editorial advisory board of Duke University Press and the Provost's Faculty Diversity Working Group. Ara is collaborating with the neuropsychologist **Christina Williams** to design an interdisciplinary undergraduate course to begin Fall 2013 that brings science together with the humanities and interpretive social sciences. The course explores the vexed but changing debates

about nature/nurture in relation to gender and sex and was awarded funding by the Provost's Undergraduate Team-Teaching Initiative (PUTTI). Ara is completing her book project on globalization and sexuality, which benefited from a Mellon-Franklin Humanities Institute manuscript workshop in Spring 2012. Her forthcoming publications include an introduction to a special issue of the journal *Focaal* on anthropology and political theory and a review essay on urban sexualities.

Professor of Literature and Women's Studies, and Director of the program from 2001-2007, **Robyn Wiegman** spent the summer working on a new manuscript, "Arguments Worth Having: Race, Theory, Culture," and traveling extensively to discuss her 2012 book *Object Lessons*, now in its second printing. In September, University College Dublin held a two-day symposium on *Object Lessons*, and in November, it was a featured Author-Meets-Critic session at the National Women's Studies Association Convention. This year, Wiegman has taken up residence as primary faculty in Literature where she will continue to teach cross-listed courses in feminist theory, American Studies, and queer studies, and to direct honors thesis projects for Women's Studies. Last spring her undergraduate student evaluations placed her teaching in the top 5% at Duke.



Introducing **Gabriel (Gabe) Rosenberg**, Assistant Professor of the Practice, Women's Studies who received his PhD in History from Brown University in 2011. His research investigates the intersections of gender, sexuality, food systems, and political

economy in 20th and 21st century America. In 2012, he received the Gilbert C. Fite Award from the Agricultural History Society and the K. Austin Kerr Prize from the Business History Conference. He is currently completing a book manuscript, entitled ***Breeding the Future: 4-H and the Roots of the Modern Rural World*** (under contract with the University of Pennsylvania Press), which is a gendered history of the iconic rural youth organization from its origins in US rural social reform and state-building efforts to its current role in global development. During this academic year, he is a Postdoctoral Research Associate at Yale University's Program in Agrarian Studies.

Meet Elizabeth Grosz



Elizabeth Grosz is the Jean Fox O'Barr Professor in Interdisciplinary Feminist Studies in the Program in Women's Studies at Duke University. Professor Grosz received her PhD in Philosophy from the Department of General Philosophy, University of Sydney, and was a lecturer from 1978 - 1991. She moved to Monash University in Melbourne as Director of the newly formed the Institute of Critical and Cultural Studies in 1992, where she was Associate Professor and Professor in Comparative Literature, Critical Theory and Philosophy. She became a Professor in Comparative Literature and English at the State University of New York at Buffalo, 1999 - 2001. Grosz also has been a visiting professor at the University of Bergen, Norway, the University of Technology, Sydney, Australia, University of California-Santa Cruz, Johns Hopkins University, and Harvard University, among others.

Welcome Liz! You are a strong proponent of public education and spent the past ten years at Rutgers University in New Jersey. What convinced you to come to a private institution and what do you see as your greatest challenge in the classroom here at Duke?

Duke has a strong reputation as a university that takes theory and the production of theory that is socially relevant very seriously. I spent a semester at Duke in the Women's Studies Program in 2010 and was awed by the number of seminars, reading groups, conferences and extra-curricular material available at Duke, and it provided real intellectual stimulation for me. Public universities and schools are going through a profound economic crisis where there will be greater and greater pressure to produce suitable knowledge for a narrowly conceived job market. **Duke remains one of the few universities that is committed to the social sciences and the humanities as if they are values in themselves, as if knowledge itself matters, and not just a tightly focused job-orientation. This was for me the draw to Duke;** but also, having some experience of the students already, it was an immense pleasure to teach classes here. Perhaps the greatest challenge in the classroom is mobilizing the privilege that students coming to Duke experience for some social (and artistic) good.

Now, I am taking this statement completely out of context but I am curious; in an interview you gave you said:

"The interesting question is not who am I, what am I, how am I produced, or how is my identity stabilized – although these aren't irrelevant questions. The more interesting question is how do I act, what enables me to do this, what acts in me when I act? And switching to the question of acting from the question of identity is a powerful shift. It's a different way of understanding how we organize, what in us is organized, whether we require a plan, and whether we require a certain intentionality. These things are all at stake."

