

Innovation and Change

AS 2012 BEGINS, I would like to announce the creation of the CSW Innovation Fund. This fund provides resources for the CSW Director's initiatives and for our greatest needs. CSW's longtime friends and supporters, Penny and Ed Kanner, have inaugurated the innovation fund by contributing \$10,000 to get it started! We are so grateful to their and our other donors' ongoing support of our activities. Their generosity enables CSW to provide the grants, awards, events, and professional climate that promote and develop researchers and research on women, gender, and sexuality at UCLA and beyond. Their contributions will have a significant and immediate impact on the CSW's success.

We also have changes to report. Although we regret losing staff members who depart for new opportunities, we also can celebrate them and their contributions to CSW. Erma Acebo, who has been CSW's financial manager for more than a year, left for a new medical school position on February 15th. A wiz with budgets, payroll, travel, and

more, Erma was always ready to help other staff, scholars, and students with any task that needed doing. We wish her all the best in her new UCLA position and thank her for her warm smile, thoughtfulness, and good cheer. We also thank her for her annual holiday gift of delicious tamales!

Emily Walker, who handled administrative support for more than a year, will be leaving at the end of March. At the front desk and on the phone, in email and snail mail, she is always poised and personable. Her knowledge of the vagaries of laptops, sound systems, and projectors has saved us many times. We wish her good luck and thank her for her optimism and her grace. We also thank her for helping keep the office stocked with delicious vegan treats.

As a team, Erma and Emily easily maintained CSW's reputation for putting on well-managed events and conferences with their expertise and attention to detail. With gratitude for their service to CSW, we wish them both well in their new endeavors.

—Kathleen McHugh

february 2012

CSWupdate

19

**Using New Media to Raise
Awareness** BY BEN SHER

Q&A with Rachel Lee

CSW ASSOCIATE DIRECTOR TALKS ABOUT HER HISTORY AND HOW HER PROJECT ENTITLED “LIFE (UN)LTD” DEVELOPED



THE DAUGHTER OF immigrants, Rachel C. Lee grew up in suburban New Jersey

and attended a small high school with only about five hundred students. Of those, she “was one of three Asian Americans, maybe ten people of color in my high school.”

Looking for a larger, more diverse environment, she enrolled at Cornell University,

where she majored in English. After graduating, she received a George W. Woodruff Fellowship at Emory University, where she studied with Hortense J. Spillers. In 1991, she arrived at UCLA to pursue a Ph.D. in English Literature. After holding a post-doc at UC Berkeley, she joined the faculty at UCLA in 1995. An Associate Professor in English and Women’s Studies, she was appointed CSW Associate Director

in September of 2011. Her year-long project is “Life (Un)Ltd.,” which will address the impact of recent developments in the biosciences and biotechnology on feminist studies. Recently, she kindly sat down and chatted with *CSW Update* about her history and the development of her project.

What drew you to studying English literature?

*I wish I could say that my experience reading an Elizabeth Bishop poem in high school transformed my life leading me to major in English as a college freshman, but that was not the case. I ended up in literature because it was my way of rebelling against my parents' desires for me to become a (medical) doctor. Erin Nin's "tiger daughter" book, titled *Ingratitude: The Debt-Bound Daughter* in *Asian American Literature*, explores precisely this phenomenon of Asian children resisting model minority expectations (to become employed in lucrative professions) by reading novels.*

At Cornell, I was a creative writer and wrote a creative honors thesis. Cornell had virtually no requirements for the English major beyond Shakespeare. Even though I took American literature classes, I wouldn't say I had a sense of nineteenth-century American literature. I took contemporary

American literature classes, women's literature classes—one with Henry Louis Gates on African American women writers—Shakespeare, some poetry seminars, and a slew of creative writing workshops. During two years of graduate work at Emory University, I later filled in what I had missed of "the canon."

At Emory working with Hortense Spillers, I started thinking seriously about Asian American Literature as a subfield of specialization. I contacted King-Kok Cheung and she offered to read a paper on Maxine Hong Kingston that I was presenting for an upcoming conference at Stanford. She also recommended that I apply as a transfer student to UCLA, which I then did.

How did you become a feminist?

*Part of my feminist formation started in college with *How to Suppress Women's Writing* by Joanna Russ. The book consists of phrases that people say to denigrate*

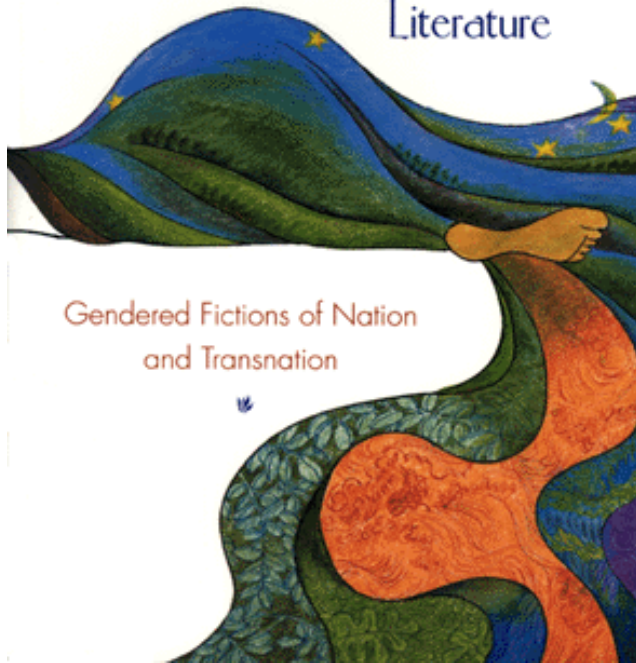
*women's writing in an offhand, subtle way. It's one of those consciousness-raising books. That was my introduction to feminism. It wasn't until graduate school that I started thinking about race. In fact, it was one of my friends from high school who said, "By the way, have you read Maxine Hong Kingston's *The Woman Warrior*? I was taught it by my teacher Gloria Jean Watkins (aka bell hooks)." She gave it to me and I said, "No, I haven't." The cover of that book had a little girl interwoven with a dragon—quite orientalist. I didn't want to read it. I later read it in graduate school and found it amazing. I couldn't believe that my friend from high school had a bead on how I might want to know about this book before I knew I wanted to know about it.*

How has your research focus developed?

When I entered graduate school, the field of Asian American studies had just begun

✿ RACHEL C. LEE ✿

The Americas of Asian American Literature



shifting from a cultural nationalist approach (emphasizing male heroism) to more transnational ways of rethinking the field. To my mind, while this shift was a positive development, opening up new ways of thinking about Asian American studies and Asian American literature, the question still

remained: what happens to women? What happens to the study of gender and sexuality? My book was trying to model frameworks for the literary study of Asian American texts that attended to the global and the local (feminized domestic sphere), but I did so through a focus on “America” and its contradictory stature as both a symbol of liberal inclusion (granter of rights to all citizens) and an imperial power spreading influence and military bases in the Asia-Pacific.

After finishing that book, I began research and writing on the topic of race as performance (indebted to Butler’s articulation of gender performativity) but also by way of thinking about performers on stage who made race central to their acts: Margaret Cho, the stand-up comedian; Cheng-Chieh Yu, a Taiwanese American dancer who has training as a martial artist; Denise Uyehara, whose recent work engages militarism’s effects on detained, interned, and occupied peoples. Central to each of these artists’ per-

formances was the plasticity of their bodies. At the same time, I began teaching a class called “Narrating through Body Parts” which covered the poetic form of the blazon (a kind of ode to a specific body part, usually of a woman), novels and shorts stories focused on a singular body part—for example, Lucy Grealy’s *Autobiography of a Face* (about her cancer of the jaw and her reconstructive surgeries), Monique Truong’s *The Book of Salt* (about the tongue and hands of a professional gay, Indochinese cook), Nancy Mairs’ *Waist-High in the World* and Lauren Slater’s *Lying* (about the sclerotic and epileptic brain, respectively), to name a few—pairing these with readings from medical anthropology and STS on transplantation ethics, the bioeconomy, and biopolitics. From this nexus of research and teaching interests emerged the *Life (Un)Ltd* project.

