

Collaborative Film Authorship

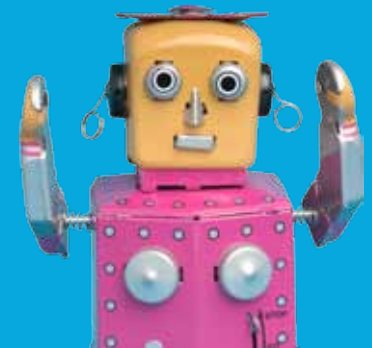
WRITING LATINAS INTO THE PICTURE

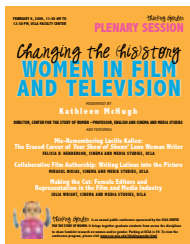
EXCERPT FROM PLENARY SESSION BY MIRASOL RIOJAS

U.S.-based Latinas have generally been included in film history through an analysis of their on-screen representations and contributions as directors of short, experimental, and documentary films. Unfortunately, as far as the filmmakers are concerned, the shorter formats I mention fail to receive the level of popular, critical, and scholarly recognition that feature films receive. Particularly since the 1990s, the number of Latinas working on features has increased significantly. To put this in perspective, Martha M. Lauzen's, "The Celluloid Ceiling: Behind-the-Scenes Employment of

Women in the Top 250 Films of 2007," found women represented only 6% of directors that year.¹ Although there are no statistics available with regard to what percentage of these women were Latinas, they account for only a fraction of that 6%. It is also important to note that even Latina directors who do gain access to the means of production still have only limited opportunities within the industry.² The small number of Latina-made feature films available for analysis reflects Latinas' marginalization within the industry, which has been reproduced in the writing of film history.

Feminist film theory has repeatedly called for the redefinition of authorship in order to account for women filmmakers. Yet most calls for alternative models of authorship do, for the most part, maintain the director at the center of their work.³ The notion of authorship, still tightly bound to the director, contributes significantly to the relegation of Latina filmmakers to





Excerpt from Plenary Session
WRITING LATINAS INTO THE PICTURE

Mirasol Riojas



DOCUMENTING GABRIELA
NETWORK, AN ACTIVIST FILIPINA
WOMEN'S ORGANIZATION

Rebecca Dean



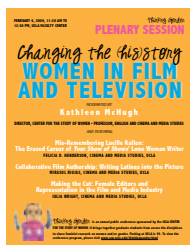
Coordinator's Notes
THINKING GENDER 2009

Mirasol Riojas



PANEL REVIEWS

Vivian Davis, Jonathan Cohn,
T-Kay Sangwand,
and Leila Pazargadi



Excerpt from Plenary Session
FEMALE EDITORS AND REPRESENTATION
IN THE FILM AND MEDIA INDUSTRY

Julia Wright



DEPARTMENTS



Staff 26



Thinking Gender 2009

Usually, when I wake up to the sound of raindrops hitting the roof over my head, it genuinely makes me smile. Whether I head out to face the big, bad world or have the luxury of hibernating under a pile of blankets with some hot tea and a stack of good books and movies, the rain is welcomed, especially in L.A. But on the first Friday of this past February, when my alarm went off and I heard that pitter patter coming from somewhere overhead, all I could think was, “Oh no!” I was terrified that six months of planning were about to go down the drain. I had this fear that the rain was going to keep people from heading out to CSW’s Thinking Gender conference, an event that so many people had worked so hard to make happen.

Thankfully, that fear was completely unfounded. UCLA’s Center for the Study of Women has a reputation for bringing together some amazing scholars who are committed to doing work on women, gender, and sexuality. On February 6th, the CSW community showed up in droves to take part in what proved to be an extraordinary day, proving once again their commitment to their work.

The Thinking Gender conference is typically comprised of four sessions of five panels each, as well as the plenary session, all of which are scattered throughout the course of the day. This year, the 20 panels, along with the plenary, amounted to 86 student presenters. As the Conference Coordinator, I knew that we had an

interesting lineup that promised to provoke stimulating conversations, but it wasn’t until I heard the buzz in the California Room at the UCLA Faculty Center at around 7:30 in the morning that I realized everyone else was just as excited to begin the day as I was. It would take more than a little water to put a damper on Thinking Gender. We shook off the rain and got to business.

Attendees had a difficult task of choosing between panels covering a wide range of historical periods. While sessions included topics as vast and varied as gender and disability, spirituality, women in sports, and representations of femininity (just to name a few), selecting from the day’s offerings was a task that everyone seemed happy to have to do. The panels

were well attended from early morning until the end of the day, and in fact, for “Between Girls,” “From Our Doorstep: Contemporary Politics,” and “Changing the (his)story: Women in Film and Television,” attendance was so strong that the rooms were filled to capacity. In some cases, the rooms were actually overflowing. Thinking Gender comes but once a year and is a special opportunity for people to gather with like-minded individuals. This conference is important to our community, not only on a professional level, but for most, also a deeply personal level. It was a true joy to be a part of making it happen.

In between attending to my duties as the Conference Coordinator throughout the day, I was lucky enough to be able to sit in on several of the panels, all of which more than met my expectations. Each of the papers had been carefully chosen from a pool of very competitive applicants, and after much correspondence with

students who came from as near as our own UCLA campus and as far as Turkey, the West Indies, and New Zealand, I felt personally invested in seeing each of the presentations, in person. It was a pleasure to meet so many of the students and faculty I had come to know electronically, face to face. I am only sorry that I was not able to be present for each and every one of the papers that was given. Gladly, I have been able to continue to watch podcasts of the select few panels that we were able to film (<http://www.csw.ucla.edu/podcasts.html>), as well as read the majority of the papers, as most have been posted on-line (<http://repositories.cdlib.org/csw/thinkinggender/>). I do hope that the rest of our readers will do the same.

The day of the conference passed quickly and before I knew it, unfortunately, it was over. After months of preparation and anticipation, attending to all the details to ensure that everyone had what they needed, that good memories

would be made, and that everything would go according to plan, the day passed in a flash. It was truly a whirlwind that I wish I'd been able to more fully experience. I am happy to report that what I remember most about the day is being surrounded by a sea of smiling faces, satisfied by successful presentations and the provocative discussions that our fantastic moderators helped to facilitate after each set of papers. In the end, that is what it's all about: engaging in a dialogue with colleagues and being challenged to do our best work in a supportive environment. I am proud to say that CSW provides exactly the kind of space where that can happen.

Now that the 2009 conference has come to a close, I find myself checking what seems like a terribly empty inbox a little too often, but life after the conference is slowly returning to normal. I will be passing the torch on to the next Thinking Gender Conference

Coordinator in the very near future. To that person I can honestly say that you have a phenomenal group of people upon which to depend while you are at CSW. Our Director, Kathleen McHugh, has assembled one of the best teams I have ever had the pleasure to work with, and you will enjoy every minute you are in the office. At first glance you may think it is the colorful walls and the sophisticated decor, but you will quickly come to realize it is the people who work here, volunteer their time, and come through our doors who make CSW such a bright and pleasant place to be. People are doing their work with smiles on their faces because they believe so strongly in what they do. Those smiles come from their hearts. Make no mistake, it can be infectious!