And what I'd like to ask is: how is that statement indicative of your personal/academic philosophy about feminist studies and can you explain how that perspective influences what you're trying to accomplish in the classroom?

This statement is indeed very important for me, and very important in how I would like classes to go. **Who am I and who adequately or inadequately recognizes me are questions that are natural for us to ask, but they are questions about a self – an identity that I already have.** I am interested in trying to liberate forces that are inside subjects and bodies that cannot be directly identified, that aren't about recognizing me and my centrality but about opening myself up to the world. This is what learning is. **So I am less interested in what many call 'identity politics', a politics based on who one is and what categories one fits into – though this is an important first step – than I am about a feminist politics that is based on difference rather than identity, on forces outside oneself rather than what is merely within, on the world rather than oneself.** Teaching needs to be challenging, to challenge students to think hard, and to think beyond themselves so that they might also see the world and its forces. This for me is the major challenge of the classroom.

In fall you are teaching two classes, *Thinking Gender: An Introduction to Feminist Theory* for undergraduates and *Major Figures in Feminist Thought: Derrida* for graduate students. Likewise in spring you will be teaching an undergraduate course, *Freud and Sexuality* and a graduate course *Major Figures in Feminist Thought: Irigaray* —

Yes. These classes will serve, I hope, to introduce some key ideas and some key thinkers to graduate and undergraduate students, thinkers and concepts that some at least may not have understood before. Derrida and Irigaray are among the most significant thinkers in twentieth century thought and beyond, and it will be good to look at the work of these theorists (and those that write about them) carefully and in a step-by-step fashion. They will be the objects of investigation for the

graduate level classes; for the undergraduate classes, I will introduce students to concepts of power, and how power complicates (and even produces) individuality. We will look at the work of some of the major theorists who enabled the development of contemporary feminist theory – Marx, Hegel, Freud, Foucault, Irigaray, Kristeva and others – and will explore how their writings may help us to address contemporary feminist problems.

What do you see as the great untapped intellectual question facing those in Women's Studies?

This is a very good question and one over which there is much disagreement. **For me, if questions of subjectivity and identity – questions about who am I? and who are you, the other? – have dominated Women's Studies for the few three decades of its existence, then I hope that questions about materiality, the world, the universe, life, animality, technology – questions that interest physicists and biologists – may also become key questions for feminist theory.** There are so many questions about reality, about what is outside ourselves, to be asked that it is exciting to contemplate how these questions will come to affect us and transform us. Feminist thought is still in its infant stages: I can imagine exciting new feminist questions erupting about the place of men and women not only in history and culture but also in nature.

And we are very glad that you are here to help us explore them – thank you Liz!

Interviewed by melanie mitchell

This fall Duke's revised course numbering went into effect. Generally speaking anything numbered over 500 indicates a graduate-level course.

Fall 2012 Courses

WS 89S	Gender and Sports – Donna Lisker
WS 199S	Thinking Gender – Elizabeth Grosz
WS 225	Women in the Political Process – Laura Frankel
WS 270	Animals and Ethics – Kathy Rudy
WS 290S	Fashion, Media and Consumption – Calvin Hui
WS 290S	The Sexual Revolution – Leah Allen
WS 361	Money, Sex and Power – Kathi Weeks
WS 364S	Race, Gender and Sexuality – Clare Counihan
WS 366S	Nature, Culture and Gender – Kathy Rudy
WS 371S	Gender, Sexuality and the Image – Kimberly Lamm
WS 401S	Gender and the Law – Katharine Bartlett
WS 601S	Debates in Women's Studies – Kathi Weeks
WS 860S	Major Figures in Feminist Thought: Derrida – Elizabeth Grosz
WS 960S	Interdisciplinary Debates: Feminism and Freedom – Frances Hasso

Spring 2013 Courses

WST 89S	Girls Go Global – Kimberly K Lamm	WST 362	Gender and Popular Culture – Kimberly Lamm
WST 221	Women at Work – Martha Reeves	WST 370S	Queer Theory – Robyn Wiegman
WST 235	Clinical Issues in LGBTQ – Janie Long	WST 372S	Freud and Sexuality – Elizabeth Grosz
WST 290	Sex Work: Politics of SXL Labor – Kathi Weeks	WST 380S	Feminist Research – Frances Hasso
WST 290	Rubbers, Pills, and Ocotomoms – Shannon Withycombe	WST 385S	Women in the Public Sphere – Rachel Seidman
WST 290S	Islam, Europe, and Gender – Jeanette Jouili	WST 499S	Senior Seminar: Feminist Theory: Durham 1960-90 – Kathy Rudy
WST 290S	Gendering Migration – Linda Mhando	WST 701S	Foundations in Feminist Theory – Robyn Wiegman
WST 290S	The Human Non-Human Interface – Netta Van Vliet	WST 860S	Major Figures/Feminist Thought - Irigaray – Elizabeth Grosz
WST 361	Money, Sex, Power – Ara Wilson		

