

WOMEN'S ^{DUKE} STUDIES

SPRING
2016

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Ernestine Friedl

A special tribute to Ernestine Friedl and her legacy.

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Pig Out

Explore the global and historical context of pigs and humans.

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New Faces

Meet our new Visiting Professor and Post Doc.

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Saudi Arabia

The role women play in Saudi Arabian society.



From left to right: Frances Hasso, Anna Krylova, Minoo Moallem, Mahnaz Moallem, Elizabeth Grosz after the Masculinity and Ideology in Modern Egypt and Iran Colloquium.

The Duke on Gender Colloquium

"The foundation for an exciting and productive intellectual journey"

By Anna Krylova

ASSOCIATE PROFESSOR OF HISTORY
DUKE UNIVERSITY

Last August, I was returning to Duke after a sabbatical, looking forward to reconnecting with the university's intellectual community, my friends and colleagues across the campus. I was especially eager to meet Liz Grosz who had joined The Program in Women's Studies and The Program in Literature while I was

away. Most of my leave had been devoted to thinking through the history of the gender category in the field of gender history. What interested me was the mechanism behind the peculiar effect of gender analysis, noted by many critics, to reproduce the binary connotations of male and female difference that, in theory, it

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Director's Column



Priscilla Wald

MARGARET TAYLOR SMITH
DIRECTOR OF WOMEN'S STUDIES

I am honored to have been asked to assume the Margaret Taylor Smith Directorship of the Program in Women's Studies, with its extraordinary faculty, staff and students. I am also fortunate in the exemplary leadership of my predecessors, Jean O'Barr,

Robyn Wiegman, Ranjana Khanna, Tina Campt, and Anne Allison.

Over the summer a controversy surrounding the first year book, Alison Bechdel's 2006 award-winning graphic narrative, *Fun Home*, reminded me of the importance of this field. It began with a student's post on the closed Facebook page of the class of 2019

and subsequent *Washington Post* op ed. Bechdel's autobiographical "tragicomic" explores the character Alison's relationship with her often distant, moody father, and in particular with her discovering his closeted homosexuality shortly after coming out to her parents as a lesbian and just before his suspected suicide. The student objected not to the content of the work, but to its form: the relationship between the text and the images. "If the book explored the same

Graphic narratives defy reader's expectations in the way they put image and text together. In 1980, the cartoonist Art Spiegelman surprised a reading public by depicting his father's experiences as a holocaust survivor through the characters of mice, cats, and pigs. Readers were jolted into a new contemplation of familiar insignia—the Magen David and the swastika—when they appeared on mice or cats. Violence in comics seems

...I am fortunate in the exemplary leadership of my predecessors, Jean O'Barr, Robyn Wiegman, Ranjana Khanna, Tina Campt, and Anne Allison...

themes without sexual images or erotic language," he wrote, "I would have read it. But viewing pictures of sexual acts, regardless of the genders of the people involved, conflict with the inherent sacredness of sex. My beliefs extend to pop culture and even Renaissance art depicting sex." *Fun Home* indeed exemplifies the challenge of the emergent form of the graphic narrative, as it prompts us to confront our changing reading practices.

unreal, so we can delight in seeing Captain America stride across a battlefield and annihilate a nest of Nazis, cartoon villains that could just as easily be aliens, vampires, or zombies. The apparent non-seriousness of the form cordons off the experience of violence, like the idea of childhood itself, from the all-too-real violence of the world. But *Maus* confronted us

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Ernestine Friedl

By Jean F. O'Barr

FOUNDING DIRECTOR OF THE PROGRAM IN WOMEN'S STUDIES

advocated for the increased status of women faculty; she prioritized the dissemination of scholarship through journal editing.

on leave in England, and asked me to direct the program. Dean Friedl knew I was ready to move from Continuing Education into more direct involvement with feminist scholarship. Search committees were not widely used three decades ago; deans had discretion to move on priority initiatives.

as editor. I reported all this to the dean, explaining that we would need office space but not to worry because the proposal was a long shot. Within weeks, the University of Chicago Press named me editor, authorized hiring a two person editorial team and began the process of transfer from Stanford. She was overjoyed with the news, believing it cemented the program's scholarly basis. There was less enthusiasm on the Allen Building's second floor where her requests met with refusal since no one there knew the journal. She stood her ground, calling within days to confirm space and an associate director of Women's Studies to cover program responsibilities.

Dean Friedl's wisdom, determination and support shaped Womens' Studies beginnings. A scholar, a journal editor, and an active professional in her field, she both insisted and insured that Women's Studies reflected those same values.

