

UNIVERSITY OF
BIRMINGHAM

**ROLES: INTERDISCIPLINARY
GENDER AND SEXUALITY
POSTGRADUATE COLLOQUIUM**

11 May 2012

Sponsored by the School of Government and Society, the Department of Political Sciences and International Studies, Gender and Sexuality Studies and the Graduate Centre for Europe, University of Birmingham



WELCOME:

Issues concerning gender and sexuality continue to hold a prominent place in 21st century research and our everyday lives. The Interdisciplinary Gender and Sexuality Postgraduate Colloquium is the second annual conference that brings together postgraduate researchers in gender and sexuality from a wide range of disciplines. It offers new researchers the chance to present their work in a friendly environment alongside more experienced voices, in a conference that deals with the place of these issues within research.

Coordinators: Ali Amirmoayed, Clare Anderson, Maritza Carrasco-Marchessi, Alex Standen and Holly Pike

Programme in Detail

09.00 – 09.30 Registration

09.30 – 11.00 PARALLEL PANELS

1. Representing the Non-Binary: Queerness, Alter sex, and Gay Imagery. (Room 714)

Chair: Dr. Emma Foster (POLSiS, University of Birmingham)

- Jeremy Bradley (University of Leicester): If it bleeds It leads: Woolf, Queerness and Empathy
- Jenny Loh (SOAS): An archetypal “Third Sex”? The Hijras of India.
- Barbara de Vivo (La Sapienza, Rome): Bad romance: gay and lesbian national inclusion in contemporary Italy

2. Writing the 'Other': Literary Representations of Gender (Room 710)

Chair: Dr. Mónica Jato (Hispanic Studies, University of Birmingham)

- Paul Humphrey (University of Birmingham): One plus one equals three: Vodou’s sacred marasa twins as model for moving beyond sexual binaries and reconstituting the self in contemporary Haitian literature
- Holly Pike (University of Birmingham): Negotiating representation: Paratextual readability in Spanish women’s prison *Testimonios*.
- Tracey Morse (University of Liverpool): Carlos Vives and the representations of gender in Angeles Mastretta’s *Arráncame la vida*.

11.00-11.15 Coffee Break

11.15 - 12.15 KEYNOTE SPEAKER:

Professor Ann Phoenix (Institute of Education, University of London): Young people doing gender and sexuality in talk about masculinities and consumption. (Room 714)

Presented by Dr. Emma Foster (POLSiS, University of Birmingham)

12.15 - 13.15 Lunch

13.15 - 14.15 PARALLEL PANELS

3. On Gender and Identity at/after War. (Room 714)

Chair: Dr. Joanne Sayner (German Studies, University of Birmingham)

- Rachel Slater (University of Birmingham): Gender and Sexuality: Special court on Sierra Leone and the implications for Refugee Law.
- Suzanne Dufour (University of Paris 8): Women in the Algerian war and the trouble with identity.

4. Presenting the 'Other': Socio-cultural Female Subjectivities. (Room 710)

Chair: Dr. Hera Cook (History, University of Birmingham)

- Nadia Siddiqui (University of Birmingham): Women's magazines as "Mental Chocolate" for readers.
- Mahima Machanda (University of Birmingham): "Kudi-Maar": the vexed questions of Female Infanticide in Punjab: A colonial perspective.

14.15 - 14.30 Coffee Break

14.30 - 16.00 PLENARY

5. Representing the Self: Images, Portrait, and Cultural Envisions (Room 714)

Chair: Dr. Alex Standen (Italian Studies, University of Birmingham)

- Anne Burns (University of Loughborough): "I'm ready for my close-up": women, portraiture and social media.
- Claire Largan (University of Birmingham): 'That's the summit with a flag on top and the sun shining on the flag'; using respondent-generated images to explore the experiences of mature, part-time, female students on a Foundation degree.
- Elena Lipsos (University of Exeter): Eroticism, Eugenics and the Streamlined Petty Girl in 1930s America.