The Parlors: From Past to Present

The last in-person-conversation I had with **Mary Duke Biddle Trent Semans** (1920-2012), she asked, “Do you get much use out of those parlors? Someone told me they were all locked up and no one ever sees them anymore.”

Nothing could be further from the truth!

Many of you have had a personal experience with the East Duke Parlors, but for those of you who haven't, please read more about the history of these rooms and their treasures on our website at <http://womenstudies.duke.edu/parlors/parlor-history>.

My experience with the parlors only dates back to 2008 when I started working in the program and was first shown the parlors. Those doors opened and — much like most of our guest lecturers — I gasped. Not just a step back in time, but truly, these are magnificent, richly decorated rooms. Just since September 2010, (by the time you read this) the parlors will have hosted over 200 events — meetings, talks, poetry readings, colloquia, workshops, symposiums, and receptions, receptions — for lectures, musical performances, visiting Chinese dignitaries, advisory boards, and of course, near and dear to us, alumnae events.



All who have used these rooms have been in awe of their beauty but this ornate beauty does not come without cost. The enormous rugs are gorgeous but certainly take a beating as people troop in to these events in all kinds of weather and all kinds of footwear. In the main

hall bridging the two rooms, one of the rugs (certainly an antique) is so worn that it can no longer be cleaned without risk it will fall apart. The stunning draperies in the pink parlor are done in a screen-printed ornate fabric — well before the days of Scotch-guarding and linings that block out the sun's rays. Though they still look very good, upon closer inspection one can feel that these massive drapery treatments are now brittle and in places torn (when unknowing hands tried to pull the fabric open or closed). And in both parlors, the voluminous white sheers were no longer white, but a light charcoal gray.

We have certainly been diligent in maintaining the parlors over time and are very fortunate to have an anonymous donation that funds annual maintenance — enabling us to clean the crystal chandeliers, rugs and carpeting and repairing or tightening chairs and tables as the joints weakened over time. When the seating was no longer sufficient, we purchased 22 comfortable plastic chairs to supplement. And one day when one of the magnificently gilded pier mirrors lost a chunk of its plaster trim (probably from the vibrations of all those dancers in the black box theatre upstairs!), we got a craftsman with his 17-foot-ladder to come in and make the repair.



In truth, the last big redecorating was done in 1986 and these lovely furnishings have been deteriorating over decades of heavy use. We could no longer address the issues in a piecemeal way. Late in the semester (when more of the chairs showed tears or frays and one had a broken leg) the time had come to begin upgrading in stages.

Thanks to the leadership of **Dottie Lewis Simpson** and her classmates, **Betty Ann Taylor Behrens**, **Margaret Otto Bevan**, **Martha McGowan Black**, **Mary Ann Cassady Crommelin**, **Cornelia I. DeVan Hargett**, **Norine E. O'Neill Johnson**, **Barbara Gosford Kinder**, **Willa Lee Church Koran**, **Elaine I. Rose**, and **Elinore K. Nicholl Wren from the Women's College Class of '46**, there was a fund set aside to assist with just such a project.

Because it was in greater need, we began with the Pink Parlor and of the 32 fabric chairs in that parlor alone, budgeted to recover and repair twenty-two in this first round. And because the “gray” sheers were just TOO far gone to remain, we replaced them in both parlors — all 50 yards of them! Thankfully, we are working with two local family firms who care as much as we do about preserving the elegant beauty and history of the parlors. If you're going to be in our area PLEASE stop by to see the beginnings of the makeover — we want our alumnae to enjoy the progress and to be pleased with the results.