I look forward to attending Thinking Gender on February 5, 2010, as our community continues to thrive and grow. Until then...

– **Mirasol Riojas**
Conference Coordinator, TG 2009



Thinking Gender 2009

Writing Latinas into the Picture, *continued from page 1*

the margins. For although they have rarely occupied the roles that earn them recognition according to the auteur model, Latinas' absence from the director's chair should not be confused with a lack of participation in the creative process. By developing a collaborative model of authorship that expands beyond the director as the principle creative force to include screenwriters, producers, and cinematographers who contribute their labor and creative ideas to the making of feature-length films, the history of Latina filmmakers becomes more accessible.

In order to account for the wide range of Latina filmmakers' contributions, we must reconsider the ways in which we think of authorship while taking into account the industrial factors that influence how the discourse around authorship develops, as well as what cultural forces bring to bear in the process. We must consider not only theoretical issues related to the way that creative control is conceptualized, but also more materialist concerns such as legal and economic issues associated with assigning authorship to particular individuals. Who has artistic control over the films? How are the films marketed

and why? Who is invested in defining authorship in particular ways, and what is at stake in each case? If we begin exploring these types of questions, we have a remarkable opportunity to document the important work that Latina filmmakers are doing. We have the opportunity to write them into the picture.

Mirasol Riojas is a Ph.D. candidate in the Department of Cinema and Media Studies at UCLA. She was the conference coordinator for this year's Thinking Gender conference.

Notes

1. Lauzen, Martha M. *The Celluloid Ceiling: Behind-the-Scenes Employment of Women in the Top 250 Films of 2007*. (Same study available for 2000, 2001, 2002, 2004, and 2005.)
2. Nancy Savoca and Darnell Martin, for example, have both been the subject of numerous scholarly articles and have received attention in the popular press.
3. The list of titles that follow in this vein includes (but is not limited to) books such as Judith Mayne's *Woman at the Keyhole: Feminism and Women's Cinema*, Bloomington and Indianapolis: Indiana University Press, 1990; Annette Kuhn, ed., *Queen of the 'B's: Ida Lupino Behind the Camera*, New York: Praeger Paperback, 1995; Christina Lane's *Feminist Hollywood: From Born in Flames to Point Break*, Detroit: Wayne State University Press, 2000; Geetha Ramanathan, *Feminist Auteurs: Reading Women's Films*, London: Wallflower Press, 2006.



THINKING GENDER

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Making the Cut

FEMALE EDITORS AND REPRESENTATION IN THE FILM AND MEDIA INDUSTRY

EXCERPT FROM PLENARY SESSION BY JULIA WRIGHT

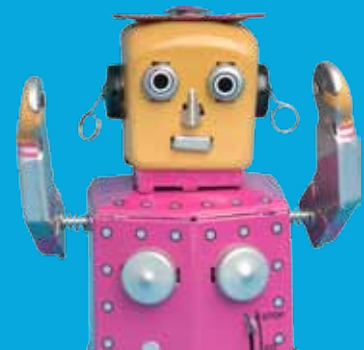
In the past decade, a higher percentage of women have worked as editors than as directors, writers, cinematographers, and executive producers,¹ yet they are rarely represented in histories by film historians and feminist film scholars. The purpose of this paper is not to reveal the “reality” of female editors, but to understand what challenges arise in constructing them as historical subjects. In what frameworks have female editors been permitted or omitted from historicization? What counts as historical knowledge and evidence? It is important to consider the author, and what impact their politics of location have on the historical

knowledge they are presenting. I will also consider what challenges my interviews with female editors have posed in historicizing them from a feminist perspective.

General cinema history books do not historicize editors, but instead celebrate directors who have advanced editing: Edwin Porter and D.W. Griffith; Sergei Eisenstein and Dziga Vertov; and Jean-Luc Godard.² Authorship then serves as the dominant historical methodology, which explains the omission of the editor and with good reasons: the editor’s job, if done correctly, is supposed to be unnoticed; crediting an editor with a discernable style pigeonholes their abilities

rather than emphasizing their versatility; and it also risks undermining the creative importance of the director, an understandable job hazard echoed in many interviews with editors.³

Texts created within the film and media industry by editors and trade organizations account for the majority of the historical information about female editors. These texts typically characterize the pre-sound era in Hollywood as a period when the majority of editors were women.



Referred to as “cutters,” they edited film with scissors, and were not seen as a creative force but a set of hands. Men began replacing the ranks of women at approximately the same time that sound technology was introduced in 1927. The narrative arc continues by recognizing a series of “token” female editors, and underscores a brief comeback of a female workforce during World War II.

In response to the increasing employment of non-workers beginning in the early 1990s, industry guilds and societies spearheaded a movement towards legitimatizing and historicizing their own professions (Caldwell 117-118). *The Cutting Edge: The Magic of Movie Editing*, co-produced by the American Cinema Editors Society, the ACE, is as much a documentary as it is a promotional campaign. Actress Kathy Bates narrates the history of editing, highlighting the names of familiar male directors: Porter, Griffith, Eisenstein, Vertov, Godard, and so on. This selective recollection of the general film history situates the editor as the directors’ chief collaborator, and their historical presence is then afforded by way of collaborative authorship as a theoretical approach. Yet this same approach,

while giving historical credit to male editors, diminishes the work of female editors that facilitated many of these celebrated men and moments: Agnès Guillemot edited the majority of Godard’s films in the 1960s and was the only editor to work with both Godard and Truffaut; yet, she is completely omitted from the documentary. James Smith is credited as D.W. Griffith’s editor, but the documentary gives only brief mention of Rose Smith, his wife, despite her own 20-year career as an editor in which she edited 11 Griffith films, including *Birth of a Nation* and *Intolerance*. Similarly, Dziga Vertov’s wife, Elizaveta Svilova, is credited as his wife and editor, but receives none of the long-overdue star treatment given to the documentary’s male editors. Guillemot’s complete omission may be the result of the documentary’s focus on American editors; however, Rose Smith and Elizaveta Svilova Vertov’s reductive treatment is the result of professional ambiguity—their roles as devoted partners are somehow inseparable from the professional partnerships with their husbands.

This professional discrediting of female editors continues as the documentary glosses over the early film industry, when, as Bates

narrates, “the invisible style of editing kept editors invisible and unappreciated as well. For years they have been the best kept secret of the movies.” No mention is made of a female-gendered workforce, despite photographs overlaid with Bates’ voiceover depicting rooms of women cutters. This history of a pink-collar workforce is co-opted by the ACE, who reinterpret the lack of professional distinction given to female cutters as the editors’ genderless story of origin and their humble beginnings.