I’m also working on a monograph titled *The Exquisite Corpse of Asian America*,

parts of which I presented at a CSW faculty symposium a while back. One of the inspirations of this book has been the controversies over the Body Worlds exhibits. Since 1998, this popular entertainment has drawn millions of visitors to its displays of plastinated cadavers, dissected and posed in striking arrangements. At the same time, these shows have spawned legal disputes and legislative action in California, New York, Pennsylvania and the U.S. congress. The intense scrutiny of these corpses arguably lies in their violating notions of the human: their breaching of somatic integrity—exemplified in a flayed specimen's holding his "coat" of skin in his hand—and their flagrant use of body parts as profitable commodities. For the scholar of race and postcolonial studies, the question that immediately arises is "Does race matter to the encounter with these corpses?" Or put another way, "How is it that these visceral fragments assume Chinese identities—that

of 'possibly tortured and executed prisoners,' according to one attorney general's office?" The Exquisite Corpse of Asian America, takes up such questions in its examination of Asian American performances, literature, and new media, as each of these genres fixates on a body part. The book's gambit is that the very construction of body parts as "Asian," and the role that "Asian Americans" themselves play in that construction, helps us evaluate the possibilities and limits of racial analysis at a time when the ways of specifying persons has proliferated in dizzying fashion: for instance, according to race, gender, sexuality, and class, but also disability, religion, national citizenship, technological fluency, investment in militarism, consumption habits, and so forth.

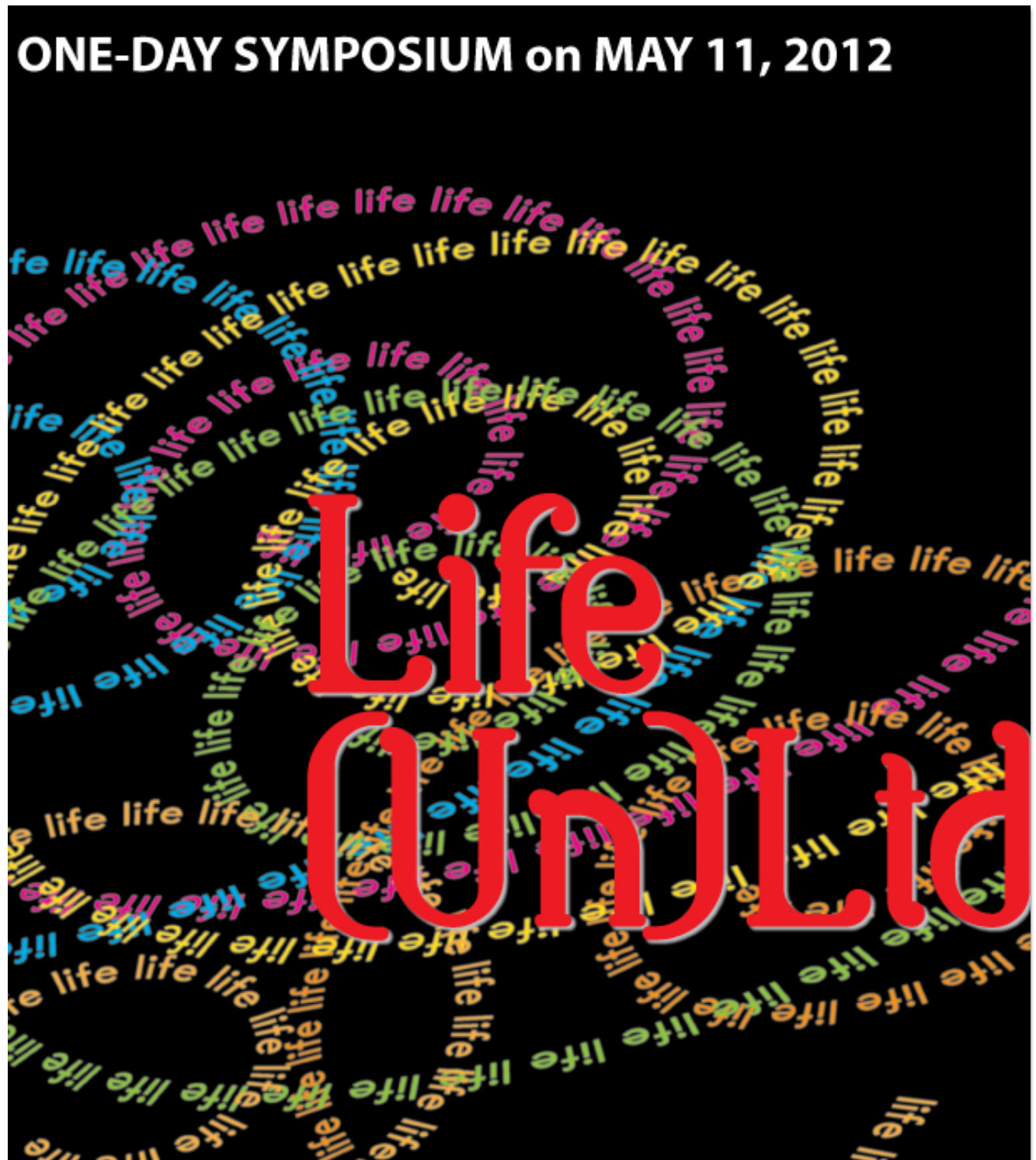
I see this monograph and the Life (Un) Ltd project as two avenues of exploring the same sort of issues clustered around biopolitics, race, and gender. In terms of the CSW's mission to foster cross-disciplinary

conversation, Life (Un)Ltd's primary aim is to bring together people on campus who are thinking gendered sexuality in relationship to biomedicine—for example, through medical interest in reproduction, intersexuality, or even regenerative medicine—in relationship to those in race studies whose interests include the history of tropical medicine, and the extension of some lives (for example, organ recipients of the wealthy metropolises) via the curtailed lives of others (for example, organ sellers in perpetual debt). My aim is to foster opportunities to bring both these groups into conversation with those interested in how cultural narratives make a difference to how we think race, generation, and gender.

Why did you want to do the project through CSW?

CSW has a fantastic track record for bringing scholars from various places on campus together. It is a wonderful instrument in

building and sustaining bridges across the sciences and the humanities. Being accountable to my CSW colleagues means having to entertain the question of how to translate what I like about stories or narrative to someone who likes data. How can I suggest to someone who looks at a certain phenomenon from a sociological perspective that, yes, I see the value of looking at it that way but can we also talk about how a social phenomenon is narrated or artistically assembled? That “how” may make all the difference in the level of intensity, the immersiveness, the emotional impact of whether to care about that data in the first place.