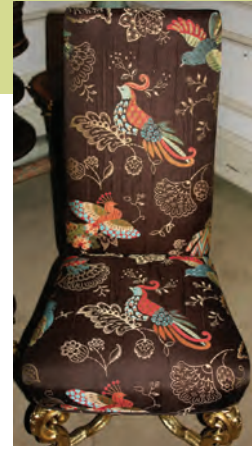
by melanie mitchell

BEFORE



In keeping with the room's color scheme of salmon, shrimp, and chocolate, here are before and after photos of three of the twenty-two pieces recently repaired and reupholstered this summer. We've got lots more to go but this was a great start. If you'd like to help, see below and be sure to earmark your gift to "The Parlors."

AFTER



Become a Friend

Thanks to the generosity of many, Women's Studies continues to grow and support a wide range of programs for our many audiences — undergraduates, graduates, faculty, staff and community members, including those from neighboring universities. There's always more to do (as you can see from the parlors project!) so if you can, become a **Friend of Women's Studies** by making your gift by credit card at Duke's secure credit card site (<https://www.gifts.duke.edu/>). Under the section Additional/Other Designations please type *Friend of Women's Studies* and in the Designation Comments box, please include **NWS, fund code 399-2735**. Or you can send your check (with NWS, 399-2735, on the memo line) to Duke University, Alumni and Development Records, Box 90581, Durham, NC 27708. If your company has matching gifts (as indicated above), please consider helping us this way.

Thanks to...

Dr Annie Cotten • Dr Brenda Walker Griffin (virtually every year since 1990!) • Dr Maureen R Harrison • Sa'Adiyah Masoud • Judith A Maynes • Bonlyn (Bonnie) McBride • Kristen Yoh

Correction: Amanda Jaffe's matching gift in Spring 12 should have been credited to the ATT Foundation

Answer: Hang on to your hats...over \$20,000 is the estimate from one art conservator!

Congratulations to...

Kadji Amin (PhD Romance Studies and Certificate in Feminist Studies 2010) has taken a position as **Assistant Professor of Queer Studies** at Stony Brook University in the new department of Cultural Analysis and Theory.

Leigh Campoamor will be staying on at Duke University for the next year as a **Postdoctoral Teaching Fellow** with International Comparative Studies.

Lauren (LC) Coleman (T'10, WST major) whose blog, **Colored Girl Confidential**, made it on Forbe's Top 100 Websites for Women!! In this entry, she discusses an important WST paper in her final semester. [<http://www.coloredgirlconfidential.com/start-here/about-lc/>]

Joline Doedens (T'12, WST major) one of the 2012 winners of the **Chester P. Middlesworth Award** to recognize excellence of research, analysis, and writing by Duke University students in the use of primary sources and rare materials held by the David M. Rubenstein Rare Book & Manuscript Library of Duke University. Now a Duke Law School student, Doedens was the undergraduate winner for her paper "How to Go to the Gynecologist's Office: Feminist Realities in Durham in the 1970s."

Miles Parks Grier (Provost's Postdoctoral Fellow 2010-12) has taken a position as **Visiting Assistant Professor of English** at Queens College, CUNY. From Miles: "I am very grateful for the hospitable home and mentorship provided by Robyn Wiegman, Ranji Khanna, and the staffs of Women's Studies and the Franklin Humanities Institute."

Kinohi Nishikawa (PhD in Literature and Certificate in Feminist Studies 2010) who began his tenure at University of Notre Dame as **Assistant Professor of English**.

Johanna Schuster-Craig (PhD German Studies and Certificate in Feminist Studies 2012) has a two-year appointment as a **Visiting Assistant Professor of German Studies** at Cornell College in Iowa.

Shilyh Warren (PhD Literature and Certificate in Feminist Studies 2010) has taken a position as **Assistant Professor of Aesthetic and Film Studies** at the School of Arts and Humanities, University of Texas-Dallas.

Jini Kim Watson (PhD Literature and Certificate in Feminist Studies 2006) has received tenure as an **Associate Professor of English and Comparative Literature** at New York University.

What You Missed!

There just isn't room to share our snapshots of *Winning Women's Weekend*, *Graduation with Distinction*, and *Graduation* from last spring but here are a few moments you missed. If you're traveling to Durham or nearby, please let us know and come join us at an event this fall!

The Program in Women's Studies and Professor **Kathy Rudy** were delighted to welcome back to the East Duke Parlors **Jennifer Doyle**, former student, staff



member and now, Professor of English, University of California, to discuss her essays on abortion, feminism, and queer theory, and Tracey Emin's installation in the British pavilion of the 2007 Venice Biennale.