Ernestine Friedl, the first female Dean of Arts and Sciences and Trinity College at Duke University and James B. Duke Professor Emerita of Anthropology, died on October 12, 2015 at the age of 95. Jean O'Barr, the founding Director of the Womens' Studies Program, remembers her. Ernestine Friedl is Womens' Studies first foremother. A social anthropologist who had worked with the Chippewa and in modern Greece, Dr. Friedl was recruited to Duke in 1973 to chair the newly formed Department of Cultural Anthropology. Given her research on sex roles, she co-taught an early version of the introduction to women's studies as well as her own departmental courses. She

Shortly after becoming Dean of Arts and Sciences in 1981, she appointed a faculty committee to explore establishing a Women's Studies program. In private conversations, she shook her head at the absence of such an endeavor at Duke, more than a decade after other schools had launched programs. The committee, composed of William Chafe, Ida Simpson and Virginia Dominquez, quickly identified the programs at Smith and at Princeton as models to follow. They admired the interdisciplinary character of those programs and their strong emphasis on linking teaching, research and service.

In February of 1983, Dean Friedl placed the first of three phone calls that shaped the early contours of Duke's program. She called me,

The second phone call came the next year. Her voice on the phone was angry: there was a typo in one of the first program announcements. See that the secretary does not do such a thing again: everything about the program has to be excellent, she insisted. My reply took her off guard. I typed it myself, I said, there is no secretary. Well, you need one, she replied and within a week, I was able to hire a part time secretary.

In 1985, a series of phone calls shaped the program. Duke and UNC, through a joint center for research on women, had been asked to apply to house the journal *SIGNS: Journal of Women in Culture and Society*. My colleagues put me forward

Faculty Updates

Elizabeth Grosz taught two classes in fall, an undergraduate class called “Interpreting Bodies” and a graduate student class called “Foucault and Feminism.” This school year Grosz is working with Anna Krylova of the History Department on the Duke on Gender Colloquium. In the spring she is teaching the undergraduate course “Feminism, Signs & Representation” and a graduate course called “Reading Deleuze.”

Grosz has published many scholarly articles and several books, most recently, *Becoming Undone* (Duke University Press 2011).

Frances Hasso worked on a co-editing a book with Zakia Salime, *Freedom without Permission: Bodies and Space in the Arab Revolutions*, which is now in production at Duke University Press and will be published in 2016.

The book includes a sole-authored chapter, *The Sect-Sex-Police Nexus and Politics in Bahrain’s Pearl Revolution*. Hasso continues her work on Egypt-focused research. An article, “Civil and the Limits of Politics in Revolutionary Egypt,” which was published in the December 2015 issue of *Comparative Studies in South Asia, Africa, and the Middle East*. Hasso is immediate past editor of 1 for Vol. 11 (2015) of the *Journal of Middle East Women’s Studies*. Hasso worked with a series of short essay interventions solicited from 21 autonomous groups and collectives across the generational spectrum from Morocco to Iran and she worked with some intensity on the Feminist Formations. For this work, activists were asked to reflect on their main challenges at this historical moment. She gave an invited faculty seminar on new work, “Masculinities, Ideological Contestation, and Revolutionary Traces in Post-2011 Egyptian Popular Film,” at NYU Abu Dhabi in March 2015. There she presented the further developed paper at the Duke on Gender Colloquium in October 2015. In winter

2015, she completed a six-week graduate/post-graduate seminar on “Psychoanalysis and Neuroscience” with Visiting Scholar Renata Salecl. In fall of 2015, she taught a new undergraduate seminar, “Global Men and Masculinities,” first-year seminar, and “Gender and Sexuality in the Middle East.” In spring 2016, Hasso is teaching a new graduate seminar, “Cartographies of Middle East Gender and Sexuality Studies,” as well as the undergraduate course, “Thinking Gender.”

Kimberly Lamm recently completed her book manuscript *The Poetics of Address: Writing the Other Woman in Contemporary Art* and is starting on two new research projects: *Fabricating Truths: Women’s Clothing and the Legacies of Enslavement in the African Diaspora* and *A Sense of Arrangement: Feminist Aesthetics in Contemporary Poetry*. *Fabricating Truths* is devoted to analyzing representations

of clothing in literary and visual representations by and about women of the African Diaspora from the late nineteenth century to the last decades of the twentieth. *A Sense of Arrangement* aims to show how five contemporary American poets (Barbara Guest, Susan Howe, Ann Lauterbach, Rosemarie Waldrop, and Claudia Rankine) write in the spaces between the senses—particularly seeing and listening—in order to perceive and transform the images and sounds through which “woman” is recognized. Lamm also recently completed editing a special issue of *Women & Performance* entitled *Texting Girls: Images, Words, and Sounds in Neoliberal Cultures of Femininity* and essays on Gertrude Stein’s feminism, the 2007 exhibition *Global Feminisms: New Directions in Contemporary Art*, Gordon Parks’ Life magazine photo-essay *The Restraints: Open and Hidden*.

During the fall, she taught “Gender and Popular Culture” and the first-year seminar “Girls Go Global.”