Sex, Gender, and Decisions

EXPLORING THE COGNITIONS AND CHOICES THAT RESULT IN DIFFERENTIAL OUTCOMES

Sex, Gender, and Decisions

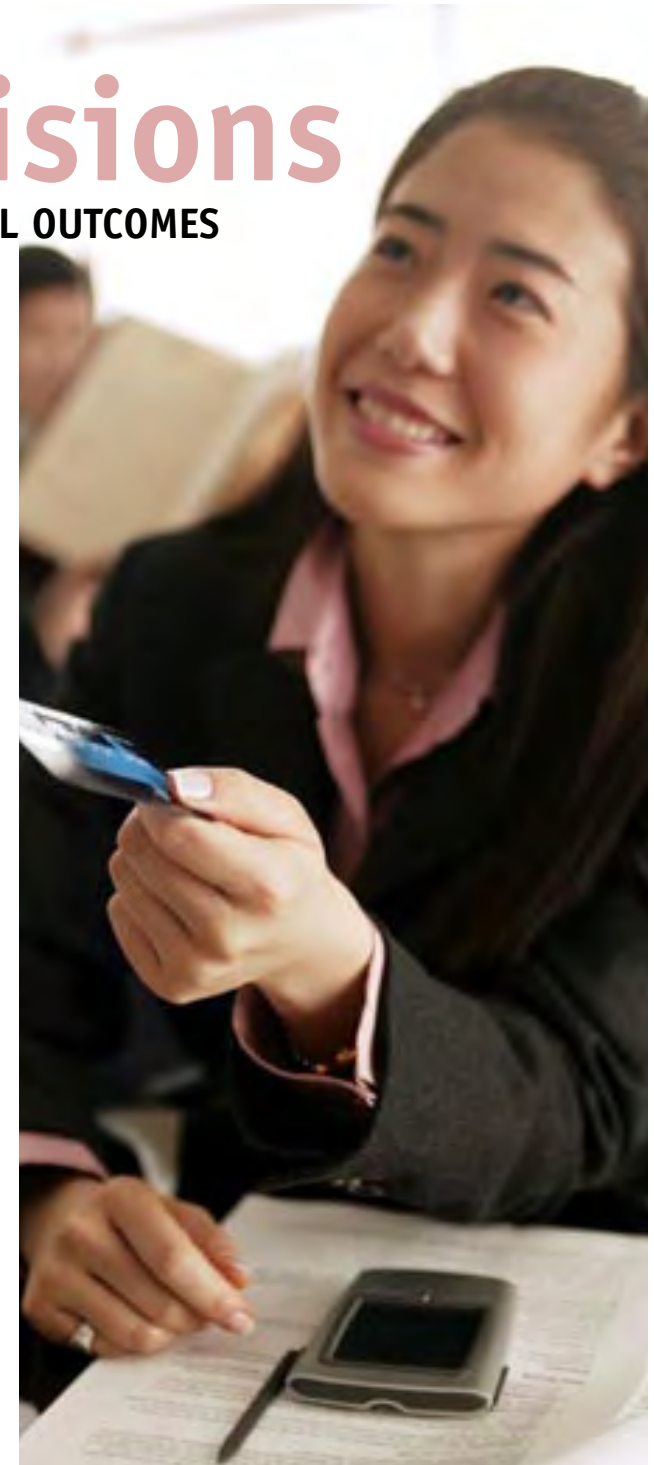
EXPLORING THE COGNITIONS AND CHOICES THAT RESULT IN DIFFERENTIAL OUTCOMES

by Alice Wieland

Although there has been much progress in the improvement of the status of women in the last two decades, including significant gains in educational and occupational attainment, there are still discrepancies of outcomes in the workplace for men and women with similar training and experience. According to the U.S. Department of Labor, women now make up almost 47% of the domestic labor force and occupy over 51% of managerial and professional positions. Even though the pay gap has narrowed, women still earn 80% of what men earn. Additionally, there are still very significant disparities in the most prestigious and powerful positions. Women hold a small minority in elected governmental positions, (16% of Congressional seats, for example), on Fortune 500 boards (15%), and as Fortune 500

CEOs (under 3%). Furthermore, fewer than 18% of full professors at business schools are female.

To date, there has been much research related to sexism, discrimination, and biased evaluations of women for such traditionally masculine roles as management (Heilman, 2001; Heilman, Block, and Martell, 1995; Heilman and Haynes, 2005; Heilman, Wallen, Fuchs, and Tamkins, 2004; Rudman and Fairchild, 2004; Rudman and Glick, 1999, 2001). If there are cues in the environment that suggest certain courses of action or occupational choices would likely lead to discrimination or would present significant barriers to obtaining desired outcomes, however, it is a rational and self-protective choice to select a different path. People normally won't put themselves in situations where failure is likely. As such, conclud-



ing that differential sex outcomes results from discrimination may be overestimating its direct influence. (Indirectly discriminatory practices may, however, act as a deterrent, by discouraging certain populations from pursuing paths where bias is likely). A neglected contributory factor of differential gender representation may be people's own decisions related to which paths are worth pursuing based on subjective cost–benefit analyses: risk perceived and likelihood of success \times reward value.


To tackle the overarching question of how sex and gender influence the decisions of men and women, a few different contexts were selected for examination. Specifically, of interest are decisions in competitive, risky, and entrepreneurial environments. Recent research mostly notes that women are less likely to compete, are more risk averse, and are less likely to embark on an entrepreneurial career path. I will now explore each of these contexts briefly and suggest some conclusions that can be drawn from the research.

COMPETITIVE DECISIONS

An abundance of current research suggests that the lower representation of women at the top of organizations is a consequence of women being innately less competitive than men (Croson and Gneezy, 2009; Gneezy, Niederle, and Rustichini, 2003; Niederle and Vesterlund, 2007, 2008). If this stream of research is accurate, an argument



In most domains we found that men and women opted to compete at different rates based on the gender stereotypes of competence associated with the domain, while there were no actual sex differences in performance on any of the tasks.



When the participants believed that their decisions would be compared to same-sex peers, men were significantly more risk tolerant than men and women who were not provided this information...

could be made that the status quo is inherently adaptive, and women are underrepresented in high-status occupations because of their inferior fit for these occupations. To tackle this conclusion, Professor Rakesh Sarin of the UCLA Anderson School of Management and I ran a series of experiments examining participant's feelings of competence and measuring actual willingness to compete against another randomly selected participant for performance payments on various quizzes, some sex-typed (math, fashion) and some neutral (verbal, crafts). In most domains we found that men and women opted to compete at different rates based on the gender stereotypes of competence associated with the domain, while there were no actual sex differences in performance on any of the tasks. In other words, although men and women had similar abilities in most of the domains examined, each sex only chose to compete at higher rates in the domains that were stereotyped to be gender congruent. Additionally, we examined whether beating others in competitive situations was important to one's self-esteem and, if it was, whether this factor related to decisions to compete. We found that, in general, winning at competition was more important to men's feelings of self-worth than women's, and this variable mediated the relationship between sex and how strongly one preferred the competition option (Wieland and Sarin, 2011).

RISKY DECISIONS

The last two decades have produced much research related to sex differences in risk aversion, with most research finding women to be more risk averse than men in different arenas (Byrnes, Miller, and Schafer, 1999; Carr and Steele, 2010; Croson and Gneezy, 2009; Eckel and Grossman, 2002, 2008). Risk aversion refers to the preference for a safe option with less uncertainty (risk) and a lower expected value over another option with a higher expected value but also greater volatility or uncertainty. Risk-taking has been referred to as an “attribute of the masculine psychology” (M. Wilson and Daly, 1985) and is postulated to be a means for a man to gain positions of power. In their meta-analysis of sex differences in risk-taking, Byrnes and colleagues (1999) found that men took more risks even when it was clearly a bad idea and that the inverse was true for women: women did not take enough risks that could result in positive payoffs, even though such risks were clearly a “good idea.” The suggested implications would be a lower likelihood to enter the tournaments that result in progression up the organizational hierarchy and greater reluctance to take on challenging assignments that may not result in successful outcomes.

Again, Professor Sarin and I tackled these findings by exploring the conditions under which sex differences in risk aversion were or were not present. Interestingly, we did not, for

the most part, find the sex differences in risk aversion so often noted in the prior literature when we asked participants to value gambles for a real event. We controlled for how probable the participant believed the anticipated outcome was, and this was the main significant predictor for the valuation of most gambles. We did however note two significant exceptions in our research. When the participants believed that their decisions would be compared to same-sex peers, men were significantly more risk tolerant than men and women who were not provided this information and than women who were also given this additional information. Men were also more risk tolerant when asked to value gambles in the language used in traditional behavioral decision-making/experimental economics research: valuing a gamble related to picking a ball from an urn with a 50% probability of being selected. Although we will be exploring these findings in future studies, the implications of this research thus far is that women and men appear to have similar levels of risk tolerance (at least for valuing risky gambles), but men show higher risk tolerance when they believe their choices will be public information—and that traditional operationalizations of risk aversion may promote gender differences. This research speaks to the power of social norms on risky behavior. Men may believe it is an “attribute of the masculine psychology” to show greater risk tolerance and

therefore will make decisions reflective of that norm only when the threat of audience evaluation is present.

ENTREPRENEURIAL DECISIONS

Both propensities for competition and risk tolerance are related to decisions to embark on an entrepreneurial endeavor. Research suggests that women leave the corporate track for entrepreneurial opportunities, perhaps because of the glass-ceiling effect, that is, the invisible barrier that keeps women and minorities from advancing up the corporate hierarchy (Brush, 1999). Even when entering business for themselves, women are still haunted with other barriers to achievement (Kepler and Shane, 2007; Powell and Eddleston, 2008; F. Wilson, Kickul, and Marlino, 2007) such that their businesses underperform relative to those of male entrepreneurs. New venture decisions—opportunity selection and investments, for example—are intricately related to one’s cognitions about how likely the venture is to be successful and the extent to which the entrepreneur believes he or she has the capacities and resources to manage the venture toward successful outcomes.