Remembering Adrienne Rich Readings and Recollections



Please join us in the Rare Book Room Perkins Library Duke University April 19th at 2:30 PM to celebrate the life of Adrienne Rich poet, essayist, activist, feminist. A reception will follow. For more information please call 919-487-2000



Remembering Adrienne Rich

A poignant close to our year celebrating the Future of the Feminist 70s was the death of longtime activist **Adrienne Rich** who had directly touched many of those here on Duke's campus. An event honoring her life's work was held in April where attendees read from some of their favorite pieces and shared personal stories.

Negotiating Political Participation Through the Arts

A Conversation with Jeanette Jouili and Clare Counihan

Photo credits: Idrissou Mora Kpai



Clare Counihan earned her PhD in English Literature at the University of Michigan-Ann Arbor, and is Assistant Professor of English at Nazareth College in Rochester, New York. Her research focuses on the ways in which contemporary southern African novels challenge and revise the nationalist narratives of decolonization and make room for multiple, frequently “improper” desires for their subjects.



Jeanette S. Jouili obtained her PhD in Sociology/Anthropology jointly from the Ecole des Hautes Etudes en Sciences Sociales in Paris, France, and the European University Viadrina, in Frankfurt-Oder, Germany. She has held research positions at Amsterdam University and the International Institute for the Study of Islam in the Modern World in the Netherlands, and was a fellow at the Society for the Humanities at Cornell University in 2011-2012. Her current research project is on the Islamic cultural and artistic scene in the UK and France. Her forthcoming book is about women in the Islamic revival in France and Germany.

Clare: Jeanette, it’s so nice to meet you. How odd that we are both coming from upstate New York, you from Cornell in Ithaca and I’m from Nazareth College in Rochester. Did you have a good trip down?

Jeanette: Yes, thank you! It was an easy two days drive down and we had the month of August to settle in. It is a very pleasant town and I am impressed by the campus! How did your move go?

Clare: I had a good move as well. I was an undergraduate at Duke, but the town and university have changed so much I barely recognize them! I’m looking forward to getting to know Durham again this year. Tell me about your work on Islamic cultures in Europe.

Jeanette: For my PhD, **I worked on Muslim women active in the Islamic revival movement in Europe. During this time, I witnessed the emergence of an artistic scene (especially music and performing arts) coming out of this revival movement**, literally growing and thriving in front of my eyes. While initially I looked at this artistic scene in different national contexts, eventually **I decided to focus on the UK. Not only is it particularly dynamic due to the highly diverse Muslim community itself, but this artistic scene also has gotten entangled in quite interesting ways with policies set up by the British government after the 7/7 bombings in 2005**, (a series of coordinated suicide attacks in

London which targeted civilians using the public transport which killed more than fifty people) all meant to prevent extremism.

Clare: When you say that the Muslim population in the UK is diverse, what do you mean by that? And how do these communities work — together? separately? — in relation to the British government? How does the art scene take part in these entanglements? It seems like there could be a lot of tension within and without the Muslim communities but also a lot of potential for cooperation and socially progressive activism.

Jeanette: Yes, you are totally right! When I talk about diversity, I mean in terms of race/ethnicity, and in affiliations. There are not only diverse tendencies within a more orthodox Islam, but also a variety of Sufi-inflected orientations which are strongly represented. And next to the established communities from South Asia, there are Arab, West-African, and Somali communities, as well as a very fast-growing Afro-Caribbean newly converted Muslim community. This Afro-Caribbean community has been at the forefront in establishing certain music genres within the Muslim community, such as ‘Islamic Hip Hop’. While many tensions may be present within the different communities and orientations, you see them coming together relatively more easily on stage, during events that invite these Muslim artists to perform. This is

also due to the fact that this artistic scene is still relatively small — the artists all know each other, and they all still have a rather unstable status within the community, due to the theologically contested nature of many artistic genres, within a more orthodox Islam. **Now, after 7/7, the government has increasingly addressed Muslim communities through “Preventing violent extremism” (PVE) programs and ironically these programs have become one of the important financial resources for the Islamic artistic scene in the UK.**

Multicultural and notably interfaith events are increasingly set up with PVE support and offer new venues for Muslim artists to perform. The types of events sponsored also reflect the PVE agenda's to shape a particular Muslim identity — that is British and ‘moderate.’ In this logic, Muslims should feel more attached to the British nation than to the *umma* — the global Muslim community — which is considered to favor radicalization. **While these artists are indeed involved in shaping a new urban British Muslim identity, most of them are very critical of the PVE agenda. They contest it actively in their art when they invoke solidarity with the global umma, and when they criticize the government for its inconsistent foreign policies which they consider to be one of the central reasons for extremism.** It would be wrong to say that the artistic scene I am studying is co-opted by government money, because the impact of these policies is ambiguous.