16.00 - 16.15 Coffee Break

16.15 - 17.15 KEYNOTE SPEAKER:

Professor Lisa Downing (University of Exeter/Birmingham): On "Infanticidal" Femininity: The Case of Myra Hindley. (Room G15)

Presented by Dr. Kate Ince (French Studies, University of Birmingham)

17.15 Closing Ceremony

KEYNOTE ADDRESSES:

Young people doing gender and sexuality in talk about masculinities and consumption

By Professor Ann Phoenix*

Presented by Dr. Emma Foster (POLSIIS, University of Birmingham)

* Ann Phoenix is Professor and Co-Director of the Thomas Coram Research Unit, Institute of Education, University of London. Her research is mainly about social identities and the ways in which psychological experiences and social processes are linked. It includes work on racialised and gendered identities and experiences; mixed-parentage, masculinities, consumption, young people and their parents and the transition to motherhood. Her recent funded research project areas include: boys and masculinities, young people and consumption and adult reconceptualisations of 'non-normative' childhoods', particularly of serial migration, visibly ethnically mixed households and language brokering in transnational families. Her books include: *Young Mothers?* (1991), Polity Press; *Young Masculinities, Understanding boys in contemporary society* (2002, with Frosh, S. and Pattman, R.), Palgrave; *Black, White or Mixed Race? Race and racism in the Lives of Young People of Mixed Parentage*, (1993/2002 with Tizard, B.), Routledge. *Social Psychology Matters*, (eds 2007, with Hollway, W. and Lucey, H) Open University Press.

On "Infanticidal" Femininity: The Case of Myra Hindley

By Professor Lisa Downing*

Presented by Dr. Kate Ince (French Studies, University of Birmingham)

* Lisa Downing is Professor of French Discourses of Sexuality. She is currently employed at the University of Exeter and in September she will take up a Chair at the University of Birmingham. She works on historical and theoretical approaches to gender and sexuality, with a particular focus on the construction of non-normative sexualities. She has published numerous books including studies of necrophilia in French literature; the work of Michel Foucault; and iterations of Queer Theory in Europe. Her most recent book examines how discourses of gender, sexuality, class and age impact on the cultural construction of the figure of the murderer. *The Subject of Murder* will appear with Chicago University Press in February 2013.

PANELS:

PANEL 1: REPRESENTING THE NON-BINARY: QUEERNESS, ALTER SEX, AND GAY IMAGERY

CHAIR: DR. EMMA FOSTER (POLISI, UNIVERSITY OF BIRMINGHAM)

If It Bleeds It Leads: Woolf, Queerness, and Empathy

Jeremy Bradley*, University of Leicester

The human fascination with death is by no means unaccounted. ‘If it bleeds it leads’ is a phrase that perhaps most adequately describes the relationship between the human psyche and its dread, fixation, and beguilement with death and demise. Struggling with the questions of living a life to its fullest before its inevitable demise has led many queer theorists to associate queer identity with death in the socio-political sense. The novelist Virginia Woolf was by no means immune from this queerest of human preoccupations. Herein, I assess Woolf’s *To the Lighthouse* and connect its themes and narrative to my own work on law, empathy, and queer theory. I will argue that a close reading of *Lighthouse* can enable empathic reasoning to percept and discern individual experience.

By examining the link between fairness, necro-politics and feminism, I highlight how and why we must reshape the course of legal judgments. This work examines Woolf’s text as a blueprint for lessons on how our laws with regard to lesbian, gay, bisexual, and transgender persons could be better interpreted and implemented.

* From his roots in the United States, with an MBA from University of Phoenix, to studying in the UK for his Doctorate in Law, Jeremy Bradley has also presented at the White House Initiative on Historically Black Colleges and Universities, the European Conference on Human Trafficking, and the International Conference on Virginia Woolf. As a legal philosopher, Jeremy illustrates that literature may be the very influence that the legal world now must accommodate.