Gabriel Rosenberg had an active year. His book *The 4-H Harvest: Sexuality and the State in Rural America* was published in the fall by the University of Pennsylvania Press, and much of the spring and summer were dedicated to readying the manuscript for production. He also published chapters in two edited volumes, *Boundaries of the State in U. S. History* (University of Chicago Press, 2015) and *Queering the Countryside: New Directions in Queer Rural Studies* (NYU Press, 2016). In addition, his article, “A Race Suicide Among the Hogs: The Biopolitics of Pork in the United States, 1865-1945,” was published in the March issue of *American Quarterly*.

He also co-organized an international conference at Yale University on the intimate ecologies of hogs and humans over 10,000 years of history. His collaborators were James C. Scott and K. Sivaramakrishnan, the co-directors of the Program in Agrarian Studies at Yale University, and they put

together a program featuring more than thirty leading scholars, journalists, farmers, and activists from around the world. The conference was held at Yale University, during October 2015, and featured a keynote conversation among Scott, Yale Farm Director Mark Bomford, and Rosenberg.

Kathy Rudy is finally back to work and is doing well. She wants to thank everyone for their cards and gifts and good thoughts during her two year illness.

She was very grateful to be back in the classroom this fall with two fabulous groups of students, one studying the human/animal boundary, the other studying reproductive ethics. And she loves her new office!!!

Kathi Weeks enjoyed her first time teaching the core course for the major, “Thinking Gender,” with a great group of students. Her essay on 1970s feminist Shulamith Firestone came out this Fall in the journal *South Atlantic Quarterly*. She is also busy reading and doing some writing about the public toilet as a site of the production and regulation of race, sex, gender, class and nation.

She hopes to make more progress on her book on the counter-histories of U.S. Marxist feminism during her sabbatical in 2016.

Ara Wilson teaches the undergraduate courses “Money, Sex, Power” and “Nature/Nurture Sex/Gender,” which is taught with a neuroscientist. During the fall she taught a new Women’s Studies graduate course on interdisciplinary feminist research. Over the summer, Wilson conducted

ethnographic research on medical tourism in Thailand and was recently invited to present this work at a workshop at the National University of Singapore and in the Geography Department of UNC- Chapel Hill. Her article, “The Intimacy of Infrastructure,” is forthcoming in the feminist journal *Signs*.

She is the out-going chair of the Association for Queer Anthropology of the American Anthropological Association.