Clare: This is so fascinating! I know you mentioned that you were finishing up a project. Can you tell me about it?

Jeanette: Yes, the book I am finishing now is an ethnographic study of the everyday ethical struggles of women active in the Islamic revival movements in two secular European contexts — Germany and France. **My research takes place against a backdrop where the increase in religious practice among young, European-born Muslims has provoked anxiety within public debates in Europe. The book explores how the ethical agency of Muslim women is shaped and challenged, but also reinvigorated and enhanced by this hostile climate surfacing in Europe.** One of the central objectives of this book is to make an intervention in a larger theoretical discussion on ethics and religion and to develop a conceptual apparatus that allows for a more complex and uncertain narrative of ethical practice.

Now I have talked enough about my work, and I am so curious to find out about what you are actually doing. I know that you work on contemporary southern African novels in relation to questions of the nation after decolonization and sexuality. What is your personal story behind that project?

Clare: I grew up in Botswana, and that definitely influenced my interest in postcolonial theory and African literature, but my path to this project was a little more round-about. I originally wrote my dissertation on the relationship between psychoanalysis and postcolonial theories of race. There, I examined the way postcolonial theorists, such as Homi Bhabha, use Freud and Lacan's ideas about how we develop as gendered subjects — how little boys realize they are little boys and little girls realize they are little girls — as a template to explain the experience of racial subjects under colonial domination. In the process, **I argued, postcolonial theory lost sight of women, and women of color specifically, as inhabitants of colonial spaces too!** A number of women novelists have responded to this omission by articulating their own explanations of racial and gendered identity in their novels, making fiction a theoretical form.

My current project builds on the grounding of my dissertation — the relationship between race and gender in understandings of colonial and postcolonial development — but it focuses on contemporary novels from southern Africa. Leading up to and after decolonization, especially in various African nations, **there was a huge emphasis on creating a “national culture” — literature and art that would depict the ideal citizen of the nation that was coming into being. Unfortunately, this ideal citizen was almost always a man, a man who could be the father figure in the new national family.** The novels I look at — Bessie Head's *A Question of Power* (1974), Dambudzo Marechera's *The House of Hunger* (1978) and *Black Sunlight* (1980), K. Sello Duiker's *The Quiet Violence of Dreams* (2001), and Yvonne Vera's *The Stone Virgins* (2002) — use experimental forms to expand the kinds of citizens we can imagine belonging to the postcolonial nation. Specifically, they differently imagine what it would mean to include women (who aren't mothers) and queer men as members of the national community and how their desires might reshape national and state communities.

Jeanette: That is such an interesting topic! And it is amazing to see how in very different contexts artistic creation has been mobilized for very specific ideals of the nation and for shaping specific kinds of citizens. How do the authors you look at fit into the larger regional literary scene? Are they considered as some kind of outcasts? Or has there been a changing terrain in general, where more space has been created for different kind of identities? Can this be somehow related to the post-Apartheid context?

Clare: Jeanette, that's a great question, and a significant part of my project looks at just that dynamic: **how do these novels fit into regional and global understandings of "African literature"?** Most people who go to school in the US or the UK will have read one (maybe two) novels by African authors — Chinua Achebe's *Things Fall Apart* or maybe something by J.M. Coetzee or Nadine Gordimer. **I think that "my" novels deliberately challenge Western and African readers' expectations about what the "African novel" is supposed to be, both thematically and stylistically. As a result, these authors do not have as wide a readership in the West** — either their novels don't tell the kinds of stories we Western readers want, in the way we want, so we don't read them (in contrast to someone like Alexander McCall Smith and his *No. 1 Ladies' Detective Agency* series) — or they don't fit into our other categories for "multicultural" literature, like the Booker Prize. **In their national context, the novelists' fellow citizens frequently accuse them of being "unAfrican" or "crazy."**

One chapter deals with precisely your question about the end of apartheid: how does that legal, political and social change affect the kinds of novels people can write and the kinds of lives we can live. Duiker's novel imagines a community of gay men in South Africa — **something that's enabled by South Africa's new, post-apartheid constitution (1995), the first constitution in the world to explicitly protect sexual identity from discrimination.** That's the chapter I'm working on right now, thanks to this postdoctoral fellowship!