In this set of studies, I examined the mechanisms by which one’s sex influences decision-making in the applied domain of entrepreneurial opportunity selection and investment decisions (N=514). In two studies, participants rated various business ventures that were designed to be

either congruent with the masculine gender role or congruent with the feminine gender role, and measured participants' self-efficacy related to running a venture, how much instrumental social support was expected for running the business, how much risk was perceived as inherent in the venture, and how personally desirable or attractive each venture was. Using regression analysis to analyze the data we found that participant sex (as a proxy for gender) exerts a powerful influence over cognitions, such that actors perceive themselves to have greater self-efficacy and available social resources in gender-congruent opportunities. These factors, combined, have a significant effect on the amount of risk perceived in different ventures, nudging people to select ventures that are sex-role congruent and women to invest more in ventures that are typed as feminine and less in ventures that are sex-typed as masculine. Based on these findings, we can also speculate that if women feel less competent in a field incongruent with their sex—high technology, for example—this lower confidence may not only predict that fewer women would enter or start these businesses but may also imply greater aversion to more aggressive decisions related to growing and financing the business and even limit the recognition of viable opportunities in gender-incongruent domains. The unattenuated result of these patterns of cognition may be the unequal distribution of men and women in

the most rewarding and lucrative entrepreneurial opportunities.

IMPLICATIONS

Several different mechanisms could potentially produce sex differences in decision-making that would result in the unequal distribution of men and women in highly lucrative and prestigious occupations. There are biological sex differences related to the organizing effects of androgens and estrogen in the womb. Activating hormones, such as testosterone, may also cause differences in reactions to life events, such as aggression *vs.* emotionality (Eagly, Beall, and Sternberg, 2004). These biological differences may be the result of adaptive evolutionary mutations. Next, there are internalized gender norms, and gender is the primary social category, for which an identity is developed very early in life (Rudman and Glick, 2008). Social Role Theory (Eagly, Wood, and Diekmann, 2000) predicts that because of social roles, women and men become competent in different domains and these competencies predict decisions. Backlash explanations (Rudman and Glick, 2008) suggest that due to prescriptive gender stereotypes women and men may choose to conform to stereotypic gender norms in public for fear of social sanctions for violating norms. Finally, there is the hypothesis that men and women are more or less rational decision-makers and make decisions based on subjective

expectancies of a given outcome. How sex and gender influence any given decision/outcome may be a complicated formula containing aspects of each of these mechanisms. What we find in this research stream is that men and women may have different utility functions or risk/reward calculations for a given decision and that these may depend on whether social forces will be at play (the choice will be enacted in a public setting). Domain matters to competitive decisions. If a domain is viewed as gender congruent, one is more likely to compete in that domain owing to greater familiarity with the domain. Women are just as risk tolerant as men when making valuations for real-world risky gambles; yet, men take more risk when they believe they will be evaluated against peers of the same sex. Finally, perceptions of competence, anticipated social resources, and lowered risk perceptions are all influenced by the gender congruency of a given entrepreneurial opportunity.

Taken together this research implies that at least some of the differential we see in the representation of women in the upper echelons of power is related to the choices and decisions women make based on their own risk/reward evaluations. These evaluations may or may not be weighted accurately. We find in our research on competition that women were competing less often in areas such as math, even though there are no sex differences in performance. Valuations for

risky gambles were similar for men and women when the valuation was made on one's own subjective expectancies and was not made salient the decision would become public information. However, in sex-typed roles, feelings of competence and anticipated social resources resulted in lowered risk perceptions that may nudge decisions toward gender congruency. To overcome that nudge, the reward perceptions of the incongruent choice must more than offset the related increases in perceived risk. In short, if the representation of women at the highest levels of power and prestige is to change, more women would have to perceive attainment of those outcomes as a valuable goal with a realistic chance of success. This change would at least foster greater cross-gender representation in hierarchical tournaments, which are the pipeline leading to positions of power.

Alice Wieland is a doctoral candidate at the Anderson School of Management. Her research focuses on how gender affects decision-making as it relates to competitive, risky, entrepreneurial and business decisions. She holds an M.B.A. from the Marshall School of Business at USC and an M.A. in Social-Organizational Psychology from Columbia University. Before entering the doctoral program at Anderson, she worked for as a public accountant, consultant, and finance manager. She received a CSW Irving & Jean Stone Dissertation Year Fellowship for 2011-12.

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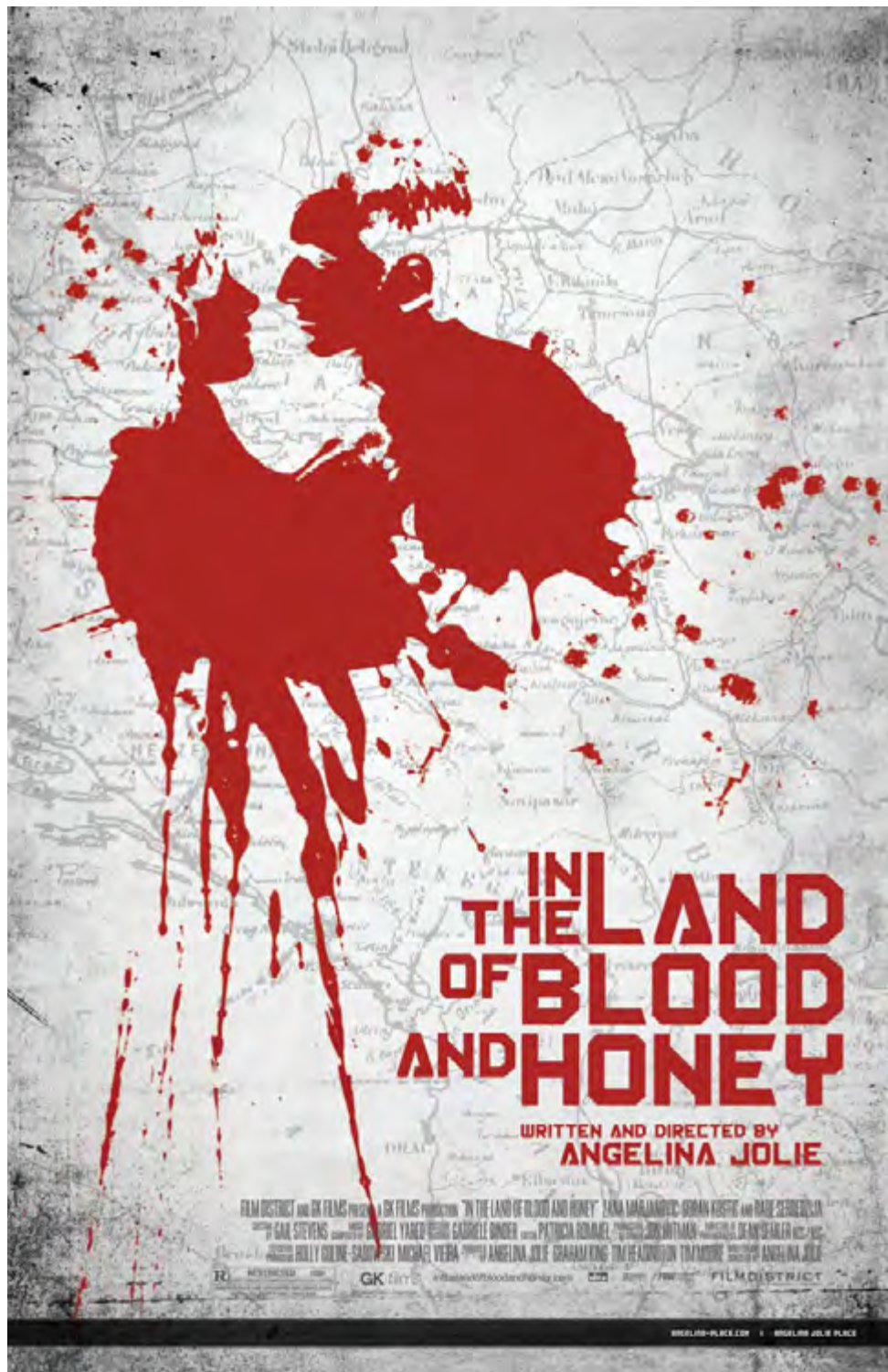


CSWupdate
FEBRUARY 2012

OF WAR + LOVE

IN THE LAND OF BLOOD AND HONEY

A PERSPECTIVE
BY DENISE ROMAN



A GOOD FILM CAN CREATE A TIME WARP, WHERE HISTORY CATCHES UP WITH US, CRASHING INTO OUR PRESENT WITH ITS LOAD OF METAPHORS, TRAUMA, AND HOPES.

