

Director's Column

by *Ranjana Khanna, Margaret Taylor Smith Director of Women's Studies*



Director Ranjana Khanna

Welcome to the new academic year! We're all sitting a little tighter, and choosing where to focus our energies a little more carefully. Historically, Women's Studies has focused on themes the university at large currently finds essential to academic life: interdisciplinarity, internationalization, and knowledge in the service of

society. We attend to the strengths and shortcomings of these longstanding demands of our field through our teaching and our ongoing research, our speaker series, and our workshops.

Interdisciplinarity ensures that we approach the questions of our research and teaching through multiple critical lenses. **Internationalization** means that we think across borders, center multiple geographical sites, and understand each locality in its global context. Women's Studies emerged primarily from social movement contexts and always claimed to be producing knowledge in the service of society. In the more recent incarnation of Women's Studies, '**knowledge in the service of society**' refers to a set of critical thinking skills that allows students to evaluate a range of competing claims. For example, we analyze what justice, good citizenship, and stewardship mean, and also how to understand and evaluate different types of information in an age of extreme saturation. Given this two-fold approach to serving society and questioning the terms of service, we believe that Women's Studies continues to make a unique and challenging intervention concerning the different ways in which gender is figured. What is distinctive about our Women's Studies Program internationally is its focus on the gendered constitution of different forms of interpretation in the humanities and the social sciences, and what this means for future technologies, or ways of knowing. The ways in which forms of knowing are shaped by gender help us to understand gender as a technology.

I should say what I mean by "technologies" here. I do, to some extent, refer to the modern meaning of the term which

stresses the industrial arts—including the literal technical aspects of the camera apparatus and instruments of movement such as ships, cars, bicycles, even legs, feet and eyes, that enable vision, evidence, and transport from one site to another. But also, more generally, technology refers to the systematic treatment of anything—a discourse or treatise, for example, on the arts. By highlighting how technology is critical to an understanding of an art object or installation, or of any other media, we can discern how all culture participates in an idea of text and production itself. In other words, on the one hand, technology refers to the instruments, devices, or apparatus employed as tools in order to achieve something through altering our relation to the world. On the other hand, it is to be conceived more anthropologically as something systematic. In this latter understanding, it is more like a network within which such tools enter, exist in, and alter the world and come to change its meaning and our relation to that meaning.

This year's themed program on **Gender, Race and Visual Culture**, emerges from seed money, provided by the Dean of Arts and Sciences, toward building a "Feminist Research Institute." The funds generously provide for two postdoctoral fellows, support of the annual Feminist Theory Workshop and of visiting scholars to the Program. The nascent institute synergistically enhances Duke University's current investment in visual studies and is becoming a signature of our program; we hope to secure funding for its longevity.

If last year's collaboration with Ara Wilson encouraged us to engage with questions of transnational sexualities in our themed year (partially to tease out the meaning of those two terms and their conjunction), this year's theme on Gender, Race and Visual Culture, led by Tina Campt, forces us to understand different technologies of seeing, how situated these are globally, and how they travel. Understanding how both image and technology function in the service of society demands an interdisciplinary approach, and we are delighted to contribute a distinctive angle by shifting our lenses between Germany, Britain, the US, Lebanon, Nigeria, Iran, Algeria and other sites, to see how gender and race shape our understanding of the visual. Photography, film, digital media, and looking itself will come under analysis as we bring our faculty and postdoctoral fellows together with scholars and students from around campus and beyond to help us think visually. For those of you who join us in this year's quest, hold tight as we learn to see differently!

The Year of Gender, Race and Visual Culture

Tina Campt, Director of Graduate Studies

For the second year in a row, Women's Studies is proud to sponsor a series of events related to this year's annual theme—**Gender, Race and Visual Culture**. Established as part of an effort to build a Feminist Research Institute at Duke, a themed year offers faculty and students a broad spectrum of vertically integrated undergraduate and graduate teaching, seminars, visiting lecturers, and team-teaching opportunities with faculty in other units or at other universities. In addition, the Program is sponsoring two postdoctoral fellows, **Lindsey Green-Simms** and **Kimberly Lamm** whose scholarship focuses on the 2009-10 theme. [You can read brief profiles of both below and an interview with Kimberly on page 8.]

As part of Gender, Race and Visual Culture, the Program in Women's Studies is using an innovative new structure for its faculty-graduate seminar, WST 360 – **Interdisciplinary Debates: Visualizing Archives: The Sight and Sense of Race**. This year's seminar is structured as a video-linked, inter-institutional collaboration led by myself and Professor **Saidiya Hartman** (English & Comparative Literature, Columbia University). Using state-of-the-art digital technology, students and faculty in New York and Durham are linked by large screen video and audio systems that allow them to see and hear each other. The technology creates a 'virtual classroom' that connects both groups and allows them to interact simultaneously. Sponsored by the Program in Women's Studies at Duke and the Institute for Research on Women and Gender at Columbia, the seminar is structured around a common set of readings and a joint lecture series with visiting speakers who will hold public talks and meet with seminar participants to discuss pre-circulated readings.

Visualizing Archives: The Sight and Sense of Race explores a series of compelling questions that provoke a reflection on how we understand the relationship between gender, race, visual culture and the senses. In other words, how is our apprehension of the dynamics of race and gender in visual culture structured by modes of sensory perception *other than sight alone*? The seminar engages contemporary theories of photography and visual culture, theories of the sonic and the haptic, history, literature and anthropology to explore the complex relationship between race, gender, visibility and the senses. Key to these discussions will be the question of how the visibility of race is produced through multiple sensory registers and genres and why the site of this production is most often configured around the gendered body.

As part of the annual theme and in conjunction with the seminar, Women's Studies will host three outstanding scholars: Professor **Anne Cheng** of Princeton University, Professor **Ann Cvetkovich** of the University of Texas-Austin, and Professor **Jacqueline Goldsby** of the University of Chicago.

Anne Cheng's talk, "Race, Visibility, Suspension" is an excerpt from her forthcoming book, "Second Skin: Josephine Baker and the Modern Surface," which studies the figure of Baker as a means to trace the unexpected yet enduring intimacy between the modernist fascination for "pure surface" and the theatricalization of black skin at the turn of the

Welcome to Our Postdocs...