Texts on editing theory are usually authored by renowned male editors, and reserve a section for what might be described as a vague evolution of the editor-as-artist.⁴ Adopting a masculine pronoun, these descriptions are of an ahistorical subject who encounters various technological innovations that redefine “his” role as an editor, from the birth of cinema to the present day. It is precisely this type of history, in the absence of any historical evidence, where the covert omission of women occurs. Female editors undergo a double invisibility: already invisible to film history by virtue of their “invisible art,” women are then edited out of books that intend to bring

visibility to the editing profession. Consider Rene L. Ash's 1974 book, *The Motion Picture Film Editor*, which consistently refers to the editor as "he," but nonetheless opens with a quote from Cecil B. DeMille on the invaluable role of the film editor—never mind that Anne Bauchens, the first woman to receive an Academy Award in editing, was DeMille's longtime collaborating editor and devoted friend.

Edward Dmytryk and Walter Murch, both well-respected male editors, have written theoretical books that make brief reference to early female editors. In *On Film Editing*, Dmytryk uses a footnote to indicate a discrepancy between the masculine pronouns he prefers using in the main text, and his actual experience. Dmytryk states in a footnote on the second page of his book, that "in the silent days a large portion of cutters with women. At famous Player Lasky, where I worked, all the cutters were women" (original emphasis). Like Rene Ash, Dmytryk's ahistorical male subject has less to do with history than it does with advancing an argument for the editor to be seen as a legitimate artist, submitting to the old double standard that women do arts and crafts, but men make art. Because these

historicizing texts are primarily concerned with legitimizing editors more than reconsidering women, women's compromised professional capital make them less lucrative candidates for "worthy" historical subjects.

In Walter Murch's bestselling book, *In the Blink of An Eye*, the feminine pronoun is deliberately used to describe editors up until the "pre-mechanical era," as a way of recognizing women once made up a majority of editors before the introduction of the Moviola. This subtle periodizing device becomes Murch's way of suggesting that sexist views of women's technical capabilities were the reason for their "disappearance." In interview, Murch remarks, "[editing] was considered to be a woman's job because it was something like knitting, it was something like tapestry, sewing. It was when sound came in that the men began to infiltrate the ranks of the editors, because sound was somehow electrical...it was no longer knitting." One might speculate this to be part of the reason Vertov and Rose are not given recognition for their contributions, since it so closely resembled a "woman's job." Dmytryk offers a similar explanation in his footnote, suggesting

that the advent of sound technology led sexist executives to discharge women from their jobs. However, this explanation too easily puts blame on a few big bad men without enough consideration for larger circumstances. Massive lay-offs by studios began at approximately the same time as the advent of sound. Editor Dede Allen recounts that during the Depression and for several years after, women were openly discouraged from taking jobs from men since they had families to support. Scholar Jane Gaines' recent work on early cinema cites women's presence and forced departure as the result of industry economics that allowed women to thrive as producers, directors, writers, and editors in the industry's unstable formative years, but were pushed out of such roles when the industry began to realize its force as a major business enterprise. Prejudices about women's technical capabilities may have been an argument for explaining women's disappearance, but greater economic stakes and competition for jobs suggests larger industrial and socio-economic reasons for their decrease in employment after 1927.

Of the female editors who remained employed after sound, a handful have been

written about in the pages of *The Editors Guild Magazine*: Anne Bauchens as Cecil B. DeMille's editor; Barbara McLean, chief editor at Fox from 1949 to 1969; and Margaret Booth, supervising editor at MGM from 1939 to 1968. Margaret Booth stands out as being the most celebrated of these women, whose career spanned from 1920 as a cutter for D.W. Griffith, to 1985 working for producer Ray Stark. Booth was exceptionally powerful, and as MGM's supervising editor everything went through her: "Maggie was probably the toughest and most feared woman at MGM. I mean, people would shudder when they heard she was on the phone," recalls editor Frank Urioste (*The Cutting Edge*). It was well-known among editors, producers, and directors that Booth had close professional relationships with Irving Thalberg and Louis B. Mayer, "a fact that some didn't like, but there was nothing they could do about it," remembers editor Ralph E. Winters. Other personal anecdotes suggest Booth had a reputation for being overbearing, though male resentment invariably played some part in this interpretation. For example, editor Elmo Williams had worked with Booth, as well as Bauchens and McClean during his

career. Williams believes it was their superior organizational skills that made women successful, adding, "they were better than the men. At the time, we grudgingly accepted the fact that they were very capable" (Lewis). These reclaimed histories, coming from recent short articles from the *Editors Guild Magazine*, demonstrate the best efforts made by industry-generated texts in crediting women's professionalism in the editing field.

The primary challenge to historicizing female editors has been in giving them credit for their work. Since the early 1990s, research by feminist film scholars has brought attention to important women in early cinema.⁵ However, the study of editors has received little investigation, unlike the lively debates around authorship in feminism that justify the study of women as directors. A consideration for female editors requires us to think about how to best theorize them as historical subjects. Collaborative authorship is problematic for a few reasons: it is not the method editors themselves feel best articulates their talent and contribution; and the collaborative authorship we saw employed in industry texts is less about professional recognition and

more about creating hierarchies along various distinctions—for example, union workers versus pre-union era or non-union workers, and a reverence for film production over television and media.

In order for feminist film theory to broaden its study of historical subjects beyond the director, there needs to be a paradigm shift away from authorship and textual analysis and a move toward analyzing industry practices and cultures of film and media production. A feminist approach to history has many advantages: it can critique historical assumptions, investigate the politics of epistemologies, and advance more complex arguments for the various "whys" regarding historical phenomena, notably why there were so many female editors in the early years and why they "disappeared."

There is also the issue of how to reconcile a feminist approach to history when the historical subject negates the feminist label. In my interviews with female editors currently working in the film and media industry, there is a strong resistance to gender representation and any association with feminism.⁶ Seeing feminism as outdated and too political,

they opted for a post-feminist viewpoint that emphasizes individual responsibility in negotiating their professional interactions. For these women, being a feminist meant not being “a team player,” and being perceived as difficult to work with. Yet I would argue this post-, anti-feminist attitude couches the shortcomings of the industry’s flexible labor market in which most work is freelance and temporary, requiring editors to maintain a strong social network to secure future employment. In this context, editors feel they have little agency to address sexism directly, and instead “perform” against undesirable gender stereotypes that questioned their professionalism: women described dressing more “masculine” in baggy slacks and t-shirts to avoid unwanted attention or being seen as too concerned with their appearance; they refused to file justifiable sexual harassment claims; and in the case of one editor I interviewed, she never wears her wedding ring or mentions she has children, and at one point after her pregnancy, Fed-Exed her breast milk home to a caretaker in order to avoid taking time off work, since being a mother is seen as a liability by employers. This postfeminist individualism

is then a fallacy since women feel they have little choice but to conform to other peoples’ standards.