FTW Travel Awardee 2015



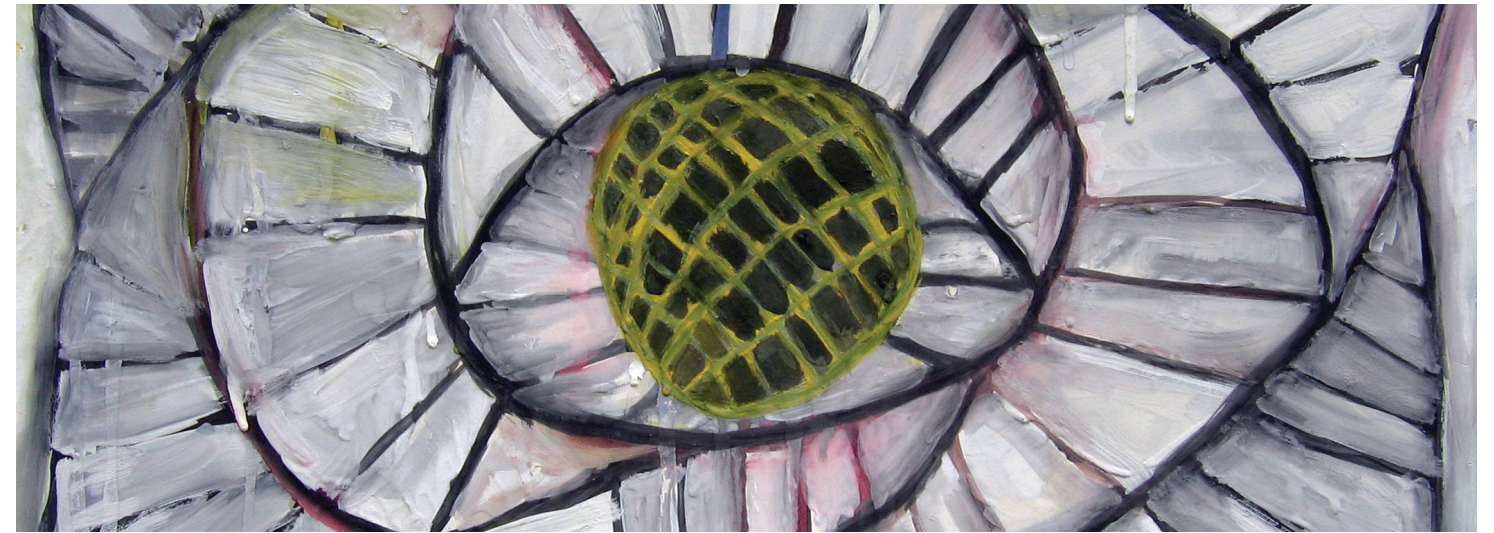
NINTH FEMINIST THEORY WORKSHOP

By Khadeega M. Gafar

PH.D. CANDIDATE AMERICAN UNIVERSITY CAIRO

My participation at the ninth annual feminist theory workshop has been a thriving experience which influenced me on many different levels. First of all: the multidisciplinary nature of the workshop which opened my eyes on many different fields of knowledge that I am not usually exposed to. For the years of my studies, I have been focusing on interests related to religion and philosophy. With this mono-discipline background, the exposure that I had in the workshop to many other fields of knowledge such as Anthropology and Literature under the umbrella of women's studies was invaluable. Second, my

experience was really enriched by the in-depth discussions of the method of psychoanalysis and how it is employed in feminist theory; moreover, I had benefited from discussions of research approaches and methodologies in Anthropology in the seminar's discussions. Third, the opportunity of meeting face-to-face with top-notch scholars on feminist theory and having direct discussions with them was a precious opportunity. Fourth, I am really thankful for the opportunity of the International travel grant which allowed me to meet and network with feminist researchers from diverse places in the world: Greece, India, Canada, and Morocco...etc. Fifth, the lectures, the seminars and the side discussions gives me deep insights and reflections to develop and refine the work that I have been working on regarding two feminist thinkers in my graduate studies: Nancy Fraser and Hannah Arendt. In a nutshell, I have been exposed to invaluable multi-experiences in two days of feminist work-shopping that I believe it would not have been possible through any other venue of experience.



TENTH ANNUAL FEMINIST THEORY WORKSHOP

A two-day event presented by the Women's Studies Program at Duke University, featuring keynote lectures and working seminars March 4 and 5, 2016 at Duke University.

KEYNOTE LECTURERS

Sonia E. Alvarez, Professor of Political Science and Director of the Center for Latin American, Caribbean, and Latino Studies at the University of Massachusetts Amherst

Evelynn M. Hammonds, Barbara Gutmann Rosenkrantz Professor of History of Science and Professor of African and African American Studies at Harvard

Ranjana Khanna, Professor of English and Literature and former Margaret Smith Taylor Director of Women's Studies, Duke University

Griselda Pollock, Professor of Social and Critical Histories of Art and Director of Research in the School of Fine Art, History of Art and Cultural Studies, University of Leeds

SLIPPAGE Performative Keynote: Theory-ography 4.5-a we [still] queer here

Many thanks to our sponsors including the following Duke University departments: African & African American Studies; Art, Art History & Visual Studies; Asian and Middle Eastern Studies; Cultural Anthropology; Duke Initiative for Science & Society; History; Music; Program in Latino/a Studies in the Global South; Literature; Romance Studies; The Office of the Provost; The Office of the Deans of Arts and Sciences and Franklin Humanities Institute

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- Women, Gender, Sexuality Studies at the University of Massachusetts Amherst
- Women's and Gender Studies Program at University of North Carolina at Greensboro
- Department of Gender, Women & Sexuality Studies at University of Washington
- Women's, Gender, and Sexuality Studies at Wake Forest University
- SLIPPAGE: Performance | Culture | Technology in residence at Duke University

The workshop is free, but space is limited and registration is required. Register online at <http://womenstudies.duke.edu/feminist-theory-workshops/2016>. Workshop readings will be posted on the Workshop website. For more information please contact Shonda K. Corbett at (919) 684-3655 or womenstudies@duke.edu.

Pig Out

By Alex Bressler

SOPHOMORE, TRINITY COLLEGE OF ARTS & SCIENCES

I am a vegetarian, and I am queer. At this year's Pig Out convention I digested more information on the intersection of these two identities than I thought imaginable. Many of the conference panels underscored how the domination of bodies, and of sexuality, often manifests itself in the human domination of pork and the elimination of



bodily deviants. We own the domesticated pig: we raise it, impregnate it, slaughter it, and eat it. Similarly, humans have learned to take anything that isn't the exemplary masculine body and effectively treat it like the domesticated pig. Thus, industrial pork

production is effectively an extension of the established male gaze. Male sexual conquests often characterize women as pieces of meat to be won, and queer bodies, especially those of POC and transgender folks, as objects to be silenced. This silencing is exemplified throughout our powerful biopolitical structures. For example, the policing of non-normative bodies and the policing of pork in Abrahamic religions go hand in hand. Consequently, the dynamic relationship of pork production and the body allows practices like vegetarianism to be a form of queer resistance to these structures. Pigs as food and pigs as male chauvinists: the queering of meat exposes the unsustainable nature of industrial meat production, while industrial domination of pig bodies highlights non-heteronormative oppression. These complements from two seemingly independent worlds make me proud to be a queer vegetarian.