This is how I felt when viewing Angelina Jolie's *In the Land of Blood and Honey*. I was invested in the film from the very beginning, not only because it was written, directed, and produced by a well-known celebrity but also because although I am not a native of former Yugoslavia, I was born and raised in the neighboring country of Romania and lived there while the war in Bosnia mercilessly unfolded in the early 1990s.

As CSW research scholar with research interests related to the film's themes, I was invited to attend the L.A. premiere, which was hosted by CSW and the Burkle Center for International Relations at UCLA and the Holocaust Memorial Museum in Washington, D.C. When told that the film concerned the Bosnian war, I became uneasy. For me, this war meant massacres and mass rapes. How was Jolie, who is probably most well-known for playing Lara Croft in the *Tomb Raider* movies, going to deliver on the daunting task of representing such events? A *New York Times* article, "Behind the Camera, But Still the Star," from December 7, 2011, did not relieve my unease. I then remembered that Jolie has served as a Goodwill Ambassador for the United Nations High Commissioner for Refugees since 2001 and received the first Citizen of the World Award from the United Nations Correspondents Association in 2003 and a United Nations Global Humanitarian Action Award in 2009.

When Jolie introduced *In the Land of Blood and Honey* at the premiere, my earlier associations between her and Lara Croft disappeared and I started to see a strong woman, a filmmaker, even a researcher. As the film started, my heart skipped a beat at the sound of the music, which was composed by Gabriel Yared. It immediately brought me back home to Eastern Europe. I

had last visited Yugoslavia in 1988 as a teenager, when the country looked like the Italian seacoast, with young people on Vespas, private shops (a rarity in the Soviet bloc at the time), blue jeans (another rarity), even high fashion, and generally good times. Then it all disappeared in the smoke of ultra-nationalism and war.

In the *Land of Blood and Honey* is a dual story: one of war and one of love. The macro and micro stories intertwine throughout the movie as the love story becomes the canvas on which the tensions of the war are inscribed. The film's events concern Ajla (Zana Marjanović), a Bosnian Muslim, and her lover and captor Danijel (Goran Kostić), a Bosnian Serb, and the son of ruthless General Nebojsa Vukojevich (Rade Šerbedžija). Ajla is a painter; Danijel is an army officer torn between his love for Ajla and his duty to the "Fatherland," which means fighting for Serbian ethnic purity and the merciless killing of Bosnian Muslims.

Shot in Budapest, Hungary, the film captures the flavor of the region before the war, with its old European architecture, the streets, the blocs, and the museum of art. The dialogue is in Serbian and the cast is made up of actors who are from the former Yugoslavia, including Serbians, Bosnian Serbs, Bosnian Muslims, and Croatian Serbs. Members of the cast were subject to violence in the war (Vanessa Glodjo, who plays Ajla's sister), saw their family perish (Alma Terzić, who plays



Hana, lost her family in the war), or served in the Bosnian army (Fedja Stukan, who plays Petar, refused to fight and left the army). By bringing together these actors who lived through the war, the film enacts a moment of political and human triumph.

The history is accurate, revealing the major themes and overarching metaphors of the region, recalling Rebecca West's political anthropology of Yugoslavia before WWII in *Black Lamb and Grey Falcon* and David Kaplan's *Balkan Ghosts*. The region's central myths of martyrdom, sainthood, sacrifice, and innocence are revealed in concise declarations, especially those uttered by Vuko-

Angelina Jolie on the set of *In the Land of Blood and Honey*. She wrote the screenplay, as well as directing and producing the film. Photo courtesy of GK Films, 2011

jevich, who refers to King Stefan Lazar, King of Serbia and the fight against the Ottoman Empire at the Battle of Kosovo in the fourteenth century, and by Ajla, cites the role of Bosnian Muslims in opposing the Nazis during World War II.

In addition, Ajla and Danijel's own love story is exemplary for having crossed ethnic boundaries, which was often the case in the region before the war, in a community where intermarriage and intermingling was not uncommon. In one scene, some soldiers harbor feelings of shame for what they are doing, refusing to shoot, and even recognizing their Muslim neighbors, whom they appreciated before the war (Tarik, played by Boris Ler, was a baker before the war, and his pastries were famous within the community). These moments of deep human introspection reveal the duplicity and the intricate texture of such a war.

Two topics resonate with me after seeing this movie. The first is that mass rape is perhaps a perpetual accompanying tool for destroying the enemy in war. During the Bosnian war of 1992 to 1995 (when around 110,000 people were reported killed and 2.2 million displaced), 20,000 to 50,000 women were systematically raped. In consequence of the Bosnian war, rape as a weapon of war was recognized as a war crime by the International Court of Justice, along with ethnic cleansing and genocide. Confirmation that mass rape accompanies other acts of brutality in war also comes from recent evidence that more than

8,000 women were raped in 2009 in the eastern Democratic Republic of Congo, according to statistics released by the United Nations Population Fund.[1] Some voices in Holocaust Studies have recently raised the issue of mass rapes having accompanied the Holocaust.[2] Perhaps this is why a representative of the Holocaust Memorial Museum introduced the film at the premiere, as recognition of Bosnian women's holocaust and as a moment of solidarity in suffering

The second issue is that women all over the world need protection against rape and they need the Rape Shield. The Rape Shield Laws limit the admission of a rape survivor's sexual history in court, as a means to encourage women to report rape, to be able to stand in court with dignity, and to not be afraid that their past could be used as a weapon to humiliate them. The Rape Shield Laws that do exist protect some women (mainly in the Anglo-American legal systems, with the United States having a pioneer role). We should extend a dialogue to women worldwide, in the hope that one day the Rape Shield will become, like the 1981 Convention on the Elimination of all Forms of Discrimination against Women (CEDAW), a matter of international treaties, not local legislation.

I am glad that I started from a place of unease and skepticism before seeing *In the Land of Blood and Honey*, because that unease allowed me to evaluate the reality and metaphors of the

film from a political and feminist perspective. I can now affirm that I consider Jolie a colleague in feminist research, with this film being a cinematic doctoral dissertation on the anthropology of war written on the bodies of women. That she was able to immerse herself in a different culture up to a point of identification reveals a deep artistic sensibility. Her commitment to depicting the pain of these women shows her to be a profound human being and a speaker for the wronged ones, whose stories might otherwise be buried in history's infinite memory until the end of time.

Denise Roman is a CSW Research Scholar and the author of *Fragmented Identities: Popular Culture, Sex, and Everyday Life in Postcommunist Romania*. Her current research focuses on the Rape Shield Laws.

Photo on page 18: Zana Marjanović (Alja), *In the Land of Blood and Honey*, GK Films, 2011

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The Curatorial Crisis in Independent Film

HOW DO THE SPACES IN WHICH WE WATCH FILMS SHAPE THE WAY WE SEE AND MAKE MEANING?

FROM THEIR BEGINNINGS in Europe as showcases for national cinemas between the world wars to their global proliferation over the past 30 years, film festivals have played a significant role in actively defining, shaping, and bringing together communities. Film festivals in the U.S. were first established as nation-building projects in the post-WWII era, and were developed against the backdrop of the Cold War and the freedom movements of the 1960s and 1970s. Within the fast-emerging field of film festival studies, research on American festivals—in particular, scholarship that accounts for the racial and gendered politics underlying U.S. film culture—has thus far been scarce. Film festivals in the U.S., however, are unique sites from which to investigate how the

politics of cultural production, representation, and spectatorship coalesce within a cultural space.

Over the past 20 years, film festivals have become one of the most powerful filters through which independent and international films reach public audiences. Lately, however, the world of independent film finds itself in the midst of a curatorial crisis. Film festival curators (officially called “programmers”) often bemoan the glut of independent films submitted to festivals, marking the downside of technological advances—that is, anyone can (and, so the joke goes, everyone does) make a film. The increase in production poses a curatorial challenge: *thousands* more films are made each year than can be catalogued or archived.