Lindsey Green-Simms

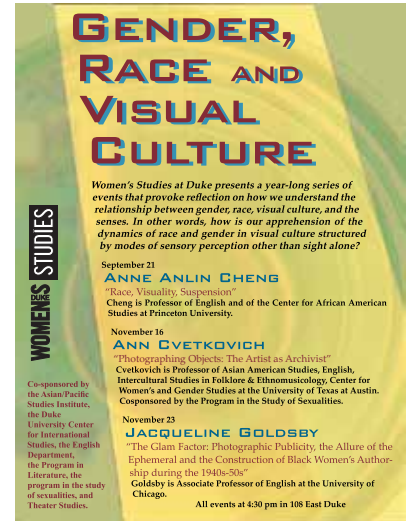
In May 2009, **Lindsey Green-Simms** received her PhD in Cultural Studies and Comparative Literature from the University of Minnesota. Her postdoctoral work shifts focus from the anxieties generated by globalized commodities to those generated by globalized bodies. In particular, she brings together the new digital media of the popular Nigerian (Nollywood) video-film industry with West African avant-garde celluloid cinema in order to explore how gendered subjects become dense sites of moral and ethical meaning. This fall she is excited to teach WST 164, **Race, Gender, and Sexuality**, an interdisciplinary course focused on exploring the multiple ways in which power operates by creating identities and inciting discourse about the bodies we inhabit. She looks forward to dialoguing with other feminist scholars at Duke who are interested in mapping the complex ways that transnational capitalism impacts gendered and racial formations. During her postdoctoral fellowship, she will begin to draft her new book project provisionally titled "Spectral Sexualities: Witches, Lesbians, and Prostitutes in African Screen Media." Lindsey is thrilled to be a part of the Women's Studies community this year and will be interviewed for the spring newsletter.

20th century. Cheng is the author of *The Melancholy of Race: Assimilation, Psychoanalysis, and Hidden Grief* (Oxford University Press, 2001) and has taught, in addition to Princeton, at Harvard University and the University of California, Berkeley, on topics such as literary theory, cultural studies, race and gender studies, psychoanalytic theory, postcolonial theory, film studies, poetry and poetics.

Ann Cvetkovich's presentation, "Photographing Objects as Queer Archival Practice," focuses on two exhibitions. The first, *An Archive of Feelings* by Tammy Rae Carland endows ordinary objects from domestic life with archival significance by photographing them. The second, *Analogue* by Zoe Leonard, documents a disappearing way of life on New York's Lower East Side and the effects of globalization and gentrification through a series of photographs of storefronts as still lives. Cvetkovich's paper considers the relation between these two exhibitions, one focused on domestic objects, the other on public spaces, as ways of documenting the feelings associated with losses that are simultaneously intimate and historical. It explores how the intersections between objects and photographs, and the material and the ephemeral, inform these queer archival practices. Cvetkovich is the author of *Mixed Feelings: Feminism, Mass Culture, and Victorian Sensationalism* (Rutgers University Press, 1992) and *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures* (Duke University Press, 2003). She is currently writing a book called "Depression: A Public Feelings Project."

Jacqueline Goldsby's lecture, "The Glam Factor: Photographic Publicity, the Allure of the Ephemeral, and the Construction of Black Women's Authorship during the 1940s-50s," compares the iconography of Black women writers in the 1940s-50s to that of the 1890s, 1920s, and 1980s – the more heralded "woman's eras" in African American literary history. The presentation engages the question of how photography and its visual technologies (re)figure the tropes of African American female authorship across these decades. It explores what Goldsby considers two vexing challenges. First, what kinds of histories can we tell from manipulated or "dead letter" images? Second, how can (and should) we read affect in photographs and assess its signifying power – e.g., do facial expressions and body language index the "real" as promised by documentary photography? Goldsby teaches courses in late-19th century to mid-20th-century African American and American literature. Her first book, *A Spectacular Secret: Lynching in American Life and Literature* (University of Chicago Press, 2006), won the Modern Language Association's William S. Scarborough Prize in 2007. Currently, she is nearing completion of a critical edition of James Weldon Johnson's *The Autobiography of an Ex-Colored Man*, in addition to working on her second monograph, "Birth of the Cool: African American Literary Culture of the 1940s and 1950s."

We look forward to an exciting year of conversation on images, the senses, and racial formation.

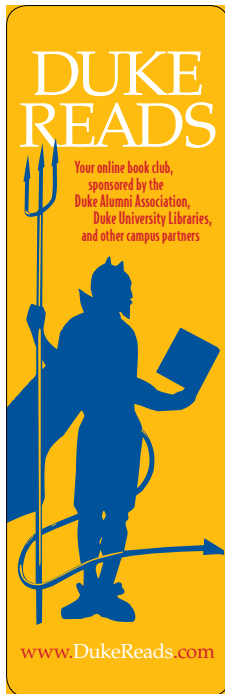


Kimberly Lamm

Kimberly Lamm Postdoctoral Associate, is reveling in the studious quiet Duke offers and working on a book that examines feminist art from the 1970s to the present. She also hopes to think hard about conceptions of time within feminism, as well as the conflation of femininity, commodification, and visibility. She completed her PhD in English at the University of Washington and is Assistant Professor of Humanities and Media Studies at Pratt Institute. A former Helena Rubinstein Fellow in Critical Studies in the Whitney Museum of American Art's Independent Study Program, Kim's research engages a range of topics from African American visual culture to contemporary poetry's engagement with feminist theory. She has published essays on the poetry of Juliana Spahr, the art of Carrie Mae Weems, Lorna Simpson, and Mona Hatoum as well as Theresa Hak Kyung Cha's *Dictée*. Before moving to Durham, she enjoyed working as an art critic for *The Brooklyn Rail*, and found reviewing exhibitions of Ghada Amer and Mickalene Thomas particularly rewarding. [Read more about Kim on page 8.]

FACULTY UPDATES

This was a very productive year for **Tina Campt**. In the spring, her article, "Family Matter: Diaspora, Difference and the Visual Archives" appeared in the journal *Social Text*. She was also proud to see the publication of a special section of the journal *small axe* commemorating the work of Hazel Carby, which she co-edited with Saidiya Hartman of Columbia University. Tina recently signed a contract with Duke University Press for her new book "Image Matters: Race, Photography and the African Diaspora in Europe." This semester, in addition to teaching and organizing the events for the Gender, Race and Visual Culture themed year, Tina is looking forward to attending two conferences: giving closing remarks at the "Feminist Theory & Activism in Global Perspective" in London, commemorating the 30th anniversary of the journal *Feminist Review*; and later in the year, presenting her work at the "Feeling Photography" conference in Toronto, which she says "promises to be an extremely generative exchange."



Ranjana Khanna continues to direct the Women's Studies Program, and is still at work on her book projects on "Asylum" and "Technologies of Unbelonging." In May, Ranjana met with a delegation visiting here under the auspices of the Department of State's Institute of International Education. These participants, from Nigeria, Burma, India, Philippines, Nepal, Bahrain, and Sudan, were part of an international leadership program focused on "The Role of NGOs in Promoting Global Women's Issues." While in Europe this summer, Ranji had the pleasure of spending some time at the Wellcome Institute in London at their Madness and Modernity exhibit, and also meeting with some of the artists who she has been writing about while in London and in Italy. She will give talks in the UK and in the US this semester and also will be busy conducting the searches for next year's postdoctoral fellows, and for a new Assistant Professor in Women's Studies.

Kathy Rudy had a wonderful summer hosting the 3rd annual Summer Fellowship of the Animals and Society Institute. Six postdoctoral fellows from the US and internationally were in residence at Duke working on topics from dogs in Ancient Egypt to Quaker vegetarianism, from Lemur conservation to the use of animals in science and the law. Their residency was followed by a conference that included many senior scholars in the field of animal studies. It was an exciting summer for all involved. Rudy is approaching the fall with much enthusiasm as she is teaching a new class on **Culture & Agriculture**. To support this class and others, The New Ecofeminism working group is sponsoring a three-part film series of award-winning films, including *Food, Inc.*, *For the Love of Water*, and *Our Daily Bread*. With food issues in the news almost daily, this course and film series promise to address many questions around food production, especially as they relate to gender.