WOMEN'S STUDIES FALL 2015 EVENTS

AUGUST 20

Alison Bechdel discussing her book *Fun Home*. She is an American cartoonist. Originally best known for the long-running comic strip *Dykes to Watch Out For*

SEPTEMBER 2

Graphic Sex? *Fun Home* and
Politics of Representations

SEPTEMBER 28

Graduate Scholars Colloquium: "Dedouble and Jeanguy Saintus' Corporeal Gifts" and Natasha Omise'eke Tinsley, "Songs for Ezili: Vodou Epistemologies of (Trans)gender," Mario LaMothe, Postdoctoral Fellow, Women's Studies; Dasha Chapman, Postdoctoral Assoc, African & African American Studies; Thomas F. DeFrantz, Professor of African & African American Studies and Professor in the Program of Dance

OCTOBER 2

Duke on Gender Colloquium: "Theorizing Gender: Thinking and Using Theory Differently," Elizabeth Grosz, Duke Program in Women's Studies, and Anna Krylova, Duke History Department

OCTOBER 23

Duke on Gender Colloquium: "Masculinities in the Making: Iranian and Egyptian Film," Minoo Moallem UC Berkeley Gender & Women's Studies, and Frances Hasso, Duke Program in Women's Studies and Sociology

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Evaluating Romance Novels

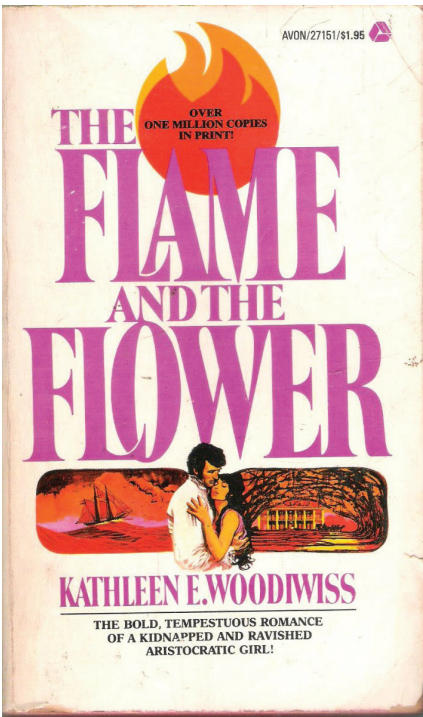
JULIE TETEL ANDRESEN

PROFESSOR OF ENGLISH, DUKE UNIVERSITY

This title may surprise you because you may assume romance novels have no value. The things that cause an individual or a society anxiety often provoke ridicule. Here I'll focus on the anxiety and the resulting ridicule caused by romance novels. The current marketing category began in 1972 with *The Flame and the Flower* by Kathleen Woodiwiss. In 1972 the Equal Rights Amendment was big news. In 1972 the first issue of *Ms.* was published. In 1973 *Roe v. Wade* legalized abortion. In short, discussions of the role of women and their reproductive rights have long been in the forefront of domestic issues. Romance narratives are fertile sites for exploring male-female relationships – and more recently, gay and lesbian relationships – from the most conservative to the most liberal. They explore and have taken command of women's sexuality. Sondheim's musical *Into the Woods* reminded me that the story of The Big Bad Wolf is about controlling Little Red Riding Hood's appetite, and in the movie she has a big one. When heroines stray with a wolf of their own choosing, they violate old cultural norms. Anxiety ensues. Ridicule follows. In the 1970s print-runs were determined by preorders from male sales reps who bought by cover. They drove the designs to display busty women. The term *bodice ripper* was born.

The women buyers pushed back. They didn't like the covers because they didn't have anything to do with the stories in the books. They complained and got what they wanted:

more representative covers. Bodice ripper covers are long gone. The term is, sadly, alive and meant as a facile dismissal of the writers, the readers, and the narrative form. In October, 2015 *Washington Post* journalist Justin Moyer weighed in on a story involving a gay romance writer plagiarizing from a hetero-romance writer. Moyer downplayed the plagiarism, commenting, "But a romance novel isn't exactly *Infinite Jest*. Though some bodice-rippers are dirtier than others, there is a formula." In my next column I'll debunk the notion that romance novels are formulaic and dirty. At the moment I'll note the journalistic formula regarding romance novels. What do we fear most? Isolation, loss, alienation, hopelessness, despair, despondency. What do we crave most? Love, warmth, belonging, satisfaction, safety, stability. Every song ever written is devoted to one of these emotions, but songs are not the lightning rods for the cultural anxieties surrounding these emotions. Romance novels are. It is difficult to acknowledge the value of a narrative form devoted to confronting what we fear most and providing what we want most. Acknowledging the worth of the romance is tantamount to owning up to our deepest fears and our deepest wants. Anxiety-inducing indeed.