An archetypal ‘third sex’? The hijras of India.

Jennifer Loh*, SOAS

This paper explores how the hijras have been portrayed in ‘third gender’ studies. I argue that these studies are limited in their approach to understanding hijra identity, by failing to consider lived experience and by codifying a rigid form of identity that ignores how sexuality intersects with other modes of difference.

‘Hijra’ identity encompasses a variety of sexual, gendered, and anatomical identifications, including transgendered, transsexual, and transvestite individuals; males who have sex with males; castrated and intersex persons. Such variation evades a singular definition—even of ‘thirdness’—despite being subsumed under the term ‘hijra’.

The field of ‘third gender’ studies focuses on the hijras’ sexed or gendered ambiguity, relating to binary gender systems and the construction of sexual categories cross-culturally. Hijras are considered an archetypal ‘third’ sex or gender; an answer against ‘Western

intolerance' for sexual ambiguity. By extension, 'third' gendered identity is considered 'liberating': ignoring lived realities by celebrating this 'plurality'.

Lack of interest in the lived experience of the 'third sexes' ignores the violence done to this category, in terms of lived reality (often as 'invisible' on the margins of society), their gendered performance (responding to a binary gender system; Hall 1995), and by failing to differentiate hijra identity alongside other modes of difference such as caste, religion, region, urban or rural location (cf. Cohen 1995; Reddy 2005). By stressing 'variations of thirdness' (Reddy 2005: 45), based on individuals' experiences, we can better contemplate the spectrum of 'third' identities, and how sexuality intersects with other modes of difference

* *Jennifer Loh is a third year PhD student at the School of Oriental and African Studies in the Department of the Study of Religions. Her PhD topic focuses on the hijras (effectively a 'transgender' group) in the state of Madhya Pradesh, located in central India. In the last thirteen years, seven hijras have been elected to local or state politics, and her work focuses on their remarginalisation through their participation in politics. She is also interested in gender and sexuality issues in South Asia and Asia more generally.*

Bad romance: gay and lesbian national inclusion in contemporary Italy

Barbara De Vivo*, University of Rome, Sapienza

Postcolonial multicultural societies are structured by complex power dynamics in which gender, sexuality, race/ethnicity and class intersect and mutually constitute. My paper will focus on the racialization of desire and queerness in contemporary Italy. In the light of the transnational academic and political debate on homonationalism (see Puar, 2007) and gay imperialism (see Haritaworn et al., 2008), I will analyse Italian contemporary gay and lesbian discourses.

The notions of homonationalism and gay imperialism address sexuality discourses and political lgbtiq practices after 9/11 events. Scholars of homonationalism and gay imperialism argue that, in the process of the "War on Terror", western white gays and lesbians are represented, and represent themselves, as liberated and liberating subjects, in opposition to Muslim, migrants and people of colour. This process is shaped by the encounter between narrations of civilization and discourses of gender and sexuality.

In my paper I will draw some trajectories of homonationalism and gay imperialism in Italy through the analysis of political posters produced by Italian mainstream gay and lesbian associations to promote the International Day Against Homophobia of May 2011 and the Rome Euro Pride of June 2011. Relying upon the methodology of intersectionality, I will analyse how axes of gender, race/ethnicity, class and sexuality intersect to shape the political representation and national inclusion of gay and lesbian bodies in contemporary Italy.

**Barbara De Vivo holds a Ph.D. in Philology, Linguistic and Literature from the University of Rome, Sapienza, with a dissertation titled "La letteratura postcoloniale italiana. Strategie di auto-rappresentazione in tre scrittrici africane italiane"(2011). Her fields of interest include postcolonial and migration studies, gender studies, queer theory, whiteness studies, and she is particularly interested in the intersection between sexuality/queerness and postcoloniality. For 2011-2012 she has received a Fellowship from the University of Rome, Sapienza, to conduct research at the University of Birmingham (UK) on the racialization of desire and queerness in Italian contemporary postcolonial literature.*