This spring, **Ara Wilson** presented research from her current book project on globalization and sexuality, "Sexual Latitudes" at a conference in Hanoi, Vietnam; at Kent University, England; and for the inaugural lecture for Center for the Lesbian and Gay Studies (CLAGS) in New York City, the first university-based research center of its kind in the United States. She also has begun research on "medical tourism" to Thailand, and presented this work at a workshop funded by the National Science Foundation. In Spring 2010, Wilson is teaching **Gender, Sexuality and Human Rights**, a new course which will be a core course in the Women's Studies undergraduate curriculum. Development of this course was funded by awards from Duke's Center for Human Rights and International Comparative Studies. She continues to direct the program in the study of sexualities and in that capacity will mentor Nicole Butterfield, visiting PhD student from Central European University (Budapest) who is writing a dissertation on LGBT movements in Croatia.

Robyn Wiegman is on leave until next semester.

Duke in Depth: Money, Sex & Power

February 26-27, 2010:

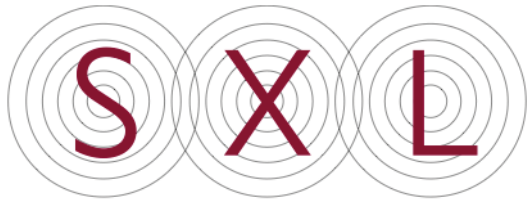
- What does power look like in women's lives?
- How does power affect us physically, emotionally, and financially?
- How can we leverage our power to take bold risks and support others to do the same?

Named for the popular Women's Studies course **Money, Sex & Power**, Duke's Alumni Affairs is hosting a terrific spread of panels and keynotes, all about:

1. Finding your personal power: identifying and developing your power through skill-based and practical workshops
2. Developing the power of connections: exploring how women share, care, support, and connect with their families, friends and larger communities
3. Exercising power in the world: focusing on the opportunities and challenges of women's power.

Chairs **Nancy Allen** (Vice Provost for Faculty Diversity and Faculty Development), **Ada Gregory** (Director of the Women's Center), **Ranjana Khanna** and **Donna Lisker** (Associate Dean of Undergraduate Education) are working with **Sterly Wilder** (Associate Vice President of Alumni Affairs) to connect Duke women from different generations to explore issues of women and power.

Interested? Contact Beth Ray-Schroeder at (919) 684-3046 or (800) FOR-DUKE or email beth@daa.duke.edu.



the program in the study of sexualities at duke

Ara Wilson, Director

Coming off an active year of lectures and events, the program in the study of sexualities is focusing on building the certificate program and working with our students. Courses this semester include **Vampire Chronicles** and two courses on prostitution: **Chinese Prostitution**, taught by **Carlos Rojas** in Asian and Middle Eastern Studies, and **Sex Work: Economies of Gender & Desire**, taught by a WST graduate certificate student, **Kinohi Nishikawa**.

SXL is continuing its successful Profiles in Sexuality Research, a lunchtime series cosponsored with the Center for LGBT Life that highlights research on LGBT issues and sexuality by faculty at Duke. This year's first speaker was a new law professor at Duke, **Laurence R. Helfer**, Harry R. Chadwick, Sr. Professor of Law and the Co-Director of the Center for International & Comparative Law. Professor Helfer discussed his work on international LGBT rights. Future speakers in this series include **Sean Metzger** from English and Theater Studies who will discuss his interdisciplinary scholarship on Asian American sexualities, and **Kathryn E. Flynn**, Center for Clinical and Genetic Economics/Duke Clinical Research Institute.

The Graduate Scholars Colloquium is off to a running start!

Read a full report in spring.

WOMEN'S STUDIES GRADUATE SCHOLARS COLLOQUIUM FALL 2009

SEPTEMBER 11
PROF. TINA CAMPT
 (WOMEN'S STUDIES AND HISTORY)
 "Family Ties: Photography, Archive, and The Sight and Sense of Race"

OCTOBER 26
ELAINE YEE
 (ENGLISH)
 "A Chinese-American Girl Learns How to Be/Gone: Asian American Lessons from her Toxin Black Friends"

NOVEMBER 30
IGNACIO ABRIASOLA
 (ART HISTORY)
 "A Philosophy of Impotence"

All events: 6-8pm in the East Duke Pastors (with dinner!)
 Email China.Mechel@duke.edu or Fiona.Barnett@duke.edu for more information.

Fall Events

- 9/16 **Laurence R. Helfer**, Professor, Law and Co-Director of the Center for International & Comparative Law, *Profiles in Sexuality Research*, co-sponsored by the Center for LGBT Life
- 9/17 **Nicholas Kristof** *New York Times* columnist "Half the Sky: Turning Oppression into Opportunity for Women Worldwide," Baldwin Scholars Program, co-sponsored by Women's Studies
- 9/21 **Anne Anlin Cheng** Professor, English and African American Studies, Princeton University "Race, Visuality, Suspension" *Gender, Race and Visual Culture*
- 9/27 **Food, Inc.** *New Eco-Feminism Film Series: The Politics of Food*
- 9/30 **Kathy Rudy and Charlie Thompson** "Food: Sustainability & Resistance" *The New Eco-Feminism Series*, co-sponsored by the Center for Documentary Studies and Sustainable Duke
- 10/25 **Flow: For Love of Water** *New Eco-Feminism Film Series: The Politics of Food*
- 10/27 **Sean Metzger** Assistant Professor, English and Theater Studies, *Profiles in Sexuality Research*, co-sponsored by the Center for LGBT Life
- 10/30-10-31 **"What Does It Mean To Be An Educated Woman?"** featuring a celebration of the career of Dr. Jean O'Barr 4th Biennial Symposium Sallie Bingham Center for Women's History and Culture, co-sponsored by Women's Studies
- 11/2 **Kimberly Lamm** "The Telegraphic Recoding of Race and Gender in the Work of Lorna Simpson" *Gender, Race and Visual Culture*
- 11/11 **Duke Reads** Ranjana Khanna discussing *The White Tiger* on WUNC 91.5 FM *The State of Things* with Frank Stasio sponsored by Duke Alumni Affairs
- 11/15 **Our Daily Bread** *New Eco-Feminism Film Series: The Politics of Food*
- 11/16 **Ann Cvetkovich** Professor, Asian American Studies, English, Intercultural Studies in Folklore & Ethnomusicology, Center for Women's & Gender Studies, University of Texas – Austin "Photographing Objects as Queer Archival Practice" *Gender, Race and Visual Culture*
- 11/23 **Jacqueline Goldsby** Associate Professor, Department of English, University of Chicago "The Glam Factor: Photographic Publicity, the Allure of the Ephemeral and the Construction of Black Women's Authorship during the 1940s-50s" *Gender, Race and Visual Culture*

Please check our website for more information.