Essentialist views of feminists as well as women’s professionalism perpetuate unfair industry practices that, in depoliticizing the workplace and diminishing the female editor’s agency, keep sexism from being addressed. Decrying sexism isn’t enough—to properly contextualize such problems we would have to consider the consequences of the industry’s flexible economics that stifle employee sustainability. In work environments defined by intense competition and frequent exploitation, old social hierarchies come back into play and women are again marginalized. If feminist history is about critiquing and changing the past and present, then refocusing beyond a gender-based analysis that considers economic conditions and labor practices can reveal the specific bind in which female editors find themselves—in 1927, and especially today.

Julia Wright is doctoral student in the Department of Cinema and Media Studies at UCLA.

Notes

1. Martha M. Lauzen, “The Celluloid Ceiling: Behind-the-Scenes and On-Screen Employment of Women in the Top 250 Films of 2007,” Center for the Study of Women in Television and Film, San Diego State University, 2008. Interviews, books by editors, trade magazine articles, and recent academic research by Ally Acker and Jane Gaines have consistently affirmed that women made up the majority of the editors in the film industry until the middle to late 1920s. Martha M. Lauzen’s “Celluloid Ceiling” research series is an annual survey tracking the percentage of women employed in various job sectors of the industry. The most recent survey from 2007 confirms that of the male and female editors employed in the top 250 films each year for the past 10 years, women have always been a minority but have maintained consistently higher numbers than directors, writers, executive producers, and cinematographers; only producers maintained a comparatively higher percentage of women in their sector than editors.
2. Books researched for this project include David Bordwell and Kristin Thompson, *Film History: An Introduction*, 2nd ed., Boston: McGraw-Hill, 2003; David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 8th ed., Boston: McGraw-Hill, 2008; David Cook, *A History of Narrative Film*, 4th ed., New York: W.W. Norton, 2004; and Pam Cook, *The Cinema Book*, 3rd ed., London : BFI, 2007.
3. Vincent LoBrutto, *Selected Takes: Film Editors on Editing*, New York: Praeger, 1991; Gabriella Oldham, *First Cut: Conversations with Film Editors*, Berkeley: University of California Press, 1992. In these published collections of interviews, editors freely

theorize their approaches to post-production work. However, if there is any ambiguity about who is in charge, they are always firm in crediting the director, and in some cases the producer, with the ultimate vision of a film. Editors are necessarily there to articulate the director's storytelling.

4. Books of this genre include Rene L. Ash, *The Motion Picture Editor*, Metuchen, NJ: Scarecrow Press, 1974; Edward Dmytryk, *On Film Editing: An Introduction to the Art of Film Construction*, Boston: Focal Press, 1984; Walter Murch, *In the Blinking of an Eye: A Perspective on Film Editing*, 2nd ed., Los Angeles: Silman-James Press, 2001.
5. Refer to Jane Gaines' bibliography in: "Of Cabbages and Authors," *A Feminist Reader in Early Cinema*, edited by Jennifer M. Bean and Diane Negra, Durham: Duke University Press, 2002.
6. The four female editors interviewed for this project present a diverse cross section of the profession: an assistant editor for a scripted television drama, doing freelance work on her off-time; an editor specializing in documentary films, and currently directing her own documentary; an editor who specializes in non-fiction and promotional material; and an award-winning editor of commercials and music videos.

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Imagining the Archive

DOCUMENTING GABRIELA NETWORK, AN ACTIVIST FILIPINA WOMEN'S ORGANIZATION

BY REBECCA DEAN

At the 2009 Thinking Gender Conference, I was not the only person struck with the feverish plague known as “archive fever.” As famously theorized by Jacques Derrida, the condition of archive fever makes us more alert to our compulsion to store the past and also, more importantly, to consider the relationship of the archive to the future. For Derrida, the archive “is a question of the future, a question of the future itself, the question of a response, of a promise and of a responsibility for tomorrow.”¹ Documenting GABRIELA Network, an activist

1. Derrida, J., & Prenowitz, E. (1998). *Archive Fever: A Freudian Impression* (p. 36). University of Chicago Press.

Filipina women’s organization, has provided me with many lessons, most especially the role of imagining the archives. The process of imagining is to redefine and develop the notion of the archive for the future in order to meet the goals of feminist struggle. What I quickly observed at the conference panel aptly titled “Lost and Found,” was that scholars from film and media studies were well advanced at reinterpreting the meaning of the archive, repertoire, and narrative.

As an archivist I am just as concerned about what the archive will contain, as I am with how the archive will change and shape our interactions with the past and future. The memory that

is being kept through text and traces of women’s organizing, film, and repertoire is novel to the world of archives that has for so long only concerned itself with the official documents and correspondence of high power entities and individuals. Organizational memory such as those like GABNet’s is a part of contextualizing feminist knowledge production and re-writing history.

Thinking Gender 2009 was an open platform for this type of feminist history making. Tess L. Takahashi has recognized a “deluge of ‘imaginary’ archives” produced by artists and critics, including a recent set of contributions in the jour-

nal *Camera Obscura* where authors were asked to fantasize, imagine, and speculate an archive of the future. Takahashi writes, “These imaginary archives often envision unrecorded pasts, produce other means of legitimizing information, make old systems signify differently, and imagine as yet undetermined futures through the evocation of everyday people’s personal experiences.”²

The archive as a feverish imaginative project has illuminated its power as irony, new meaning, women’s organizing, and narratives of desperation. In this view, *Thinking Gender* offered an inquiry into the concept and symbols that the archive represents in relation to feminist knowledge production. Such a view can supply further applications to research on gender. In other words, I hope that the various archival projects explored at *Thinking Gender* 2009 inspire future imagining, speculation, and deconstruction of the archives we encounter in our scholarship and activism on gender and sexuality.

Rebecca Dean is a doctoral student in the Department of Information Studies.

² Takahashi, T. (2007). “The Imaginary Archive: Current Practice.” *Camera Obscura* 22(3): 179.



20TH THINKING GENDER CONFERENCE
IS FEBRUARY 5, 2010

Illness, Deformity, and Shock

RE-READING DISABILITY

In 1995's *Enforcing Normalcy: Disability, Deafness and the Body*, Lennard Davis famously defined disability as a “disruption in the visual field.”¹ Over the course of the following decade, this theorization of disability as a “specular moment” would come to greatly impact the emergent field of disability studies.² By emphasizing the disabled body’s potential for erasure, whether in scholarship or society at large, Davis’s work both opened new avenues of academic inquiry and readied a political agenda in which disability was figured as a transformative category of political identity.³ However, as the papers presented during the Thinking Gender conference panel, “Illness, Deformity, and Shock: Re-Reading Disability,” suggested, structures of visibility and invisibility are but one of many ways of constructing disabledness. While the alliance between disability and issues of visibility has long given the field political traction, the set of papers which emerged from the panel indicated that many of disability studies’ core tenets require a fresh reexamination. As moderator

Professor Helen Deutsch, Department of English, UCLA, noted, the aim of the panel was therefore to unsettle rather than cement the foundations of what has historically been a highly innovative and deeply interdisciplinary field. As such, the panel’s participants employed a broad range of analyses to engage in acts of communal re-reading.