Sundance Film Festival programmers sifted through 4,042 submitted films in order to emerge with the 112 official selections for the 2012 festival.

Curators have emerged as a significant force in defining film culture on local and global scales by cultivating public notions of quality and taste. Sundance Film Festival programmers sifted through 4,042 submitted films in order to emerge with the 112 official selections for the 2012 festival. The decisions on what films to include or exclude from the festival program directly impacts public access to independent films because curators determine the films that distributors see, and possibly buy, for theatrical, DVD, or online release. The film industry relies on festivals as a necessary curatorial mechanism for managing the exponential increase in annual film production.

In a recent blog post, producer Ted Hope noted that more curators—specifically ones with “taste”—are needed to define the future directions of our cinema culture (<http://blogs.indiewire.com/ted-hope/>). But how can curators account for the social, economic, and cultural differences that structure our tastes? How can festivals resist reinscribing hegemonic film cultures perpetuated by much of commercial cinema, in order to expand the palate of public taste to recognize different approaches to storytelling and aesthetics? Challenged by these questions, and inspired by my experiences collaboratively curating and revitalizing the historic Women of Color Film & Video Festival in Santa Cruz, I shifted my doctoral research to focus on the curatorial processes of various cultural spaces and institutions.



Women of Color Film and Video Festival in Santa Cruz was founded in 1992. Festival participants have included Julie Dash, Cheryl Dunye, Lourdes Portillo, Alma Lopez, and Osa Hidalgo de la Riva. This image comes from the 14th festival in 2008.

Methodological Approaches for Film Festival Research

Multiple methodologies can be used to study contemporary film festivals, which vary in shape and function, adopt different organizational forms, and serve diverse missions within a range of contexts. In my research, I explore feminist curatorial interventions made within both smaller grassroots-organized, community-based film festivals and larger, higher-profile festivals that attract industry professionals. Studying the curatorial processes of film festivals reveals cinema to be more than a cultural text reflective of society. Exhibition and curatorial practices illuminate the social relations that circumscribe the modes of cinema's production and its frames of reception.

The highly subjective practices of curatorial work shape the atmosphere and identity of festivals by mediating between the films and audiences, and by definitively framing both the conditions within which audiences come to

gether and *how* they see and engage with screen cultures. Individual programmers imprint their own personal interests on festivals, playing an active part in the ways festivals shape film culture and communities. My initial attempts to interview programmers proved tricky. My questions were designed to excavate some of the unspoken negotiations involved in the process of film selection and to explore connections between what films are programmed and which audiences attend the festival. I quickly learned that festival workers describe the work of programming very differently from how they practice it. Responses felt scripted, akin to the generic responses programmers provide the press about their search for the “best” films and the “fresh new voices” they are committed to highlighting. The compromises and considerations required of the selection process are tightly guarded because they are intertwined with interpersonal relationships and investments that are rarely articulated explicitly, even within the organization—let alone to the press, the public, or an inquisitive researcher.

Participating in the process of film programming and curating became necessary in order to generate more nuanced arguments that could capture the contested and complex terrain of programming work. After codirecting the Women of Color Film & Video Festival in Santa Cruz and curating a number of community-based festivals in the Bay Area, I moved to Los Angeles to

observe and participate in the practices of higher-profile festivals. I worked in different capacities with the programming team at Sundance and then as a short-film programmer at the Los Angeles Film Festival. I was also offered the opportunity to pursue a curatorial fellowship in the Whitney Museum of American Art's Independent Study Program. I worked collaboratively with three curators to conceptualize a multimedia exhibition; we were responsible for researching and selecting the artworks and films to be included, presenting the exhibition proposal for approval by the Whitney Museum's board of curators, and overseeing the installation of the exhibition. Most recently, I worked as a programmer at the Tribeca Film Festival, where I focused on American independent and Middle Eastern film. As a feminist film curator, critic, and scholar, I am convinced that film festivals can flex their curatorial muscle to expand the parameters of our taste and film culture, fanning the flames of the radical, independent spirit of American film.

Cinematic Spaces of Freedom

The positions we occupy in relation to film culture significantly inform the way we understand and approach festival practices. As a young woman, I remember reflecting on the Combahee River Collective's groundbreaking statement in . This line in particular reverberated through me: “If Black women were free, it would mean that

everyone else would have to be free, since our freedom would necessitate the destruction of all the systems of oppression.”¹

As part of a long legacy of Black radical feminist thought and practice, this manifesto calls for the recognition of how formations of race, class, gender, and sexuality are so thoroughly ingrained that every system of oppression would need to be destroyed in order for us all to be free. By critically examining how film festivals are programmed, organized, and exhibited; who they include and exclude; and how they produce value for some and not others, we can gesture to the structured

1. Combahee River Collective, “A Black Feminist Statement,” in *This Bridge Called My Back: Writings by Radical Women of Color*, eds. Cherríe Moraga and Gloria Anzaldúa (Watertown: Persephone Press, 1981), 210–218.

absences of American film culture onscreen, behind the camera, and among film-going audiences. Curatorial work can critically contribute to a radical reorganization of spaces (physical, representational, and psychic) toward a project of imagining and building a more capacious vision of freedom.

As the recent retrospective of the L.A. Rebellion films illustrated, filmmakers from historically disenfranchised and misrepresented communities have long challenged the circulation of racist stereotypes and posited alternative images that envision a more just society. Film is not powerful or transformative in and of itself; rather, communities that strategically work together are the

mobilizing force for activating cultural work in ways that generate revolutionary movements and social change. What are the historical and contemporary cultural spaces that have opened terrains on which artists and activists collectively engage film and new media toward a larger project of freedom? What curatorial methodologies enable artists and audiences to experiment with different modes of storytelling and aesthetic sensibilities that exceed nationalistic constructs around identity? Film festivals can be what Robin Kelly describes as one of the “very few contemporary political spaces where the energies of love and imagination are understood and respected as powerful social forces.”² By drawing on the potential for love, imagination, and culture, film festivals can facilitate coalitional alliances that might shift individuals into collective consciousness and energize movements toward social and political change.”

Roya Rastegar is a CSW Research Scholar. She has a Ph.D. in the History of Consciousness from the University of California, Santa Cruz. She was a Programmer at the Tribeca Film Festival from 2008 to 2011. She is the co-writer of *Wildness*, a magical realist documentary directed by Wu Tsang, which is premiering at MOMA's Documentary Fortnight 2012 and SXSW 2012 Film Festival.

2. Robin Kelly, *Freedom Dreams: The Black Radical Imagination* (Boston: Beacon Press, 2003), 4.

Evelien Geerts (*right*) recently participated in the UCLA-Utrecht Exchange Program



Q&A with Evelien Geerts

PARTICIPANT IN THE UCLA-UTRECHT EXCHANGE PROGRAM TALKS ABOUT HER WORK AND HER EXPERIENCES AT UCLA

Founded in 2001, the UCLA-Utrecht Exchange Program promotes cooperation in teaching and research, the international exchange of ideas, and the scholarly efforts of participating faculty and students at the partner institutions. A recent participant in the program, Evelien Geerts, chatted with us recently about her work and her experiences at UCLA. With a Master's degree in Philosophy at the University of Antwerp in Belgium, Geerts is currently enrolled in the Gender and Ethnicity program at Utrecht University in The Netherlands. Her main areas of interest are Continental philosophy and feminist philosophy (critiques on psychoanalysis and pornography, and care ethics), Anglo-American political philosophy, and sexual difference philosophy. For her Research Master's thesis, she will focus on a diffractive rereading of the philosophies of Julia Kristeva and Luce Irigaray.

Can you tell us why you wanted to participate in the Utrecht/UCLA exchange program?

What attracted you to UCLA?

Even when I was still in high school, I dreamt of studying in the U.S. I have always been fascinated with American popular culture and academia because of its high standards, progressive and intellectual attitude, and diversity of its student population. UCLA has always intrigued me, too—and not only because of its special location in the so-called City of Angels. When I was still a philosophy student at the University of Antwerp, I was already following the publications of the Department of Philosophy at UCLA, and I was enthusiastically reading the works of feminist political philosopher Carole Pateman and feminist



theorist Sandra Harding, who are both affiliated with UCLA.