Third Annual Feminist Theory Workshop

On March 20th, 2009, eccentric divas, eager graduate students, and esteemed scholars were among the many distinguished guests who arrived in full force to the third annual Feminist Theory Workshop. Over two days there were four keynote, two roundtable seminar sessions, a media art installation, a closing roundtable and much good food and conversation. Women's Studies director Professor **Ranjana Khanna** opened the workshop introducing the workshop's speakers and its framework: "The talks we will be hearing engage a responsibility of sorts, not as a reading of this or that current moment of crisis or pleasure, so much as to step back to try to understand events and processes in their singularities, as trying to understand the thinking that might emerge from them. Rather than assume a knowledge of terms that govern the fields they emerge from – law, history, political theory and literature – our keynote speakers take on the terminologies that govern our lives and restrict the parameters of our intellectual horizons – such terms as *event*, *the political*, *the ethical*, *the human*, *sovereignty*, and *justice*. Some of the terms historically embodied in those concepts also come into question: *the family*, *dignity*, *citizen*, *democracy*, *identity*, *woman*, *value*, *legacy*, and *future*." I think it was this framework that enabled the subjects of Marxism and Feminist Theory to be discussed across disciplines and in an international context throughout the workshop. Khanna began the conversation by briefly introducing her current work on the concept and practice of asylum and by making an important point about the controversy over the image used on the poster advertising the FTW. The image was created by Fatimah Tuggar (visiting scholar at the Franklin Humanities Institute 2008/2009 whose residency was supported by Women's Studies). Khanna explained that someone had suggested that the poster made use of Africans to market feminist theory. Such a critique, Khanna pointed out, presumes that art is simply illustration or something to be used, "that this image is simply about African women," and is another example of how "western European images, mostly abstract, but not only abstract ones, seem to be acceptable of something general, like feminist theory, when an image including African women is always particularized, or made into something ethnographic." Khanna, along with others at the conference, posed the challenge of thinking of feminist theory in part as being responsible to but not limited by the particularity or literality of what is depicted – whether in art or elsewhere.

"energizing and provocative"

"...the Q&A sessions after the keynotes were valuable and challenging. I wish there had been more time to continue these conversations! "

Neferti Tadiar, an alumna of Duke's Program in Literature and now Professor of Women's Studies at Barnard University and Director of the Center for Critical Analysis of Social Difference at Columbia University, followed with the first keynote address: "The Human Question." Her talk considered what it might mean to be or to become human in these times of perpetual war and capitalist accumulation, when more and more people are pushed to the boundaries of what is considered global humanity.

The Fourth Annual Feminist Theory Workshop will be held March 19-20, 2010.

Save the Date!

Confirmed keynote speakers to date are:

- **Rey Chow** – Andrew W. Mellon Professor of the Humanities, Brown University
- **Catherine Mills** - Senior Lecturer, Centre for Values, Ethics and Law in Medicine, the Unit for the History and Philosophy of Science, The University of Sydney, Australia
- **Coco Fusco** - Professor and Chair of Fine Arts, Parsons The New School for Design
- **Robyn Wiegman** – Professor, Duke University

The FTW is free of charge. Check the Duke Women's Studies website for updates.

facebook

Women's Studies is on Facebook!

Become a fan at **Duke Women's Studies** - connect with faculty, students and alums; stay in touch with old and new friends and share photos and news with the Duke Women's Studies community!

And you can join **Duke Women's Studies Majors and Minors**, a page created by current Women's Studies major Victoria Bright specifically for current students who are actually a major, minor, or are thinking about becoming either.

“If feminist theory aims to enrich lived experiences for everyday people,... [we need] to close the distance between the academy and activist politics.”

Tadiar examined this question through the figure of the Filipina migrant worker, and her talk was an excellent appetizer for her book, *Things Fall Away: Philippine Literatures, Historical Experience and Tangential Makings of Globality*, hot off Duke University Press. **Wendy Brown**, Professor of Political Science at UC Berkeley, delivered the evening keynote address: “Whose Secularism? Whose Equality? For a Return to the Critique of the Family,” which was followed by a lively Q&A session about the status of the concept of family in the US and about the definitions of sacred and secular both within and beyond a US context.

The next morning **Tani Barlow** gave her keynote: “Wang Guangmei, the Great Proletarian Cultural Revolution and the Event of Women.” Barlow discussed the continuity of an event of women – through focusing on the dress of Wang Guangmei in the context of war – in order to argue that Maoism contributed to American feminism. Her talk led me to a short autobiographical piece she wrote about history and becoming a historian, “One Single Catastrophe” (*Radical History Review*, 2001), which I highly recommend to anyone interested – it’s an excellent opening into her very rigorous historical work about Maoism, women’s movements and politics in China, but also interesting for thinking about historiography more generally. A second round of seminars followed Barlow’s talk, and after lunch everyone met back up again for the final keynote by **Drucilla Cornell**: “Rethinking Ethical Feminism Through Ubuntu.” Cornell’s talk raised more than a few eyebrows, and for me was one of the most intriguing parts of the workshop. Cornell tied philosophical questions about freedom, equality, and the violences of neoliberalism and imperialism to a richly detailed explanation of Ubuntu ethics, with a focus on the concept of the self, freedom, sexual relations, Sangomas, and relations to ancestors, and of the relation between South African customary law and constitutional law in a post-apartheid context. For me, coming from the discipline of anthropology, Cornell’s stories based on her own training as a Sangoma assistant and on several years of extensive ethnographic fieldwork in South Africa, combined with her training and work in political philosophy, provided a refreshing example of the potential for interdisciplinarity – and perhaps gave the anthropologists in the room a run for their money! A closing roundtable with Duke professors **Jennifer Devere Brody**, **Jocelyn Olcott**, and **Robyn Wiegman** brought the workshop to an official close while keeping the conversation open and looking forward to what next year’s FTW may bring!

Netta van Vliet (*Cultural Anthropology*)

To see and hear the introductory remarks and/or any of the keynotes online, please go to <http://web.duke.edu/womstud/theory2009.html>.