Jennifer Barager, Department of English, USC, began the panel with a paper entitled, “From the Periphery Towards the Center’: Locating an Alternative Genealogy for Disability Studies in Audre Lorde’s *Cancer Journals*.” Barager proposed Audre Lorde’s *The Cancer Journals* (1980) as an inspiring model for renovating the field of disability. Lorde’s text combines various formal characteristics (for example, essay, poetry, memoir) in order to chronicle the author’s experiences as a breast cancer patient. Written

in the wake of Lorde’s radical mastectomy, *The Cancer Journals* deftly intertwines the personal and political by foregrounding the experience of bodily trauma alongside Lorde’s subject position of black lesbian feminist. In light of this maneuvering, Barager suggested that we look to *The Cancer Journals* as an example of an intersectional approach which might be used to effectively situate disability within a larger constellation of race, class, and gender. Lorde’s account, Barager pointed out, also provides another valuable lesson for academic fields in that it emphasizes the importance of collaboration and communication. Though such ideas are not always prioritized in academia, a sphere in which the pursuit of individual research agendas sometimes trumps ideas concerning collectivity, the formation of community is often the very engine of social justice issues. Barager’s paper, therefore, offered Lorde’s personal account of illness as a means to expand and strengthen the existing purview of disability studies as a politically charged field.



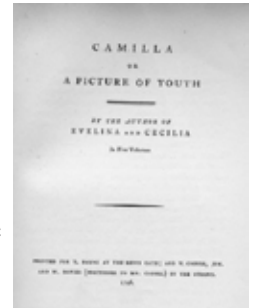
Annessa C. Stagner, Department of History, UC Irvine, delivered the panel's second paper, "Recovering the Masculine Hero: Post-World War I Shell

Shock in American Culture." Stagner's work investigated representations of shell shock in American films, magazines, and print mediums in the aftermath of World War I. Shell shock, she explained, was typically categorized in the period as a wide range of physical injuries and mental disturbances; however, in the mediums Stagner explored, shell shock was also usually represented as a curable and temporary condition that cloaked an otherwise heroic manliness. In her analysis, Stagner revealed a pattern in which a cure for this nebulous cluster of ailments was usually brought about through a romantic narrative of courtship or love involving a wholesome and nurturing woman. With domestic femininity firmly established as the means by which recovery was brought about, shell shock sufferers were then revealed to be the war heroes they had

apparently always been. Stagner provocatively linked this cultural understanding of shell shock to "the deep national wounds in the civic body." These representations, she argued, with their scientific certainty and confidence in traditional gender roles, exuded a palpable optimism in America's national character. In this sense, the portrayal of exterior ailments was always overshadowed by the inevitable revelation of interior masculine heroics. These narratives about male heroism, she added insightfully, also functioned as a cover for the ways in which the symptoms of shell shock (behavior manifesting mentally and physically) often shared many characteristics with constructions of female hysteria. Ultimately, Stagner's paper explored the relationship between body, mind, and gender in order to provide a thorough and convincing examination of the cultural anxieties expressed by representations of shell shock in Post-World War I America.

Turning the conversation toward constructions of femininity and female bodies, the panel's third participant, Jennifer Locke, Department of English, UC Irvine, delivered the paper, "Reading Female Bodies: Deformity, Gender and Fortunetelling in Frances Burney's

Camilla." Locke's presentation offered an analysis of the ways in which Frances Burney's eighteenth-century novel *Camilla*, with its narrative of two sisters, Camilla and Eugenia, "examines and dismantles cultural fictions about the female body" and the trajectory of women's lives. Locke focused on a reading of the sister Eugenia, whose disfigurement, she argued, resisted dominant modes of reading the body. Though in possession of an atypical body, Eugenia is of particularly sound mind; what's more, Eugenia's disability, while suggesting her illegibility, inevitably allows her access to educational opportunities which defy gender norms. In this sense, Locke argued, Eugenia's narrative is offered as an alternative to her sister Camilla's limited set of choices. The titular heroine, for example, while in possession of an abled, and therefore legible, body, must follow normative gendered plots. Locke also connected constructions of gender, the body, and disfigurement with the discourse on fortunetelling in the eighteenth century. She deftly framed her paper with a discussion of



how fortunetelling manuals manifested cultural anxieties about gender through their connection of women's fates with their bodies. Burney's novel, Locke argued, can be read as a challenge to this method of reading (and in many ways, controlling) women's bodies and lives. Inevitably, Locke's paper functions as a thoughtful response to much of the existing work on disability in eighteenth-century studies, especially from scholars such as Lennard Davis and the panel's chair, Helen Deutsch, both of whom have treated the subject of disability in relation to literary figures such as Samuel Johnson and Alexander Pope.

The panel's final paper was given by Jeni Maple, Department of English, Oklahoma State University. In "The Intersection of Feminism and Disability Theory in Sylvia Plath's *The Bell Jar*," Maple built upon the work of scholar Rosemary Garland Thompson by arguing for a broadening of disability studies to include categories of mental illness. Her reading of Plath's *The Bell Jar* (1963) suggested the extent to which representations of mental illness are often hinged on also representing the body's debilitation. For example, throughout the course of *The Bell Jar*, the central character Esther's

mental instability is frequently tied to her physical impairment or confinement. Maple offered several examples from the novel, ranging from Esther's inability to perform in a professional capacity, her encounters with predatory men, and her trials with the institutions that seek to confine and rehabilitate the mentally ill. Maple's analysis highlighted the relationship between body and mind and addressed how the representation of both often circle around, at least in Plath's work, attempts to assert control. As such, Maple argued that a feminist framework must also be married to an attention to disability studies in order to more fully assess the novel's portrayal of a woman whose identity is shaped by experiences stemming from her position as both a gendered and disabled subject. This critical move, Maple suggested, usefully aligns feminist concerns with a disability studies agenda.

Ultimately, the four papers did much in the way of broadening horizons, demonstrating the productivity of bringing an intersectional approach to bear on the study of disability. In her summation, Panel Chair Helen Deutsch suggested that disability often served as the "margin beyond the margin," the rhetorical ground against which other identities are constituted; however,

by seriously considering the relationship of disability to other identity categories, such as race, class, gender, and sexuality, the panel's papers were able to question the lines drawn between mind and body, visibility and invisibility, and disability and any number of other identity categories. In doing so, the panelists collectively modeled a new and invigorating approach which could expand and enliven the field of disability studies.