Director's Column

(Continued from page 2)

with our illusions. Its cartoon images showed us our desire for a space in which our worst fears could be expressed and addressed. It reminded us that such violence infiltrates every aspect of our lives. The journalist Joe Sacco turned to the form to depict the violence of contemporary war zones, and Marjane Satrapi used it to tell the story of her experience growing up during the Iranian Revolution.

The student objected to graphic sex, which he experienced as “pornography,” summoning a controversy that has long troubled artistic forms—and women’s studies. Many readers of this column will be familiar with the 1982 Barnard Conference on Sexuality, the beginning, some say, of the Feminist Sex Wars. The controversy pitted women who opposed the violence against women they identified in pornography against those who opposed censorship and sought a broader acceptance of varieties of women’s expressions of sexuality. The controversy represents

precisely the work that makes Women’s Studies so important: such debates force us to confront our different experiences and beliefs—as well as our different understanding of the nature of sex and violence. None of those involved in the Barnard debates advocated violence against women. The questions were what constituted that violence and what constituted pornography.

Bechdel indeed explores the connection between sex and violence in *Fun Home*, although not, to my mind, through pornography. *Fun Home* shows how Bruce Bechdel’s tormented efforts to express a sexuality he felt forced to deny publicly colored his most important relationships, and it tells that story against the backdrop of the HIV/AIDS pandemic. The virus surfaces briefly in Alison’s musing on the opening of Randy Shilts’s controversial 1987 journalistic account of the early years of the pandemic, *And the Band Played On*. Remembering

a trip to New York, Alison wonders if her father might have contracted the virus had he lived. This passing

worked hard to break through the stifling conventions of sexuality and gender, to love whom we wanted and how

thought is at the heart of *Fun Home*, powerfully capturing something I have struggled, as a baby boomer, to explain to younger generations: how the pandemic radically changed our world. We had

we wanted, to claim our right to sexual pleasure as an expression of that love or just for its own sake. Our bodies, our selves. We had worked hard against the accumulated taboos of generations past,

weathered the withering disapproval of parents, religious leaders, teachers, peers, even struggled with our own inner selves, always in dialogue with the world. Then came a virus that some proclaimed to be punishment for our sins, which is to say our transgressions against cultural norms.

Fun Home focuses on the devastating effects of a pandemic partly fueled in the U.S. by the effects of making certain expressions of sexuality shameful and criminal—that forced men like Bruce Bechdel to conceal their sexuality. The cultural taboos that fed that shame also fed the disease, delaying the public discussion necessary for the fast dissemination of information and keeping many from seeking prompt medical care. Cultural biases blinded health care professionals to the multiple ways in which the virus was proliferating. Men and women worldwide paid with their lives for such biases. The sexuality Bechdel

depicts is remarkable for its ordinariness; she refuses the shame that destroyed her father and underpinned the violence of the pandemic.

My colleagues in Women’s Studies quickly turned the *Fun Home* controversy into an opportunity for respectful discussion of these issues. In the forum they organized, I saw their talents as educators and commitment to a field of study that emerged to illuminate what our social practices and geopolitical structures too often obscure. We discussed how such obfuscation occludes the violence of inequities that find expression in gendered, racialized, sexualized, and socioeconomic hierarchies worldwide. The discussion was also a reminder of how the field evolved out of the need to acknowledge the variety of lived experiences and perspectives that comprise the world.

OCTOBER 26

Graduate Scholars Colloquium: “Spatial Erotics: The City as a Site of Longing in Gay Porno Clinic”
John Stadler, The Program in Literature

OCTOBER 29

“Noctambules: Queer Nightlife in Port-au-Prince, Photographs” by Josue Azor, Curated by Dasha Chapman (AAAS) and Mario LaMothe (Women’s Studies), Duke University, Presentation by Mario LaMothe, “Our Love on Fire: Gay Men’s Stories of Violence and Hope in Haiti”

OCTOBER 29 AND 30

“Nou Mache Ansanm (We Walk Together): Performance, Gender and Sexuality in Haiti”
Symposium convened by Dasha Chapman (Duke AAAS); Keynote speaker: Omise’eke Natasha Tinsley

NOVEMBER 4

“The Redemption of Feeling in Existentialism and Feminism – The Case of Nietzsche & Irigaray,”
James Abordo Ong, Philosophy, High Point University and Michael Eng, Duke University

NOVEMBER 23

Graduate Scholars Colloquium – “She intends to torment him: Jewish Women in Medieval Muslim Legal Forums”
Oded Zinger, Postdoctoral Associate, and Duke Center for Jewish Studies

DECEMBER 3

Pre-Print: *The Terror of Decolonization: Exploring French in India’s ‘Goonda Raj’* Jessica Namakkal, Assistant Professor of the Practice International Comparative Studies and Women’s Studies

From Vodou Epistemology to Feminist Finitude

A CONVERSATION WITH DR. MARIO LEMOTHE AND DR. MICHAEL ENG

ME: Hi Mario, so we're both here in Women's Studies for the 2015-16 academic year, you as the Interdisciplinary Sexuality Studies Postdoctoral

Associate and me as a Visiting Associate Professor. Would you like to start off by telling us something about yourself and what you're working on during your time here at Duke?