When I had the opportunity to participate in the Utrecht-UCLA exchange program—now as a Research Master's student in Gender Studies at the University of Utrecht in The Netherlands—I immediately applied. Although the exchange program between Utrecht and UCLA is traditionally designed for history students, I nonetheless was able to participate and take some courses at the Department of Women's Studies, with the help of Professor Ellen DuBois of the UCLA Department of History, who kindly guided me through the application process as my official mentor.

Since I am not only doing research on feminist philosophical themes but also regularly work as a freelance music journalist writing on topics such as female musicians and gender representation in music, I was looking for a professor who could help me with my research on the representation of the stereotypical hysterical woman in women's popular and alternative music. Professor Juliet Williams turned out to be the ideal research mentor with regards to these research interests, and it was a pleasure to be enrolled in her Women and Public Policies class and to have her as my independent studies professor. Next to these two courses, I also partook in Professor Abigail Saguy's Gender and the Body class, where I was confronted with a whole new domain of thought, namely sociol-

ogy. My confrontation with these unfamiliar research methods was truly thought-provoking!

Were you raised to be feminist? How did you become interested in feminism? Who are your feminist influences?

To playfully paraphrase and reinterpret Simone de Beauvoir's famous statement from *Le Deuxième Sexe*, "One is not born, but rather becomes, a woman," I basically "became" a feminist because of my upbringing. I was raised as a child of divorced parents in the not-so-nice outskirts of Antwerp, Belgium. My parents sent me to a Roman Catholic all-girls school, and I promptly turned into an inquisitive, subversive protofeminist at the age of nine after continuously asking my teachers why women weren't allowed to become priests. No satisfying answer for this injustice was ever given. This particular instance, taken together with my witnessing the struggles my mother as a single parent had to endure, made me aware of the injustices and inequalities that women all around the world have to deal with on a daily basis.

This awareness never really went away. After reading Simone de Beauvoir's books as a teenager, I was completely convinced by and became a supporter of both academic and activist feminism. De Beauvoir was and still is my biggest feminist influence: her existentialist feminism made me want to learn more about philosophy and female philosophers. However,

when I was a bachelor student in philosophy, I felt that a lot of female philosophical thinkers weren't really taken seriously, and hence their ideas and oeuvres usually weren't mentioned. (Hannah Arendt and de Beauvoir were probably considered to be interesting enough, only because of their relationships with Heidegger and Sartre!)

Disappointed by the lack of interest in female philosophers, I decided to look for all these forgotten female voices on my own and quickly discovered the immense oeuvre of Belgium's most underrated feminist psychoanalytical philosopher, Luce Irigaray. Irigaray's *Speculum de l'autre femme* has since then been my feminist Bible, and I was lucky enough to be able to write my thesis on her extensive oeuvre, under the guidance of Dr. Petra Van Brabant, who was the only woman (and an outspoken feminist) in the philosophy department at the time. Her radical feminist attitude has since then influenced me a lot, and it is under her guidance that I decided to apply for the gender studies program at Utrecht and continue in academia.

Although I have been working in the domain of feminist philosophy (which is sometimes rightfully seen as exclusive, because of its academic and conceptual content), I have always paid attention to extraordinary women in the "real" world as well. I greatly admire feminist activists Gloria Steinem and Mona Eltahawy, Hillary Rodham Clinton and Flemish

politician Mieke Vogels, the artists Frida Kahlo and Bracha Ettinger, actress Jodie Foster, and, last but not least, British musician PJ Harvey, punk cabaret artist Amanda Palmer, and queer activist and electro queen Peaches. These female musicians show us that the riot grrrl movement still is alive and kicking!

Can you tell us about your thesis on Julia Kristeva and Luce Irigaray?

I have been working on Irigaray's philosophy of sexual difference for quite a while now, and I am still awestruck by the fruitfulness and relevance of some of her key themes such as her method of hysterical mimesis, her critique of phallogocentrism, and her ideas about intersubjectivity and ethics. Although her oeuvre comes across as conceptual and opaque, I've always had the intuition that Irigarayan thought is "essentially" (pun intended!) very political—even in an activist manner. Although Kristeva is much more of a traditional Lacanian thinker than Irigaray, I also have the feeling that her works are more or less structured around the concept of revolt—which is a political concept.

Kristeva herself, however, made it clear that she does not want to be associated with Irigaray's sexual difference/female specificity philosophy, and there are indeed many conceptual differences to be found between Kristeva and Irigaray. That has made me

wonder whether the oeuvres of these two thinkers could be brought together or not. In my thesis, I hope to argue that they can indeed speak to each other, because they share the same feminist-political concerns, and that these oeuvres can be brought together by rereading Kristeva's *Histoires d'amour* and Irigaray's *Amante Marine: De Friedrich Nietzsche in a diffractive manner*.

What role does feminism play in (modern) philosophy?

An excellent but also difficult question! To give an Irigarayan-inspired answer: there have been many female philosophers; yet, their voices have always been muted by patriarchy. If we look at the situation in academia, women aren't quite there yet!

I actually have the feeling that the academic landscape in the U.S. is much more diverse and inclusive than in Europe—and I applaud that. Just to use an example that I am familiar with: if one were to take a look at the philosophy departments of Flemish universities in Belgium, you'd immediately notice that there is a shocking underrepresentation of female philosophy professors (you can basically count them on one hand!), and even T.A.' and Ph.D. students. Philosophy departments seem to be male strongholds as in the days of Plato, and feminist philosophy, to be honest, is seen as a mere niche.

Times are changing, however, and that has everything to do with the simple fact that more women are studying philosophy. Wonderful initiatives such as the UK Society for Women in Philosophy and the Feminist Philosophers Blog (<http://feministphilosophers.wordpress.com/>) stimulate and advise women to pursue Ph.D.s and that criticize philosophy conferences and departments which (intentionally and/or nonintentionally) exclude women.

How does your work on philosophy overlap with your work on feminism?

At this point in time, all of my work basically focuses on feminist and gender issues, whether I'm working in the domains of philosophy, critical theory, or cultural studies.

That doesn't mean that I am no longer acquainted with the more "traditional" philosophical topics: I used to do a lot of research on the oeuvres of Kierkegaard and Levinas, and I still am pretty much obsessed with everything that has to do with the political philosophies of John Stuart Mill and John Rawls. Yet, I will probably never be able to let go of my subversive feminist side, and I will always continue to confront the philosophical canon with its presuppositions and the many voices that it has slyly silenced throughout the centuries!

In 2011, you published an article on the lack of gender studies in Belgium. How do you account for the lack?

I indeed wrote an article on the lack of graduate programs in gender studies in Belgium, after the coordination network for gender studies, Sophia (www.sophia.be), published a study on the possibility of creating such an interdisciplinary program.

Let's start with some positive news: there are many academic research centers in Belgium that work exclusively on the themes of equality and diversity, and some universities even offer minors in culture and diversity studies and are teaching (undergrad, graduate and Ph.D.) courses that focus on gender issues. There used to be an excellent graduate women's studies program in Flanders that was organized by the universities of Antwerp, Ghent, Brussels, Leuven, and Hasselt. It was cancelled in 2006 because of the lack of governmental funds and initiative.

Since then, it has been impossible to graduate with a Master's degree in Gender Studies in Flanders or Wallonia. Although there are still many people enthusiastically working on gender issues in Belgian universities, this situation has nonetheless stimulated an immense brain-drain. That is why Sophia, with the help of the federal Institute for the Equality of Women and Men, hopes to institutionalize gender studies once again. It won't be easy because of the current

UCLA graduate students in women's studies can participate in the UCLA-Utrecht exchange program. For more information, visit <http://www.utrecht.ucla.edu/> and www.genderstudies.nl

economic crisis, the rise of political conservatism, and Belgium's extremely complicated linguistic situation—that is, this master's program should consist of courses taught in Flemish, French, and technically also German and English, if the program wishes to be internationally relevant.

Have you seen that ideas about feminism in the U.S. are different than in Europe?