Vivian Davis is a doctoral student in the Department of English at UCLA and a writer for *CSW Update*.

NOTES

1. Lennard J. Davis, *Enforcing Normalcy: Disability, Deafness and the Body* (London, New York: Verso, 1995) 94, 128, 142.
2. Davis, *Enforcing Normalcy*, 12.
3. For example, Davis' discussion of "dismodernism" is buoyed by what he sees as the defining feature of disability: its instability as a category (what Davis reads as radical possibility). Lennard J. Davis, *Bending Over Backwards: Disability, Dismodernism, and Other Difficult Positions* (New York: New York University Press, 2002) 22.

Cyberlicious with a Byte

As the title of this panel suggests, these papers largely dealt with the strong and often playful effect of cybernetics and cyberspace on the ways we conceive of gendered and queer bodies. It is also fitting that the title uses the slightly dated term “cyber” instead of “new media” or “digital,” as James Hixon started the panel with a paper on the genealogy of information studies and its continual focus on its relationship to the body. Titled “Bodies Into Bits: A Reparative Approach to Informationalizing the Body,” Hixon’s paper discussed such luminaries as Claude Shannon, Warren Weaver, and Katherine Hayles, with the main thrust of his argument addressing the works of Gille Deleuze and Felix Guattari. In *Anti-Oedipus* and *A Thousand Plateaus*, as Hixon eloquently described, Deleuze and Guattari break down some of the central issues of digital culture and embodiment through an exploration of the similarities between the natural body and information. Hixon’s discussion focused on the “body without organs,” a phrase used to describe the virtual dimensions of the body. Deleuze

and Guattari point out that people are made up of an endless number of virtual personae and possibilities, and by performing these different personae, we are actively experimenting with different ways of representing ourselves. This pre-digital idea is particularly resonant with both the age of the avatar, and the queer body—a body that actively investigates its own potentialities—a body without organs. As such, Hixon helpfully pointed out that digital media often encourages people to rethink and reform their bodies and subjectivities as bodies without organs.



Hixon’s presentation flowed well into Jennifer Kavetsky’s “There’s No Crying in WoW: Gender and the Gaze in *World of Warcraft*,” a paper on how gender is figured into the creation and choosing of avatars in this extremely popular male-dominated online game. While digital media may encourage

one to actively play with one’s identity, there are still limits to exploring alternative personae. For example, statistics show that few men choose to play a woman in the game, and most women choose to play a male character. Mostly through interviews with players, Kavetsky presented a number of possibilities for why this might be the case. She found that women often do not want to have to deal with sexism or gender issues while playing the game. On the other hand, those men who choose to have their avatars be curvy females often do so specifically because they want to look at something “pleasant” (that is, sexually stimulating) as they play. In her research, Kavetsky also interestingly found that males who created female avatars were more often than not adolescent boys playing the game for the first time, and if they begin to play the game more seriously, they often cast aside their female avatars for ones which look more serious (that is, manly). As a result, these beautiful female avatars are often castigated in high-level and end-game raiding as these particular aesthetic decisions are a marker of players who

are not serious game players. While there are many ways to design an avatar's appearance, Kavetsky importantly points out that many of these choices depend on gender. Without an obvious way to make a queer avatar in the game, the identity roles available are greatly reduced. To compound matters, while the female avatars have obvious feminine physical characteristics, such as a large bust and often an hour-glass frame, the male characters are for the most part very boxy, with only their giant arm muscles giving away their hyper-masculinities. The avatars' gendered characteristics simply repeat the sexist ideology that while men are supposed to be active and powerful, women (and their avatar/cyber analogs) are still structured as only being useful as (cyberlicious) eye candy.



In contrast to *World of Warcraft*, Danielle Hidalgo and Tracy Royce outlined their research on

CrashPadSeries.com, an lgbtq porn website, in their paper, “Fluid Sexualities and Blurred GenderLines?: Mapping Sex, Sexuality and Gender in Online Queer Pornography.” This website includes photos, videos, and an ongoing episodic porn series which features a plethora of sexual practices and pleasures. The site actively puts itself in contrast to other lesbian and gay porn sites, which feature straight porn actors who are only showing off alternative sexualities for an implied male audience's pleasure. The people on this site are supposedly not “real actors” and all identify themselves as queer. These people are as interested in pleasuring themselves and experiencing their queer sexualities as they are in giving a queer spectator pleasure. Hidalgo and Royce focused on an episode featuring Shawn and Jiz, two people whom the site refers to as “authentically queer.” In a behind the scenes interview, a female actor expresses a great deal of excitement when learning that they will be shooting a male on female sex scene, an experience she has never had before. This raises serious questions about what a capitalist or commodified queerness looks like. The utopian value of Deleuze and Guattari's “body without organs” gets inverted in such scenarios when queerness becomes not just about being many different things at once, but also about being *as* many

different things as you possibly can at once. The actors in CrashPadSeries.com treat queer performativity as a competition; while they all seem to be queer, some are perhaps more queer than others. Ultimately, there seems to be a desire to become the *most* queer person of all.

After the panel, moderator Victoria Vesna, a professor in the Department of Design and Media Arts at UCLA, asked the panel, and specifically Hixon, how they thought Deleuze and Guattari's model of queerness might be best expressed in a digital space. This question prompted a lively debate, and the idea of using the morphing body/avatar to explore and express digital hybrid identities was thought of as having potential promise. With the body constantly in flux and morphing from one image to another, this digital body could be seen as an aesthetic expression of a queer performativity—a performativity that is always potentially present within the realm of the virtual and the cyber.

Jonathan Cohn is a doctoral student in the Department of Cinema and Media Studies at UCLA. He is currently interested in issues pertaining to auto-spectatorship, and he has published papers on podcasting and video games.

Pornography and Feminism AFTER THE SEX WARS

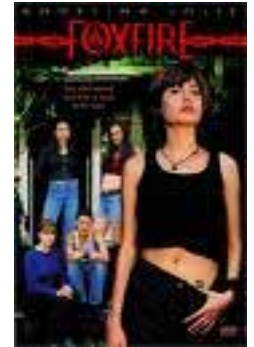
By deconstructing filmic representations, feminist theoretical formations, and the intersections of race, class, and gender, the provocative panel, “Pornography and Feminism: After the Sex Wars,” reached beyond the anti-porn/sex-positive dichotomy to theorize feminism and pornography’s complex relationship. The panel, comprised of members of UC Santa Cruz’s Feminism and Pornography Research Cluster, featured Allison Day (Linguistics), Katie Kanagawa (Literature), Lulu Meza (Sociology), Lydia Osolinsky (Politics), and Natalie Purcell (Sociology). The panel was moderated by Professor H. Marshall Leicester, faculty advisor for the Feminism and Pornography Research Cluster.