ML: Hi Michael, sure, I'd be happy to. I received my doctorate in Performance Studies from Northwestern University in March 2015. My work engages with movements that safeguard the fundamental rights of bodies deemed queer or deviant. Here at Duke, I am elaborating the queer/transnational dimensions

of my dissertation-to-book project tentatively titled *Giving Haiti Body: Dance, Memory, and Imagined Masculinities in Haiti*. It centers on the fraught manners in which Haitian choreographers contest local scripts about masculinity and sexuality by critically recognizing queer Haitian subjects' activist struggles. Vodou epistemology saturates my analyses—

ME: Wait, "vodou epistemology"?

ML: By "vodou epistemology," I mean concepts, principles and imageries drawn from Haiti's homegrown tradition. I refer to these as a system of knowledge (hence, epistemology) in order to question what is at stake when artists re-imagine Haitianness through dancemaking that disavows state, local and foreign audiences' expectations of an unchanging, pre-modern, heteronormative Haitian.

Relatedly, I am polishing an article for publication. It critically assesses an American modern choreography about Haitian women's role in transmitting cultural memory to future generations. The dance is largely inspired by Haitian-American author Edwidge Danticat's novel *Breath, Eyes, Memory*.

ME: That all sounds wonderful. Are you offering a course related to your research?

ML: Yes, in Spring 2016, I'll be teaching a course named "Haiti, Vodou and the Social Diseased," which I am very excited about. It will explore the uses of Voodoo, Haiti and its people in popular culture. I'm collaborating with the Franklin Humanities Institute's Haiti Lab and the African and African-American Studies (AAAS) Department on various projects. AAAS Postdoctoral Fellow Dasha A. Chapman and I are co-

curating Haitian photographer Josué Azor's ongoing photo series, called *Noctambules*. The exhibition offers a glance at LGBT nightlife and underground social spaces in Port-au-Prince, Haiti. It is open to the public on East Campus' Friedl Hall – Jameson Gallery, from October 29, 2015 until the end of fall semester 2015.

ME: That's right around the corner. That'll be great to see.

Sounds like a busy year.

ML: Very much so. And you? Do you want to say something about yourself and about what you will be doing as part of your time here at Duke?

ME: Yes, I'm visiting this year from John Carroll University, where I'm an Associate Professor of Philosophy. In my work, I deal with the aesthetic dimensions of subjectivization,

that is to say, the sensible and affective processes through which a person becomes recognized—or indeed, fails to become recognized—as a subject within social existence. I am especially interested in the role institutions play in perpetuating such failures and the kind of stalled, idle speech that institutions assign to those designated as non-subjects. It is what I have called a voiceless voice, a simulacrum

of speech given to groups in order to fool them into thinking they are being heard.

ML: So how does this connect to the research you're undertaking here at Duke?

ME: This year, I'm working on architecture's treatment of disability. Specifically, I use feminist theories of time to critique the image of "the Body" (as if there were only one kind of body that experiences space the same way across all instances) that architectural design and discourse presuppose in the images of space they promote.

ML: You want to critique architecture as an institution that 'silences' certain kinds of bodies.

ME: Exactly. I'll be presenting on February 1st in one of the East Duke Parlors. The title of that talk is "Architecture, Feminist Finitude, and the Hermeneutics of Disability." In connection to this research, I'll be teaching WST 229S Space-Body-Image, a seminar devoted to critiquing the image of "the body in space" in architecture and urban planning. I'll also be co-teaching WST 701S "Foundations in Feminist

Theory" with Kimberly Lamm, in which we'll engage with feminist theories of time.

ML: It seems our projects dovetail into each other in interesting ways, since we're both investigating the relationship between aesthetics and the appearance of different types of bodies.

ME: Yes, I think that's right. How exciting! It's great this chat gave us a chance to see this connection. I know your dance card is quite full, but maybe we can collaborate on something.

ML: Why not? Lots to do. Sounds like you'll also be quite busy this year.

ME: You got it, and like you, I'm very happy to have this opportunity here in Women's Studies.

ML: So, I guess it's back to work, then?

ME: Right, back to work.



Dr. Mario Lemothe



Dr. Michael Eng

The Duke on Gender Colloquium

(Continued from page 1)

promised to undermine. What analytical alternatives were there, I wondered, to think about difference and heterosexuality other than in binary terms? Somewhat paradoxically, in the field of history, the story of the construction of the category of gender as a binary category had been closely tied up with historians' embrace of poststructuralist theory. Liz Grosz's critique of the fate of poststructuralist, and specifically, Derridean theories in academia—that is, the imposition of hierarchy onto the concept of difference and its reduction into binaries—deeply resonated with my work.