PANEL 2: WRITING THE 'OTHER': LITERARY REPRESENTATIONS OF GENDER**CHAIR: DR. MÓNICA JATO (HISPANIC STUDIES, UNIVERSITY OF BIRMINGHAM)****One Plus One Equals Three: Vodou's sacred marasa twins as a model for moving beyond sexual binaries and reconstituting the self in contemporary Haitian literature**

Paul Humphrey*, Hispanic Studies, University of Birmingham

As the well-known Haitian formulation with regard to the sacred marasa twins states, in Haitian Vodou 'one plus one equals three'. This paper explores the manner in which the fractured self of the protagonist in Kettly Mars' 2008 novel Fado is reconstituted within a context of Haitian Vodou interwoven with Portuguese fado. In Haitian Vodou the body serves as the conduit through which the physical and spiritual interact, a concept central to this reading of Mars' text in which the female body of the protagonist is inhabited by two discrete subjectivities. These personas, Anaïse and Frida, encapsulate the distinct figures of the spurned wife and the whore, the bourgeois professional and the marginalised denizen of the city slum. A divided yet single whole, her body traverses a series of fragmented spaces and within the wider context of Vodou spirituality presented in the novel it enables the intersection of the socio-political, spiritual and psychological planes, thus permitting the interrogation of each. The analysis offered focuses on the multifaceted nature of female sexuality as presented within each of these contexts and its importance in the reconstitution of the fractured self, this within the complex cultural space the author creates which itself is negotiated by means of the female body.

* Paul Humphrey graduated in 2007 with a first class Joint Honours degree in French and Hispanic Studies from the University of Birmingham, where he is currently completing a PhD thesis in Caribbean Cultural Studies. His project explores issues surrounding gender and sexuality in Vodou and Santería, and examines the presentation of these in Haitian and Cuban cultural production from the mid-twentieth century to the present day. Paul has given conference papers and presentations in Switzerland, Haiti and the USA, as well as in the UK. Prior to commencing his doctoral research, he completed a Postgraduate Certificate in Education and has taught French and Spanish language and literature at both secondary and undergraduate level.

Negotiating Representation: paratextual readability in Spanish women's prison testimonies

Holly Pike*, Hispanic Studies, University of Birmingham

In the wake of the recent influx of scholarship concerning the Spanish Civil War and Francoist dictatorship, the recovery of historical memory has been cemented as a public social and political issue in contemporary Spain. Yet dominant attitudes continue to influence the presentation, publication, and subject of such scholarship, rendering certain issues, such as women and the socially marginalised, undesirable. In examining the little-studied female prison life narratives under Franco, I take into consideration how these dominant discourses of normativity inform narratives by authors such as Cuevas and O'Neill.

This presentation will make reference to Gusdorf's 'paratextual' (1997), defined as 'that which is outside the text' by Smith and Watson (2010: 100), and borrow from hispanist Nancy Vosburg's concept of Readability, the use of normative paradigms in the presentation of the self (1993; 1995). Using these notions in conjunction, I explore the presentation of

gender, by underlining textual and pictorial depictions of the ‘femininity’ of protagonists and authors with the paratextual as a technique of Readability. As such I shall demonstrate how gender is highlighted and presented, before examining the effect of this within the texts; I contend that a prior presentation of gender within the paratextual serves as a political technique for the purpose of condemning Francoist memory, normalising societal denigration, and aiding the recovery of historical memory. However, this technique, despite being used to undo gender transgression, ultimately undoes gender itself in that it is revealed to be performative through the very attribution of such paradigms

* *Holly Pike gained a BA in Hispanic Studies with Basque from the University of Birmingham in 2011. She has since continued her studies in the Department of Hispanic Studies, where she is carrying out a PhD as the Sir Henry Thomas Junior Research Fellow. Her investigation deals with Spanish female prison life narratives under Francoism, with a thesis examining the presentation of female subjectivities and embodiment within these narratives given social attitudes framing female political prisoners as 'red whores'. Her other research interests include female subjectivity and sexuality in popular culture, and contemporary non-academic feminist discourse in Britain and Spain.*