Jeanette: I am excited to read more of your work throughout this year. Is the class you're teaching somehow related to your current project?

Clare: Well, indirectly. This semester I'm teaching **Race, Gender and Sexuality** (cross-listed in both African American and Sexuality Studies). I've adapted the class to fit one of my on-going interests: contemporary Botswana's position in local, regional and global networks. To make the class manageable, I focus on three key issues: the San ["Bushmen"] and their claims to indigenous land rights in the Central Kalahari Game Reserve, literary representations of Botswana, and Botswana's response to the HIV/AIDS epidemic. The novels we read are the closest to my project, but all three topics examine the relationship between subjects, citizens, and states — who gets to be a part of the nation and who does not, and how various groups can make space for themselves. **One of the challenges we have in the class is making sure we don't use Western/US notions of race, gender and sexuality to understand or describe things in Botswana.** So far, we seem to be doing a pretty good job! It helps that I'm really enjoying teaching the class — the students are smart and enthusiastic, and they keep me on my toes with really good questions. Now that you know what you have to look forward to, tell me about the class you'll be teaching in the spring.

Jeanette: I will teach **Islam, Europe, and Gender.** It will look at the many public debates that have been emerging across Europe in regard to its Muslim populations. What is particularly fascinating is how much these debates are related to concerns about Muslim women's and men's bodies and sexualities. Often, these debates have issued into very specific laws (or law proposals) that seek precisely to regulate these bodies.

Clare: Even though **we're looking at vastly different political and geographic phenomena — Islamic performing artists in the UK and southern African authors** — a year ago would we have thought we'd be sharing our work, **about how art helps people negotiate politics**, with communities here in Durham, North Carolina?

Jeanette: As we say in German "Das Leben ist voller Überraschungen" — life is full of surprises!

Owing to the generosity of our donors, the following award recipients were selected and announced in May:

Women's Studies 2012-2013 Dissertation Fellowships

Rizvana Bradley (Literature)

Azeen Khan (English)

Graduate Scholars Colloquium 2012-2013 Leader Awards

Calina Ciobanu (English)

Ali Mian (Religion)

Ernestine Friedl Research Awards given to an advanced graduate student whose dissertation explores the cultural, social, and biological construction of gender.

Lindsay Andrews (English) for "American Experiments: The Science and Aesthetics of Clinical Practice in American Literature, 1880-1975"

Jennifer Kryszak (Religion) for "Imagining Church: Religious Images, Ecclesiology and the Ministry of Art"

Ketaki Pant (History) for "Homes of Capital: Merchants and Mobility in Indian Ocean Gujarat"

Anne McDougall Memorial Award given to a woman undergraduate or graduate student who pursues areas of human service by studying psychology and related fields.

Rachel Greenspan (Literature) for "Psychoanalytic Thought and Practice in Contemporary Argentina"

Anava Wren (Psychology & Neuroscience) for "A Pre-Surgical Psychosocial Intervention for Women Preparing for Breast Cancer Surgery: Investigating the Feasibility and Efficacy of a Lovingkindness Meditation-Based Protocol"

Gender and Race Research Awards given to undergraduate and graduate students whose projects promote scholarly exploration and research on topics of gender and race.

Rizvana Bradley (Literature) for "Corporeal Resurfacings: Thornton Dial, Faustin Linyekula and Nick Cave"

Divya Guru Rajan (Public Policy) for "Dimensions of Perceived Discrimination Among Dalit Women in India"

Stephanie Rytlahti (History) for "Radical Congregants: Religious Liberalism and Lesbian Community Building in North Carolina, 1970-1990"

Milkie Vu (2013/History & Cultural Anthropology) for "Interracial Relationship and Marriage in Indochina"

Valerie Wade (History) for "Problem Girls and Decent Women: Social Motherhood, Juvenile Delinquency, and the Virginia Industrial School for Colored Girls"

Dora Anne Little Awards given to a student at the undergraduate or graduate level who has excelled in service to the campus and community which extends beyond the classroom.

Sunhay You (2013/English) for "Develle Dish Blog" and "Women in Need Center"

Precious Graham (2012/Sociology & African and African American Studies) for "The Beautiful Project" and "Justice Matters"