In her presentation, “History in the Making: Feminism’s Second-Wave Sex Wars and the Politics of Remembering,” Lydia Osolinsky proposed alternative theoretical approaches to the pro/anti-sex debates that emerged during the feminist sex wars of the 1970s and 1980s. Presenting the narratives of the debates as well as how they have been subsequently described,

Osolinsky showed that feminism(s)’ relation to pornography is always in a constant state of becoming. However, she also noted that within this formation process there is little examination of the disconnect between the rhetoric and the embodied experience of pornography. Rather than focusing on dominant culture’s readings of pornography that re-inscribe heterosexist gender relations and the victimization of women, Osolinsky proposed using Eve Sedgwick’s concepts of paranoid and surprise readings to probe this disconnect and uncover the subversive possibilities of pornography and the agency of its subjects.

Following in this vein, Katie Kanagawa’s presentation, “FOXFIRE REVENGE!: Feminist Avengers Revisit the ‘Wars’ Over Sex and Imagery,” was centrally concerned with producing a feminist approach that does not consider subjectification or subjugation, empowerment or victimization, as opposite or alternative kinds of experiences. Instead, she argued they are intimately related,

interdependent kinds of experiences that are often hard to distinguish from one another. Films like the 1996 film adaptation of Joyce Carol Oates’ novel, *Foxfire: Confessions of a Girl Gang* reflect this close connection.



Presenting the pro-sex position as a revision and not a wholesale rejection, of the anti-porn position, Kanagawa explicitly discussed these positions not as alternatives or oppositions but as closely related, mutually informative discourses.

Returning to feminist theoretical formations, Natalie Purcell presented “A Materialist Analysis of Feminist Discourse on Pornography.” Engaging the audience with quotes from Annie Sprinkle (*Hardcore from the Heart*, 2006) and Andrea Dworkin (“Against the Male Flood: Censorship, Pornography and Equality,” 1985), two prominent figures from the pro-sex and anti-pornography camps, respectively, Purcell

demonstrated that both works have the power to evoke affective responses from the reader, despite their opposing theoretical orientations. She then questioned how to link the affective with the material as well as how to define the material, particularly within pornography. While anti-pornography feminists often conflate pornographic fantasy with reality, pro-sex feminists attempt to preserve the fantasy with reality. In order to escape the limitations of both, Purcell offered Karen Barad's notions of materialist feminism which joins the discursive with the material as well as the personal with the relational. While there are increased risks in vulnerability by creating this aperture in feminism's pro/anti-pornography discussion, there is also the great potential for developing more complex and robust theories on feminisms' relation to pornography.

In "Diversifying Pornography," Allison Day queered the discussion by analyzing the new significations that penetration presents in queer/lesbian pornography. If the act of penetration is mapped to dominance and power, and mainstream pornography maps power to traditional gender roles, does penetration in queer pornography still represent dominance when it is divorced from males? Giving examples of penetration divorced from a male penetrator, such as masturbation with

sex toys and sex with strap-ons, Day showed how penetration in queer pornography divorces sexual desire and dominance from males and destabilizes notions of power between genders. While roles of domination and submission remain, they are not tied to gender and/or anatomy. Day also pointed out that the cum shot, one of the most powerful symbols of male dominance within mainstream pornography, is noticeably absent within queer porn. Instead of a clear or definitive climax, queer pornography features multiple orgasms, acts of affection, and other acts of pleasure and desire that vary widely. The lack of a clear climax also destabilizes positions of dominance and submission that are tied to traditional gender roles in mainstream pornography. Through thoughtful and critical analysis, Day demonstrated pornography's radical and healing potential and the importance of defending the medium for its possibilities.

The final panelist, Lulu Meza, presented "Women of Color, Hypersexuality, and Porn." Opening her presentation, Meza shared a personal anecdote of watching a pornographic film featuring a woman of color that left her feeling both disturbed and intrigued. She terms these conflicting feelings a "productive perversity," one worth exploring in attempts to create critical new subjectivities for women of color within

pornography. Meza observes that despite the film's hypersexualization of the woman for her ethnicity and the accordant assumptions of her "exotic-ness" and sexual availability, the woman still managed to exercise agency and authorship through her gaze and overall presence in the film. After identifying both hypersexuality and agency, Meza spoke of yearning for better representations and realities for women of color. She proposed that by locating and representing women of color's joys, pleasures, and empowerment, there lies great potential for forming new subjectivities and crafting new knowledges.

As these presentations demonstrate, feminisms' relation to pornography is neither singular nor static. Through critical, self-reflexive inquiry and analysis, feminisms' dialog with pornography (and arguably other forms of sex work) and sexuality will outgrow dichotomous pro/anti approaches and further explore and theorize the complexities, contradictions, and embodied experiences of women and pornography.

T-Kay Sangwand recently graduated from UCLA's joint master's degrees program in Information Studies and Latin American Studies. She is currently the Human Rights Archivist at the University of Texas at Austin.

From Our Doorstep CONTEMPORARY POLITICS

As the Obamas settle into Washington and the excitement of the election finale fades, many pundits, voters, and academics are attempting to make sense of the political debacle that was Election 2008. It was very timely that at this past February's Thinking Gender conference at UCLA, one set of panelists discussed contemporary American politics, with special attention to the linguistic and visual elements that both the candidates and media manipulated to influence voters. Presenters from the panel entitled, "From Our Doorstep: Contemporary Politics," moderated by UCLA Professor Juliet Williams, spoke about current issues ranging from the media's portrayal of the election, to the emergence of neoconservative feminism resulting from Sarah Palin's nomination, to the confrontation of America's occupation in Iraq.

From a linguistic perspective, UCLA Applied Linguistics scholar, Netta Avineri, jump-started the panel with her talk, "Language and Gender: The Mass Media's Portrayal of Two U.S. Presidential Candidates." Avineri conducted

a back and forth assessment of the campaign strategies of Democratic candidates Barack Obama and Hillary Clinton. In so doing, she attempted to neutralize issues concerning party differences, instead focusing her discussion on gender differences and the subsequent current of sexism running throughout the election. By analyzing the media headlines, news stories, and campaign strategies, Avineri discerned that the media representations of each candidate could be broken down into the following five themes: "fighting and competition," "emotions, personality, and temperament," "being 'real,'" and "independence and guilt." By comparing the portrayal of each candidate in these categories, Avineri attributed gender differences to the media's privileging of Obama over Clinton during the campaign. As an example, she spoke about the theme of "fighting and competition." The media positively described Obama and his campaign as "tougher" and "a fierce competitor," whereas in reference to Clinton and her strategies, the media used more combative



language. For example, they described Clinton as engaging in "trench warfare" with a "slashing campaign" that was "bruising the Democratic Party." Avineri maintained that these differences were due to gender differences that held Hillary Clinton to a higher standard than Barack Obama. By presenting these categories of the media's portrayal of Obama and Clinton, Avineri provided her audience with an innovative look at the gender bias of the election from a linguistic perspective. What could have been better developed was her inclusion of race.