Carlos Vives and the representations of gender in Angeles Mastretta's *Arráncame la vida*

Tracey Morse*, University of Liverpool

Since the release in 2008 of the homonymous film adaptation of Angeles Mastretta's 1985 novel *Arráncame la vida*, there has been renewed critical interest in this writer and her work. What was initially dismissed as ‘literatura lite’ among the Mexican literary elite, has deservedly become the focus of critical attention once more. This is due largely to analyses by feminist theorists of the emancipation of Catalina Guzmán upon the death of her patriarchal husband Andrés Ascencio, and their turbulent relationship. Andrés appears to embody the hegemonic model of masculinity posited by the sociologist R.W. Connell as a theoretical framework for discussing gender relations.

Yet to date, literary criticism has failed to recognise the importance of Carlos Vives, the lifelong friend/brother figure of Andrés and lover of Catalina. Vives does not fit the mould of Connell's framework of hegemonic, complicit, subordinate or marginalised masculinities, and highlights the weakness of Andrés and the fragility of his power over others. He, like Andrés, enjoys a degree of power over others and is able to command respect and hold the attention of whole crowds. Yet contrary to current literary criticism that has failed to recognise the threat posed by Vives, Andrés is acutely aware of this threat and simultaneously feels contempt and admiration towards his childhood companion.

My aim is to provide an innovative gendered reading of this novel and highlight Mastretta's representations of gender relations in a post-revolutionary setting and the shortfalls of Connell's model in this textual analysis. I intend to focus on the character of Carlos Vives, and the importance of his role on the performance of gender throughout the novel.

* *Tracey Morse is a PhD student of Hispanic Studies at the University of Liverpool. Her area of interest is contemporary Mexican women's writing, with a particular focus on the representations of gender relations and specifically, masculinities. She has presented papers on works by Elena Poniatowska, Elena Garró, and Angeles Mastretta, focusing on how these writers portray male characters and the gender relations at play in each novel. She is also currently looking at Aline Pettersson's *La noche de las hormigas*, and the comparisons drawn with Fuentes' *Artemio Cruz*. She has been awarded Peers funding from the University of Liverpool and a scholarship from the Mexican Secretaría de Relaciones Exteriores to carry out research at the Universidad Autónoma del Estado de México, Toluca.*

PANEL 3: ON GENDER AND IDENTITY AT/AFTER WAR
CHAIR: DR. JOANNE SAYNER (GERMAN STUDIES, UNIVERSITY OF BIRMINGHAM)**Gender and Sexuality: Special Court on Sierra Leone and the implications for Refugee Law**

Rachel Slater*, Law, University of Birmingham

The proposed paper seeks to address the legacies of violence against women in wartime through consideration of the Special Court for Sierra Leone (SCSL), and the implications of war-time violence for refugee status and female refugees in particular. Whilst international criminal law and international refugee law are two separate regimes, the approaches taken by the International Criminal Courts, particularly Yugoslavia and Sierra Leone, have impacted on the interpretation of key terms in international refugee law.

The paper points towards ways in which the jurisprudence produced by the SCSL, in particular the characterisation of forced marriage, can be seen as a useful guide for international refugee law. The approach of the SCSL will be contrasted with the key ICTY case of Kunarac. It will be argued that whilst Kunarac was arguably a better reflection of the situation being addressed the case did little to provide a broader framework for addressing violence against women in other conflicts or in peacetime.