Credit Fatimah Tuggar

Fall 2009 Courses

WST 49S	Culture & Agriculture – Kathy Rudy	WST 160	Feminism in Historical Context – Jonna Eagle
WST 49S	Gender & Sports – Donna Lisker	WST 161	Money, Sex & Power – Ara Wilson
WST 90	Gender & Everyday Life – Ranjana Khanna	WST 162	Gender & Pop Culture – Kathy Rudy/Mary Fulkerson
WST 109S	Study of Sexualities – Ara Wilson	WST 164	Race, Gender & Sexuality – Lindsey Green-Simms
WST 117	Gender & Culture – Irene Silverblatt	WST 205	Debates in Women’s Studies – Jonna Eagle
WST 150	Gender/Culture in African Societies – Akosua Darkwah	WST 208S	Economics of the Family – Marjorie McElroy
WST 150	Race, Power & Intimacy: Politics in the US – Winter Brown	WST 271S	Feminist Studies: Post Communist Visual Culture – Pamela Kachurin
WST 150	Sex Work: Economies of Gender & Desire – Kinohi Nishikawa	WST 360	Visualizing Archives – Tina Campt/Saidya Hartman (read more on page 2)
WST 150S	Race & Sexuality – Sharon Holland		

Seeing Feminism: An Interview with Dr. Kimberly Lamm by Shilyh Warren

Kimberly Lamm is an assistant professor of Humanities and Media Studies at Pratt Institute. A former Helena Rubinstein Fellow in Critical Studies in the Whitney Museum of American Art's Independent Study Program, Lamm has published articles on feminist art, contemporary American poetry, and modernism. She curated **Perspicuous: Work on Space and Image**, an interdisciplinary exhibition of student work at Pratt Institute, as well as the exhibition **Imaginary Arsenals** for the ten-year anniversary of the Lower Manhattan Cultural Council's artist residency program.



Shilyh Warren is a PhD candidate in the Graduate Program in Literature. She is currently completing her dissertation on US feminist documentary films of the 1970s.

Your published work takes on a vast spectrum of textual objects, from art installations to the television series, *The Wire*, from modernism and poetry to Deleuze and photography. What is it — e.g. a politics, a methodology, a mode of thinking, or “feminism” — that allows you as a scholar such rich promiscuity?

Thanks. I would never think to describe my work as “rich” or “promiscuous.”

It seems like feminism, and feminist theory in particular, encompasses all the terms that precede it on your list, but I most often draw on feminism as an interpretive method for reading the ideas about gender implicitly informing texts. While gender is everywhere to see, it also remains crucially *unseen*, and so I am interested in the ways feminist theory can reveal the ideological work gender performs. (I guess the word “unseen” signals the influence psychoanalytic feminism has had on my work.) As for the range of things I look at, I am challenged by how pervasive and insidious gender inequities are, and so I move within different fields to not only see how gender functions within particular texts, but to examine how gender divisions play out in the development of aesthetic movements like modernism and cultural practices such as photography. Last summer I finished a short essay on Virginia Woolf's engagement with what the feminist art historian Carol Armstrong describes as the “maternalization of photography.” Armstrong argues that when Alfred Stieglitz articulated his version of modernist photography, the “amateur”—a term that shorthanded women with Kodak cameras taking photographs of their children—became modern photography's gendered unconscious.

“Visual culture” itself is a wide-ranging term, what does it mean in your work?

Yes, “visual culture” is definitely capacious and elusive. I think of visual culture in two interrelated ways: as a

relatively new disciplinary field and an umbrella term that encompasses the image-laden cultures that capitalism produces.

One could say that visual culture as a discipline is a crash between cultural studies and art history. I definitely align myself with a basic premise of visual culture: the discipline of art history, its reliance on concepts such as genius and masterpiece, as well as its models of time and influence, is not enough for analyzing the proliferation of images that exceed the frame of “art” and the multiple ways in which visual images emerge from and shape cultural history. At the same time, art historians are experts at and wonderful models for reading images, and so I draw from both.

What's your sense about why feminist studies often claims to offer a superlative framework for addressing visual culture? How does your training in literary and critical race studies situate you within feminist visual studies?

Well, feminist studies possesses the tools and motivation to tackle the entrenched link between femininity and the denigration of images (as superficial, deceptive, etc.). Also, the filmmaker and theorist Laura Mulvey was really on to something when she published “Visual Pleasure in Narrative Cinema” in the journal *Screen* in 1975. For all its omissions and problems, her concept of “the male gaze” is a crucial text that fostered arguments and debates for decades to come. It is still an indispensable feature of feminist approaches to film, art, and visual culture. At one point I dismissed “Visual Pleasure and Narrative Cinema,” but I now see its political and pedagogical value. Whether students agree or disagree with Mulvey's argument, I feel as though I've accomplished something important after teaching it: the supposed transparency of the image is gone, and we've grappled with a film as a text shot through with unstable arguments and meanings that have to be deciphered and debated.

To my mind, the goal of visual studies should be to investigate the historical consequences of images, and I think literature provides important paths for creating the often hard to make connection between images and material conditions. How did the visual culture that emerged in America during WWII enforce and perpetuate racial divisions? How did images of femininity that were prominent at the time shape how black women lived within those divisions? Toni Morrison's *The Bluest Eye* (1970) goes a long way toward exploring these questions in complicated ways.

Analyzing visual productions from the perspectives that both feminist theory and critical race studies offer guards against stopping the analysis with images of women, and forces me to think about concepts that are less tangible, such as "feminization," which is not always connected to images of women's bodies, and may be linked to figures forced to embody racial difference. For example, in my essay on the representation of sexual trafficking in the television series *The Wire*, I examine how the sexually trafficked women become figures for the feminization the men of the stevedore union fear as they watch their labor power disappear. I also argue that the fear of feminization the show represents is linked to the particular feminization at work in the construction of the disposable black body. I don't think I would have come to that second insight if I hadn't read the work of scholars such as Hortense Spillers and Saidiya Hartman.

Tell us about the course you'll be offering in the spring, *Feminism and Visual Culture*.

The class I am offering in the spring is a development of a class I've taught at Pratt Institute and NYU entitled "Body Politics." That class was designed to chart the various ways "the body" has been a conduit for contemporary artists and theorists to contest formations of race, gender, and sexuality. Here at Duke, I want to bring feminism to the forefront of the course. We will begin by looking at and reading the key artwork, arguments, and theoretical texts that were important for defining feminist art and feminist approaches to visual culture in the 1960s and 1970s. This period is amazingly rich and vital, and opens up tons of questions. In the second section of the course, we'll examine the visual economy of race, gender, and sexuality in the colonial context by looking closely at Frantz Fanon's *Black Skin, White Masks* (1952) and examining the work of Isaac Julien, Renée Green, and Lyle Ashton Harris, which engages with

Fanon's argument from feminist and queer perspectives. In the final section of the course, we will study catalogs for the 2007 exhibitions *Wack! Art and the Feminist Revolution* and *Global Feminisms: New Directions in Feminist Art*. I want to read these catalogs as evidence of how feminism gets represented in the present moment, and hopefully pursue the possibility that contemporary feminist art can help illuminate the challenges feminist scholarship in the US faces as it works to theorize feminism from within transnational contexts.

How is feminist "art" distinct or related to "visual culture"?

Contemporary art is always engaged with and a part of visual culture, and the distinctions between them are dependent upon institutional contexts. However, in my classes, I present artwork that attempts to offer some critical distance from visual culture. Last year I taught Silvia Kolbowski's new video *After Hiroshima Mon Amour*, which, among other things, intersperses television footage depicting the occupation of Iraq and the aftermath of Katrina within her restaging of Alain Resnais' and Marguerite Duras' 1959 film. While a project like Kolbowski's does not foment the revolt we need, it is also distinct from the images of disaster that appear on television or on the front page of *The New York Times*. Moreover, Kolbowski's work is committed to examining how ideologies of gender shape and even foreclose the transmission of information about historical disasters.