By focusing her case study solely on the gender differences between Obama and Clinton, she omitted critical race issues. If she had compared Clinton to McCain, for instance, she might have been able to discuss white privilege as well.

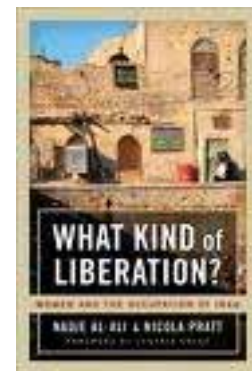
Like Avineri, Laurel Peacock, a literary scholar from UC Santa Cruz, also discussed the strategic use of emotion during the campaign. She reviewed the instances that Clinton was called “overly emotional” and considered the ramifications for women. Peacock displayed a network’s recap of the Vice Presidential debates using MSInteractive’s “Perception Analyzer,” a device which measured the positive and negative responses of 32 undecided, mixed-gender, Ohio voters. During the Biden/Palin faceoff, lines gauging the emotion of audience members streamed across the bottom of the screen like the electric currents of a heart monitor. The “Perception Analyzer Dial” was used to anticipate the reactions of undecided voters; however, like many bloggers and critics of these superficial technological advents, Peacock questioned the usefulness of the dial and what it was meant to evaluate, as it seemed to reify Palin’s strategy of appealing to women voters.



Another panelist, John Farrell Kelley, a scholar in English at the University of Alaska, remarked that many women from his home state, Alaska, approved of Sarah Palin, stating, “I want her watching my kids.” In his talk “Be Afraid: Sarah Palin and the Emergence of a Neoconservative Feminist Standpoint,” he investigated the changing ideologies of liberal feminists who are beginning to include neoconservative perspectives within their feminisms. Kelley noticed that many women were mistaking Palin’s portrayal of über-femininity as feminism and that they were substituting appearance and the ability to go head to head with a man as feminist qualities. As liberal feminists advocate equal rights, they push for the idea that women must “have every opportunity that a man has,” which according to Kelley, signals the emergence of a new feminism that is really an “anti-feminism.” By analyzing numerous blogs, articles, and rhetoric written about Sarah Palin’s perception throughout the election, Kelley reiterated

what many onliners were asking: “Is Sarah Palin a feminist?” Kelley concluded his talk by questioning the so-called feminist platform that Palin had been invoking throughout her campaign, one which simply recycled neoconservative values.

To conclude the panel, Susan MacDougal, a Near Eastern Studies scholar at the University of Arizona, finished the discussion of contemporary American politics by evaluating the language concerning the American occupation of Iraq. She specifically discussed the framing of the war, which shifted from the threat of nuclear weapons to the liberation of Iraqi women. By evaluating memoirs and blogs, MacDougal investigated the writings of modern Iraqi women who are remembering life before and after the invasion. She made reference to Nadje Al-Ali’s *What Kind of Liberation?: Women and the Occupation of Iraq* (2009), a new book that investigates the organization and progress of women’s movements in Iraq from the 1940s to



the present day. By doing so, MacDougal touched upon the various policies regarding women's social mobility before the invasion and after, while also addressing the interference of liberal feminists who seek to supposedly "liberate" Iraqi women according to American values. I especially enjoyed MacDougal's talk, because she spoke about the rising trend of Iraqi women's memoirs in the market, a critical move which mirrors my own project of investigating the life narratives of Muslim immigrant writers in the US and Europe. Her findings corroborated mine, which demonstrate how the market has been sensationalizing Muslim women's memoirs. By recycling orientalist stereotypes of the downtrodden Muslim women, some memoirs justify the colonizing mission, which operates on the platform that indigenous women are in need of saving by the so-called wisdom of the West.

Leila Pazargadi is currently a graduate student in the Department of Comparative Literature at UCLA with a concentration in Women's Studies. Pazargadi focuses on Muslim women's life writing and issues of immigration, exile, and diaspora, especially as they pertain to the social positioning of women. She engages in texts written in English, Persian, and French, in order to conduct research on the identity politics of third world women writers relocating to the U.S., U.K., and France.



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PLENARY SESSION : CHANGING THE (HIS) STORY: WOMEN IN FILM AND TELEVISION

Mis-Remembering Lucille Kallen: The Erased Career of Your Show of Shows' Lone Woman Writer, Felicia D. Henderson

Collaborative Film Authorship: Writing Latinas into the Picture, Mirasol Riojas

Making the Cut: Female Editors and Representation in the Film and Media Industry, Julia Wright

SESSION 1: IN THE WORLD BUT NOT OF IT: GENDER AND SPIRITUALITY

In the Beginning, There Was Rhythm: Embodiment, Divinity and Punk Rock Spirituality in the Music of The Slits, Alexandra Apolloni

Pain, Desire, and Unattainable Ecstasy in Alba Tressina's Vulnerasti cor meum, Lindsay Johnson (with Elisabeth Le Guin on cello)

'In the World but not of it': Adrian Dominican

Sisters Negotiating Modernity Through the Body, 1933-39, Elizabeth Dilkes Mullins

The Malleable Man: The International YMCA and Christian Manhood, 1890-1940, Paul Schwinn

SESSION 2: CURRICULAR POLITICS

Abstinence makes the State Grow Stronger: The Politics of Sex Education in Croatia, Joan Budesá

Mandatory Diversity Education with No Parental Opt-Out, Danielle Nicole Dubé

Narratives of Resistance: Kenyan Massai Schoolgirls Make Themselves, Heather Switzer

Whose Gender?: Exploring Representations in Kenyan Social Studies Textbooks, Kim Foulds

SESSION 3: SHOVE, SWING, SUMMIT: WOMEN AND SPORTS

Shoves and Kisses: Female Athleticism in All-Female, Amateur Roller Derby, Jennifer D. Carlson

SWET for the Summit: Exploration of Singa-

pore's First All-Female Mount Everest Team, Tan Leng Goh

'Can You Say Fore?': The Legal Implications of the LPGA's Proposed English Rule and Applying Title VII in Non-Traditional Employment Relationships, Philip L. Stutzman

Bodies, Gender and Social Structure: The Boxing Gym as Microcosm, Elise Paradis

Moderator Response, Toby Miller

SESSION 4: PERFORMATIVE AGGRESSION

Gender Jammer: A Multimedia Exploration of Roller Derby as Performative Transgression, Sarah McCullough and Denise Green

'It's Turning Into a Dance': Locating and Valorizing Femininity in Capoeira Angola, Ana Paula Höfling

Translatress, Translator, Translation, Miriam Margala (read by Vivian Davis)

Performing Militarized Moral Citizenship: The Minutemen, Katie Oliviero

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