Well, I specifically wanted to experience the life of a women's studies student at UCLA, because I wanted to find out if there is such a thing as an Analytic/Continental divide (a theoretical and conceptual split that is still noticeable in philosophy) in women's/gender studies and in feminist activism. When it comes to academic feminism (that is, women's/gender studies departments), I would say that there are some striking differences: feminist thought seems to be more institutionalized and taken seriously as an academic discipline in the U.S. Although gender departments in for instance The Netherlands do pay attention to (post)colonial issues, intersectionality, and multiculturalism, these issues have been integrated in U.S. academic programs much earlier than in Europe.

Culturally—and I can only speak from my own experiences in Belgium (or Flanders, to be more precise) now, I sense that American women (and

men!) aren't afraid to call themselves feminists or supporters of equality politics. A big percentage of Flemish women around my age, however, seem to be wary of this label, and apparently consider it to be outdated and even irrelevant, which is quite shocking. In the end, American and European feminists probably don't differ that much: they're both fighting for more worldwide equality, without neglecting the diversity of women's needs.

Can you tell us about any experiences or insights that you have had while at UCLA?

I had so many interesting experiences at UCLA. If I had to pick one, I would probably have to refer to the many interesting and inspiring class discussions I've had. I really enjoyed the mature and open-minded atmosphere of the women's studies classes, and I have the feeling that one's opinion really is appreciated here. Discussions and listening to each other are truly stimulated at UCLA, and I find them extremely important not only in academia but especially in gender studies. They prevent us from relapsing into a bourgeois feminism that thinks to know it all but only misrepresents the multitude and diversity of women's experiences and opinions.

I would love to thank all the professors at UCLA and at Utrecht University that have first of all

made this exchange possible, and that have helped me during my inspiring stay at UCLA.

What projects are you working on?

Because I hope to graduate this summer, I am working on my thesis project, and I'm looking for positions either in philosophy or gender studies. I'm also currently editing two research papers that I wrote for Professor Williams's classes—one paper is on Foucauldian feminism, in which I tried to confront Foucault with Butler and Irigaray, and the other deals with the representation of female hysteria in music. I will present the latter at the 8th European Feminist Research Conference in Budapest soon. I also hope to start working as a freelance journalist again and publish some articles in newspapers and magazines.

Using New Media to Raise Awareness While Promoting In the Land of Blood and Honey

**Madeleine K. Albright,
former U.S. Secretary of
State and former U.S.
Ambassador to the United
Nations**

GK Films, writer-director Angelina Jolie, and the distributors of *In the Land of Blood and Honey* are utilizing publicity, marketing, and new media devices to enhance the film's role as a purveyor of education. The Center for the Study of Women recently cosponsored the premiere of the film, which centers on a relationship between a prisoner and her captor in wartime Bosnia, circa 1992 to 1995. The relationship becomes a crucible through which to explore the sociopolitical events that both surround and impact it. In addition to representing this time, place, and community with impressive accuracy, the producers of the film have used it as an opportunity to provide more historical and social context to viewers who explore its official website (www.intheland-ofbloodandhoney.com). Building on the expected trailer and excerpts of critical acclaim, the website includes personal stories of actors who lived through the Bosnian

War, which strongly influenced the content of Jolie's script, photographs by photo-journalist Tom Stoddart documenting the period, and a series of video interviews with activists and political figures—Madeleine K. Albright, Vanesa Glodjo, Luis Moreno Ocampo, and Zainab Salbi—about the events and issues portrayed in the film. The videos are available for viewing on YouTube.

At the beginning of each video, Jolie states: "We chose to make a film set during the war in Bosnia in part to remind the world of what happened there so recently. It is our hope that *In the Land of Blood and Honey* contributes to the discussion and understanding of this war, and the tremendous toll that war takes on individuals." The interviews on *In the Land of Blood and Honey's* website are further efforts to inspire such discussion and, perhaps, encourage viewers to use their knowledge of these traumatic events in order to effect positive change.

“[The film] was more than authentic,” says Vanesa Glodjo, an actress in the film who personally survived gunfire and the destruction of her family’s home by a grenade during the conflict. “I will tell you something that is actually the interesting thing, [Jolie is] someone who’s seen this thing, like, intuitively. . . from inside but also I felt that it’s somehow from an outside eye, because she had the whole situation of the war. It wasn’t just some inside feeling of the war. It’s really both, and that is what’s unique about this film, and what I loved.”

Luis Moreno Ocampo, Prosecutor of the International Criminal Court, describes the importance of justice and law in the context of war and, in particular, the Bosnian war. “As

a prosecutor of the International Court, my job is to make justice but to stop wars. To stop conflicts,” says Ocampo. “The world cannot imagine. People believe that normal life is a peaceful city in The Netherlands or in California. It’s not true. It is not normal life. It is the result of a lot of work. The world is not normal in this sense. The world is heavy, it’s wild. And when there’s no rule and justice, you can be raped, you can be killed.”

Ocampo emphasizes that the power of the film lies in its insistence on conveying a collective traumatic social, political, and historical context through the lens of intimate human experiences. In doing this, the film aims to revise collective ways of thinking and acting. As a result, Ocampo

argues, it performs some of the same functions as law enforcers against war crimes. “My work is to prosecute war criminals. But this movie is showing the meaning of the war much better than any trial, because it’s showing the meaning of the war to normal people, and how it’s affecting everyone. So I think that this movie is basically about justice. It’s a movie against war. Basically it’s a movie that wishes to organize us differently, because war is disaster. War is the destruction of everything, and the movie is interesting because it shows this big idea, with little pieces. The movie shows the big idea that war is insane, with little stories that you can follow.”

Former U.S. Secretary of State Madeline Albright, who

was the U.S. Ambassador to the United Nations during the war in Bosnia, insists that consciousness-raising about war atrocities and action against them must take place on a transnational level. She argues that the United States' reluctance to get involved with the conflicts in Bosnia was especially misguided because, thanks to contemporary media, there was extraordinarily ample evidence of the war crimes that took place. "I actually believe that we should have done something earlier," says Albright. "There is something morally wrong with watching people die and deciding that you wouldn't use a certain amount of force to make them stop killing each other. There are many, many discussions about it, but from my perspective, if you have the capability of stopping the killing of one group of people for no reason except because you're prejudiced against that group of people, and you have the capability of using the force surgically, then I think it's worth doing."

Albright's discussion of these issues suggests that the film, and perhaps, especially, Jolie's use of her star power to produce and publicize the film, are part of an effort to make spectators in the United States and other countries aware, on a powerful affective level, of what took place in Bosnia during the war. The film and its publicity seem to urge spec-

tators to become strongly aware of the international, wide-ranging effects of war today and to practice pro-activity in their engagement with countries other than their own. At the same time, the filmmakers seem intent on making the film's production and spectatorship part of a healing process for the Bosnian people who suffered and continue to suffer because of the war.

Another of the short films features Zanib Salbi of Women for Women International, an organization that she co-founded with Amjad Atallah in order to help the multitudes of female rape camp and concentration camp survivors left in the wake of the war. She states that, although the war has been over for eighteen years, many wounds and scars continue to afflict those who lived through it. "This is not only the destruction of a social fabric eighteen years ago it is a pain that has not healed yet," says Salbi. "I think the lesson that comes out of Bosnia for me is the importance of dialogue and healing, and in Bosnia that dialogue apparently has not happened from five hundred years ago. But it has not even happened from this last war. There isn't healing in this country, and sometimes healing entails the acknowledgement of what happened, the injustice that happened. Sometimes the healing entails an apology, and sometimes

the healing entails forgiveness, even when not asked to be forgiven."

Actress Glodjo suggests that making the film was a powerful experience because it created an opportunity to look at and speak about painful events that have often been considered unspeakable and, thus, difficult to process. For her, the production of the film was a step towards the kind of necessary healing that Salbi describes. "I've never been speaking about the war since," says Glodjo. "We never spoke about it, among friends, with anybody. It's not the subject that's been brought up. Every day [making the film] it was just some opening, opening yourself to everything that could come."

It seems difficult to deny that, with *In the Land of Blood and Honey* and its publicity, the filmmakers and distributors have pushed the boundaries of what kinds of industry and independent films are possible, and what cultural functions they may serve. Let us hope that its success will allow the film and its surrounding discourse to serve as models for other Hollywood power players.

– Ben Sher

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