What current project will you be focusing on during your fellowship?

I will be working to complete a book called "Inadequacies and Interruptions: Language and Feminist Reading Practices in Contemporary Art," which examines how contemporary feminist artists working in the 1970s to the present (Nancy Spero, Martha Rosler, Cecilia Vicuña, Lorna Simpson, Theresa Hak Kyung Cha, and Mona Hatoum) have incorporated language and texts into their visual art to interrupt the reified making of meaning in spectacle culture and expose the ways in which representations of women subtend what Ranjana Khanna eloquently describes as the "imaginary force field of the nation." I am also exploring the possibility that the work of these artists offers reading practices that can contribute to the project of recognizing the figuration of race and gender in a global present marked by the simultaneous erosion and enforcement of national borders.

From Dartmouth to Dublin

This summer, with assistance from Women's Studies, a number of graduate students were able to participate in American Studies Summer Institutes:

Kartina Amin, Jessi Bardill, and China Medel attended the week-long Dartmouth Institute for the Futures of American Studies in Hanover, New Hampshire in June; and Clarissa Ai Ling Lee, Alexander Greenberg, and Paige Welch attended the week-long Clinton Institute of American Studies Summer School in Dublin, Ireland in July. Here are selected reflections:

This summer's Dartmouth Futures of American Studies Institute was an exciting, inspiring, and sometimes exhausting series of talks by both well-respected scholars in American Studies and participants in the daily seminars. With programming from 9:30am every morning until 10:30pm every evening that often ran over into time scheduled for lunch and dinner, the Futures Institute was a highly focused exploration of new directions in the field of American Studies.

I came to the Futures Institute as a French and Women's Studies doctoral candidate major with an idea for a future book project in American Studies and a nascent interest in the field. Rather than presenting my conference paper on *America's Next Top Model*, I decided to present my proposal for a book project centered in queer studies, "Alternative Social Formations: Queer of Color Critique and the Struggle over the Social Imaginary." Because the "Alternative Social Formations" project was at a young and uncertain stage, I realized I could benefit enormously from the feedback of the seminar participants.

My talk generated considerable interest and excitement, resulting in a bombardment of questions and reading recommendations, with professors speaking to me about my dissertation, advising me on the ins and outs of publishing it as a first book, and encouraging me to apply to a postdoctoral fellowship!

I have decided to change my project's title to "Queering Sociality: Neoliberalism's Social Imaginaries," to focus on the politics of family and alliance during the ascent of neoliberal economic policies in the United States, and to analyze the role of the nuclear family in contemporary technologies of governmentality and racialization. The Futures Institute convinced me of the timeliness and relevance of my project, and its redirection and refocusing of my project will, I hope, be instrumental in rendering it an innovative and important work.

Kadji Amin (Romance Studies)

The UCD Clinton Institute Summer School was a very good opportunity for me to talk with graduate students in a variety of disciplines about the assumptions, dominant themes, and new ideas that are prevalent in American Studies. The chance to discuss and interchange ideas and methodologies with other people working in the field was a very valuable experience. Additionally, the importance of American Studies workshops and conferences that take place *outside the United States* cannot be overemphasized. Too often, we talk about the US from within its borders, within its political and intellectual debates, and within US academies. There is a dominant discourse that gets produced willy-nilly: US media sources, the language of our national politics, and our social presuppositions all tend to get mixed in with our discussions. Being outside of that context allows one to think differently about the relationship between the United States and the rest of the world. Discussing the US with people thinking about it from the vantage point of the UK, continental Europe, Northern Africa, or East Asia allows us to arrive at, if not a radically different picture of American society and politics, at least a radically different picture of their relation to the rest of the world. The UCD Clinton Institute provides a crucial opportunity for students American Studies to reevaluate their own theoretical and social locations.

Alexander Greenberg (Literature)



Being an international student at an American university, it was fascinating for me to see how students from non-American institutions (and who are non-US citizens themselves) engage with American Studies.

Clarissa Ai Ling Lee (Literature)

Headed into my second year of the History PhD and Graduate Certificate in Women's Studies at Duke, I really had no idea what to expect going into the UCD Summer School. I participated in the seminar "Media & Conflict" with participants from Germany, Egypt, Canada, and across the US; some were from American Studies departments, while others came from Literature, History, Media Studies, and Anthropology. While at first I feared the seminar would be mainly preoccupied with contemporary issues to the exclusion of historical perspectives, I found, rather, that the seminar thrived on alternating between the present moment and historical trajectories. For example, as we debated the meaning and merits of the "twitter revolution," we constantly looked to the histories of technology, media, and social movements to understand this new phenomenon.

The week I spent at the Clinton Institute was invaluable! Through these lectures, I began to see more clearly the contours of American Studies as a field and the sets of questions it confronts. Though intimidated by the faculty at first, by the end of the week, I spoke with several scholars who took interest in my research and met graduate students at every stage of their PhDs, as well as junior faculty. It was enormously beneficial for me to meet scholars outside my department and university — I left with a network of colleagues and mentors, ideas and inspiration for my research, and a more thorough understanding of American Studies and how I relate to it as a scholar.

Paige Welch (History)

More reports from grateful recipients of Women's Studies Awards

Upon learning the title to the 2009 Southeastern Women's Studies Association Conference, "Women and Environments: The Ecology of Feminism and the Feminism of Ecology," I was immediately interested in attending. I had just finished a class on the moral and ethical status of animals in religion through Women's Studies, and out of that class came the desire to begin to imagine how feminism could address ecological concerns, both locally and globally. At the same time, I also began to wonder whether feminism had something important to say to environmental concerns that have become a prominent part of both academic and social discourses. Finally, I was also confronted with the question of whether feminism should have a stake in such concerns.

At the close of the conference, after hearing papers and presentations that ranged on topics such as indigenous knowledge of environmental changes and local responses to environmental racism, I had

to respond with a resounding "yes" to the latter two questions. Feminism does have something to contribute to the formation of an environmental or animal ethic. Feminism should also have a stake, or at the very least, a relationship to environmental concerns and how human beings respond to these issues. All that is left, then, is the first question—How?

Although I do not have a concrete answer to how feminism should respond to environmental issues, I have a renewed energy to continue pursuing how the relationship between feminism and ecology can be imagined. I was only able to attend the SEWSA conference with the financial help of the Women's Studies Program, and because I was given this opportunity, I now look forward to continue probing these questions and continue imagining what the "feminism of ecology" looks like in theory and in practice.

Elizabeth Clift (Divinity, BA with Honors WST 2005)



These are selected reports from grateful recipients of Women's Studies Awards

Diasporic Encounters

Keele University, set amidst the rolling hills of Staffordshire (UK), provided the backdrop for an unparalleled conference “Diasporic Encounters, Sacred Journeys: Gendered Migrants, Sociality and Religious Imagination” that took place June 15-17, 2009. Over thirty scholars from around the world, an interdisciplinary group of academics coming from India, Singapore, Australia, Canada, Germany, the Netherlands, Israel/Palestine, and Turkey, gathered to discuss a series of issues, that while individually addressed, are rarely discussed in relation to one another, namely global economic restructuring, transnational migration, domestic work and post-secular religious movements and pieties. Scholars also focused on gendered populations often overlooked in existing literature on cosmopolitanism, transnationalism, and globalization: economically and structurally marginal migrant women from throughout Asia.