After the Women's Studies welcome back dinner and a few coffees, Liz and I decided to take the conversation

about the making of academic categories to the Women's Studies community—the issue seemed to be both important and relevant to disciplines in humanities and social sciences. But what venue should we use? The idea for the Duke on Gender Colloquium was taking shape quickly, in numerous, spontaneous conversations. We discovered our colleagues were not only eager to help us think through our dilemmas but also

to launch their own conversations. What was needed was a multi-disciplinary space that would bring together Duke faculty from humanities and social sciences and visiting scholars and offer an opportunity to present and develop current research. The first two colloquiums in the fall—"Thinking and Using Theory Differently," which Liz and I led, and "Masculinity and Ideology in Modern Egypt and Iran," led by Frances Hasso (Duke Women's Studies) and Minoo Moallem (Department of Gender and Women's Studies, University of California, Berkeley)—brought together an audience of 50-60 faculty and graduate students and laid, we hope, the foundation for an exciting and productive intellectual journey.

The Spring semester features two panels: "The Transnational and the Local in 1970s-1980s Feminism" with Judith Walkowitz (History Department, Johns Hopkins University) and Jocelyn Olcott (Duke History Department) and "The Politics of Clothing: Rethinking Narratives of Women, Identity, and the State" with Laura Edwards (Duke History Department) and Kim Lamm (Duke Women's Studies).

“...a multidisciplinary space that would bring together Duke Faculty from humanities and social sciences and visiting scholars to offer an opportunity to present and develop current research.”

Saudization

By Martha Reeves

VISITING PROFESSOR OF
SOCIOLOGY AND WOMEN'S
STUDIES, DUKE UNIVERSITY

I recently traveled to Riyadh, Saudi Arabia to evaluate a marketing program for Prince Sultan University. The university educates both men and women, but in separate colleges. The male and female faculty members teach only students of their own sex. I noted that the woman's college did not have the same amenities as the male college, yet the university was attempting to address this inequity with plans for a gym for the women and more office space for women professors, many of whom shared offices. Women faculty also taught more classes than their male colleagues. Among the subjects women are studying at Prince Sultan are business administration, computer science, architecture, interior design, and law.

Saudi Arabia is making an effort to educate women and men at the university level, at least in part because of a skill shortage in the country. This process known as

“Saudization” aims to rectify the problem by preparing Saudi citizens for work. Since 2013, there has been constant growth and restructuring and merging of universities and colleges – today there are about 28 public universities, 9 private universities and 19 colleges. Historically, education for women, which comprised reading the Quran, stopped at puberty. Today, the number of women graduating from universities has grown 2.5 times faster than the number of men graduating.

I was determined to leave my judgments at the door, particularly about the role of women in Saudi society. Saudi Arabia is one of the most conservative Middle Eastern States, with a strict adherence to a single interpretation of Islam – very different from its neighbor Dubai, where women wear Western clothes and go about unveiled. I told myself I would travel as an anthropologist rather than as a feminist. Saudi women are not allowed to drive and generally are not allowed to go out at night without being accompanied by a man (their husband or a relative). Though I think I refrained from passing

judgment publicly, I found it difficult to do so privately. I arrived at the airport to be greeted by my host holding an abaya. It was clear that there is a strict dress code, even for foreigners. I didn't much mind wearing the abaya (which I put on at the airport) except for at meal times when my sleeve kept finding its way into the sauce on my plate, or when it was a sweltering 90 degrees. As I am used to exercising every day, I was disappointed that I was not allowed to use the gym at my hotel; it had a lovely pool, weight room, and exercise equipment, but was not open to women under any circumstances. I had hoped to wander the streets of the city on my own as I am used to doing in many places around the world. While I did walk to a modern shopping mall a few blocks from my hotel, I did not feel it wise to venture out further on my own. The mall has a “woman only floor,” where I was told women go to socialize with one another and walk since they cannot walk freely on the street.

Unlike me, the young women I met at the university did not feel constrained. Many of them said that for them wearing the abaya is just routine and part of their traditional culture, rather than a sign of patriarchal practices. Many of them had

their own private drivers who would take them wherever they wanted to go. It was encouraging to see young women studying so hard (the women at this university outperform the men in every business discipline). I met with employers who had had these women students as interns. Each one of them said they were amazed at the quality of their work. It is interesting, though, that not all of the women who are university educated will use their degrees to work in the public or private sector. Only 16% of Saudi women with university degrees work outside the home. The lack of educated women in the workforce is cultural. Many educated women run into a brick wall either from parents or husbands who expect them to stay at home, or from employers who still prefer male workers over female ones.

On my way home I flew Emirates, an airline owned by the Dubai government. I was relieved to take off my abaya, sit back and relax. It is one of the most comfortable airlines I have ever traveled on. I stretched out and was offered a glass of chardonnay, which I gratefully accepted.

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