Credit: Claudia Liebelt

During the conference I presented a paper titled: “Explanation is Not the Point: Migrant Domestic Work, Islamic Dawa and Becoming Muslim in Kuwait,” and benefited from critical and productive feedback given by fellow participants including scholars whose work I have spent much of my graduate career reading, as well as contributions and suggestions of junior scholars and graduate students, who have just begun to present and publish their original work.

I am in the latter stages of completing my dissertation work, which focuses on South Asian migrant domestic workers in Kuwait who are developing newfound Islamic pieties. My work, at the intersection of political economy and religion, which is based on over two years of ethnographic fieldwork in Kuwait and South Asia, often falls in liminal zones in existing scholarly fields. Being able to present to—and developing ongoing relations with—a group of fellow scholars undertaking work consonant with my own, has benefited me in ways that will unfurl in my thinking, writing and teaching in years to come. Thank you!

Attiya Ahmad (Cultural Anthropology)

The Modernization of Reproductive Health Care for Women in Turkey

Turkey is a modern country that is meeting Western social standards while maintaining a proud cultural tradition. Studies conducted by the Turkish government show that Turkish women's notions of the workplace, religious place, and family planning differ very widely across age, class, education, and geographic region. As is the case in Turkey and many other countries, there is often a schism between government policy and popular social realities. We wanted to know: how have the efforts of the government to Westernize reproductive health care actually affected women? I and my partner, Liqiao Ma, decided to focus our efforts on surveying university students in Istanbul to get a sense of how attitudes towards reproduction are in flux in Turkey, and why.

We studied a population of college-aged, urban Turkish women (18-23) and women older than 18-23 but who are currently enrolled in a university, and their perceptions about trends they've seen or heard about in family planning, contraception use, abortion, and reproductive sexuality in Turkey since the 1980s up to the present. We found overall that urban Turkish sentiments are fairly similar to young American women and American sentiments. All the women wanted careers as well as children, and were generally optimistic about balancing the two. What was perhaps most striking, however, was the positive outlook of the women about family planning education. Almost every single woman stressed the importance and need for female education regarding contraception use and family planning. Their active stances regarding this subject indicate the success of government-funded family planning education since the 1980s, at least in urban settings.

Amsterdam Spring 2009

With the help of Women's Studies and program in the study of sexualities travel awards, I spent the spring semester of my junior year abroad in Amsterdam, The Netherlands. I participated in a semester-long program through the School for International Training titled, "International Perspectives on Sexuality and Gender." My experience entailed living with a Dutch family, interning with a local non-profit organization, traveling to an LGBT library in Utrecht, and observing a trial in the International Criminal Tribunal for the Former Yugoslavia in Utrecht. It was definitely a program made for my specific academic interests in gender, queer studies, and immigration. I remember packing with anticipation for what I imagined to be the utopia of queer studies—the gay capital of the world, as I was told. I imagined same-sex couples walking down the streets hand-in-hand with no fear of prejudice. Like the colorful pictures I had seen of the Amsterdam LGBT pride parade, I imagined a city that visibly celebrated difference.

I was in for a surprise. There was no denying the stifling silence surrounding everything LGBT. Though I occasionally saw a rainbow flag or two hanging from a window overlooking a canal, it was a rarity to see a same-sex couple openly showing affection. Only later did I learn that despite the legal advancements made by the LGBT community, hate crimes still happened on the streets of Amsterdam. There were those that recognized the underlying conservative nature of many Dutch citizens and were privy to the fact that many of those hate crimes were committed by white Dutch citizens themselves. Others, however, chose to blame the easiest scapegoat—the Muslim community.

With one of the most rapidly growing Muslim populations in Europe, Amsterdam has certainly reacted to the changing demographics. Xenophobia is a tangible problem. I lived with a white lesbian Dutch woman in a community that was 94% Muslim. This woman, a self-proclaimed open-minded liberal, constantly made racist comments about her neighbors. The 2004 murder of Theo van Gogh by a Muslim man was also constantly cited as an example of the danger of multiculturalism. I was lucky to have worked directly with LGBT Muslim community leaders and even traveled to Morocco. For my final paper, I chose to research Muslim lesbian women and the process they go through in negotiating their multiple identities. I was interested in finding out the parallels between Mexican lesbian women I had studied in Mexico City and Muslim lesbian women in the Netherlands and found this group of women was hidden—all my contact with this group was through email—certainly further hindered by my inability to speak Arabic or Dutch. This was one of the most difficult projects I have ever done, as the language and culture proved to be powerful barriers. The few women that I was able to interview via e-mail taught me that the Muslim lesbian community of Amsterdam is alive and invisible. And I was surprised at the variety of responses I got; I did find women who felt no conflict between being lesbian and religious.

Learning the complexity to these issues has informed my worldview.

While I was certainly disillusioned by the prevalent racism of Amsterdam, I was encouraged by the legal advancements made possible by the LGBT community particularly during a time when the LGBT community in the United States is fighting for marriage equality. My time abroad was one of the most transformative of my life and I am so happy and grateful to have had this opportunity!

Viviana Santiago (2010 Women's Studies, SXL & Latin-American certificates)



In general, we found that the Turkish women who considered themselves Muslim did not find the use of family planning and contraception to be unethical. In fact, they all stressed the importance of increasing education for women throughout Turkey regarding family planning methods and contraception use. A few women did cite abortion as an unethical practice for religious reasons. However, we believe that this is not different from what we would find in the United States, as there are still wide-ranging views, some influenced by religious beliefs, present on our college campuses.

Overall, our trip to Istanbul was a great success. The status of women's agency over reproduction in Turkey seems to be reflective of the country's increasing modernization and Westernization that is by and large supported by urban college women. This has been accomplished through top-down, aggressive government policies, as well as changing notions of womanhood and reproduction in Turkish society.

Nicole Diaz Nelson (Biology 2009)

These are selected reports from grateful recipients of Women's Studies Awards

Gender & Race in the 1880s Spartanburg, South Carolina

On October 7, 1892, about twenty observers waited inside the Spartanburg, South Carolina jail enclosure for an unusual spectacle: the state execution of an adolescent. Convicted of fatally poisoning the toddler of the prominent white family for whom she worked, 14-year-old black "housegirl" Milbry Brown was a macabre curiosity due to her youth and crime. Young Milbry Brown would, however, attain a measure of immortality when anti-lynching activist Ida B. Wells mentioned her execution as a "legal hanging?" and South Carolina's shame in her widely distributed pamphlet *Southern Horrors*.

That's where I discovered her, and that historical nugget became fodder for my dissertation project, a study of black women and girls' encounters with the legal and criminal justice system as complainants and perpetrators of (sometimes violent) crime in the South Carolina upcountry from about 1885 to 1900.

Every trip into the archives – whether it's a building where documents are housed or the metaphorical archives – is a journey into the dark; the researcher's nightmare is that there will be no illumination, no relevant sources found, and no real basis for a project. However, quite the contrary occurred during my summer trip to Columbia. Examining the court, jail, and pardons records in Spartanburg County, I did not find what I was looking for: significant numbers of capital cases involving women or girls. But the large number of working-class women in the Spartanburg courts alone – appearing as witnesses, the accused, victims, or the peripheral characters in now-public dramas – confirmed my suspicion that their disappearing act from the historiography is an omission not borne out by even the most readily accessible evidence.

This trip, funded in part by the Gender & Race Award, has been the most significant turning point in my graduate-school research career. I went to South Carolina in search of women criminals who could have faced the death penalty. Instead, I located

a virtual mother lode of documents crucial to broadening the scope of my dissertation to include 150 criminal cases involving Spartanburg County black women and girls, an array that will form the backbone of my dissertation. The richness of Spartanburg's archive yielded two particularly interesting insights about black females' experiences of and negotiations with the criminal justice system.

First, despite widespread and well-documented myths about the bestial black male rapist preying on white women, rape cases in Spartanburg's courts of the 1880s were often brought by black families on behalf of their daughters. In some cases, black families used legal means to "out" white and black males who abused adolescents and girls under the age of 10, a specific charge and one that might be more likely to be successfully prosecuted. Though black South Carolinians' ability to claim equal protection under the law was diminishing at century's end, they still claimed it in cases of sexual impropriety with minors. Second, adolescent black girls figured heavily into these stories of South Carolina crime and punishment, and in the most heinous cases in which they were offenders, they could draw jail sentences that were just as steep for adults or black males. Yet there was no clear consensus about how to treat youthful black female offenders. Arguments about proper femininity, age-related mental competency, or blacks' inherent inferiority could be harnessed to petition for mercy, or they could be wielded like a weapon to indict teens who strayed too far from the bounds of socially-contingent decency.

I am now keenly aware of how I must go beyond the troika of intersectionality – class, sex, and race – and be attentive to the meanings of age and adolescence in nineteenth-century Southern law and society. As I write my dissertation proposal, I will focus my energies on analyzing responses to capital cases involving both black male and female adolescents.

Cynthia Greenlee-Donnell (History)

Congratulations to ...

Negar Mottahedeh, Associate Professor, Literature & Women's Studies on receiving tenure at Duke!

Our 08-09 postdocs for landing teaching positions— **Elisabeth Engebretsen** is at the **McGill Institute for Gender, Sexuality, and Feminist Studies**, **McGill University** in Montreal; **Svati P Shah** is in Women's Studies at **University of Massachusetts-Amherst**.

Four of our certificate students: **Britt Marie Rusert**, **Kristal Tatianna Moore** (UNC-CH), **Russ Leo**, and **Jennifer Elaine Copeland** who graduated this May. (And to Britt and Russ on their marriage!)

EDITOR'S NOTE

It's been over a year since I started at Women's Studies and what a year it has been! Here are some things I wanted to share...

If you ever called or stepped into the Women's Studies office the first thing you would hear or see was **Cassandra Harris** with her gracious voice and her smiling face. No matter what you needed, Cassandra was ready to help. Her calm and kindness, coupled with extreme efficiency were unmatched. For over seven years, she created the welcoming atmosphere that is now an integral part of the Women's Studies Program. After 35 years of service to Duke, Cassandra retired in August and while we miss her terribly, we know you join us in wishing her well and celebrating her service to Women's Studies and the community-at-large.



Cassandra Harris

Speaking of the community-at-large... I have to say I am constantly awed and astounded by the responses we get from undergrads, grad students, post docs and so many individuals who have benefited from the support and generosity that flows from this office. This gratitude comes not just from those who are taking WST courses or receiving awards, but from those who attend our lectures, symposia, and of course the Feminist Theory Workshop. This year the FTW (read more on page 6) was teeming with participants—from California to the Carolinas, not to mention Canada, China, Hungary and Sweden!

Our programming consistently draws crowds that are varied in terms of age and audience. A week doesn't go by that someone, somewhere, somehow doesn't let me know how the intellectual, financial, emotional, and/or networking support that Women's Studies has given them has made a difference in their academic endeavors and lives. This support stems from you, the readers, who have given your time and resources to seed and grow the program we are today. Inside this issue you'll read many reports from those fortunate enough to benefit from that support. Truly, your sponsorship of Women's Studies is making a difference to and for so many here on campus and beyond.

We are acutely aware of the current economic situation and its impact on individuals and institutions...each of us, professionally and personally, is having to adjust to a reduced way of functioning and using our "smarts" to do more or the same with less. We could use your help to sustain the Gender and Race Award and this newsletter, both of which are presently being funded from our operating budget, which is stretched thin as we absorb various funding reductions. [Read a report from one Gender & Race Award winner on page 14.]

If you have been enlightened or supported by Women's Studies, either recently or long ago, I hope you will please consider giving back. You can make your gift by credit card at Duke's secure credit card site (<http://secure.giftrecords.duke.edu/oit/gift.nsf/ccform?OpenForm>). Under the section Confirm & Submit, in the Comments box, please include Tech code NWS, fund code 399-2735. Or you can send your check to Duke University, Alumni and Development Records, Box 90581, Durham, NC 27708. On the memo line please indicate Tech code NWS, Fund Code 399-2735. I hope you won't mind this request; though times are tough, pulling together can make a difference. As always, we are most grateful for your support. *melanie mitchell*

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

Women's Studies 2009-2010 Dissertation Fellowships

- **Madhumita Lahiri** (English)
- **Netta van Vliet** (Cultural Anthropology)

Graduate Scholars Colloquium Leaders Awards

- **Fiona Barnett** (Program in Literature)
- **China Medel** (Program in Literature)

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

- **Sara Appel** (Program in Literature) for "Never Get Out: Women, Poverty, and the Politics of Mobility in American Working Class Literary Culture"
- **Erica Fretwell** (English) for "Senses of Belonging: The Syn-aesthetics of Citizenship in Nineteenth-century America"
- **Samantha Noel** (Art, Art History & Visual Studies) for "Carnival is Woman! Gender, Performance & Visual Culture in Contemporary Trinidad Carnival"
- **Shilyh Warren** (Program in Literature) for "Women's Documentaries and The Politics of Film Feminisms 1967-1980"

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

- **Virginia Rieck** (2010/Cultural Anthropology) for "Mapping Metaphors in Muhuru Bay"
- **Cynthia Greenlee-Donnell** (History) for "The Colored Girl Must Die: Female Crime, Race, and Punishment in South Carolina's Nadir, 1877-1900"

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.

- **Grace Huang** (2010/ Biology & Art History) for The Durham Giving Project Enhancement
- **Viviana Santiago** (2010/Women's Studies) for ELLA (Empowering Latina Leaders in Action)

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

- **Ashley Holmes** (2010/Biological Anthropology & Anatomy) for Mobilize Against Malaria-Family Health International