With this in mind, the paper puts forward the view that framing forced marriage of the type experienced by women in Sierra Leone as a gender crime suggests a way forward for understanding gender-based crimes in other international legal spheres. This approach is applied specifically international refugee law under which persecution is foundational to refugee status (article 1A(2) of the Refugee Convention). In particular, it is argued, the approach of Justices Doherty and Sebutinde in the AFRC trial point towards an important distinction between sex-based and gender-based violations and the continuing need to refrain from collapsing gender into sex. This is of especial note to refugee law as it suggests a redefinition the key criterion of persecution so as to include, within the scope of article 1(2), a greater range of instances of violence against women. The key refugee status cases of HT and Fornah, it will be argued, further demonstrate the continuing importance of gender in international refugee law and a need for a clear understanding of sexual and gender-based violence against women in international law.

* *Rachel Slater graduated from the University of Birmingham in 2006 with a BA in German Studies and History and went on to complete a MA in International Studies, with a thesis on Legal and Moral Obligations to Refugees, and a Graduate Diploma in Legal Studies. In 2009, she returned to Birmingham Law School as a Postgraduate Teaching Assistant and PhD candidate under the supervision of Dr Martin Borowski. Rachel researches international refugee law, focusing in particular on the concepts of refugee and persecution in international and domestic law. Her research also explores notions such as gender persecution and collective violence within international law.*

Women in the Algerian war and the trouble with identity

Suzanne Dufoir, University of Paris 8

Feminist and postcolonial scholars have analysed how war discourses and practices contribute to build binary conceptions of gender, race and nationality. The racialisation of the enemy and the perception of women as symbols and victims needing men protection, for

example, rely upon a rigid articulation of notions like identity, subjectivity and agency. I will explore some narratives of women fighters in the Algerian war (*Moudjahidate*) against French colonialism to suggest that a different interpretation and articulation of those notions is possible.

During their participation in the National Liberation Front/Army (FLN/ALN), women frequently troubled race/nationality or gender boundaries, voluntarily passing as European women in the urban guerilla, as men in the *maquis*, or feigning not to care about the war in front of French police. By doing so, they challenged the attempts of the colonial power either to gain their support or to identify them as dangerous terrorists; but they also faced the efforts of their own families or brothers in struggle to reassign them to a fixed gender identity with its limited agency.

Feminist and queer scholars suggest that identities are always fictional and, as such, subject to slippages and transformations, and critic the idea that agency directly depends on fixed identities. I would like to show that the experience of the *moudjahidate* may help us to understand how an empowering political subjectivity can be built without relying on supposedly fixed identities.

PANEL 4: PRESENTING THE 'OTHER': SOCIO-CULTURAL FEMALE SUBJECTIVITIES

CHAIR: DR. HERA COOK (HISTORY, UNIVERSITY OF BIRMINGHAM)

Women's magazines as 'Mental Chocolate' for readers

Nadia Siddiqui, Education, University of Birmingham

In societies where print media is used as one of the ways of communication, women's magazines seem to have an essential presence and distinct roles to perform. Women's magazines mirror the social and cultural position of women in particular societies. The idealism projected through women's magazines reflects on the expectations associated with women to perform their gender roles. The women's magazines across different cultures provide information on the cultural scripts of sexuality and also highlight how media responds to the changes in women's social status in time. When it comes to matter of sexuality and gender roles the influence of western media on other cultural media is an important area of investigation. However, in the current research the portrayals of west and western values are investigated in Pakistani women's magazines with specific reference to the western women shown in the images and text.

The study involves content analysis of six Pakistani women's magazines and the interviews of their editors. The content analysis includes editorials, advertisements and reader's letters which reveal the understanding of western women projected for the readers. The interviews with editors reflect on the ideology of west and western women's freedom that guides the content. The findings of the current research give relevant answers in the times when the struggle for women's empowerment in Pakistan is labelled as efforts to secularize the culture.

“Kudi-Maar: the Vexed Question of Female Infanticide in Punjab: A Colonial Perspective”.

Mahima Manchanda*, Gender Studies, University of Birmingham

I wish to focus on the ‘historical’ and ‘cultural’ factors responsible for female infanticide in Punjab, a part of India today famous for its high GDP and unbalanced sex ratio. I wish to trace historically the prevalence of female infanticide in Punjab and the colonial efforts in this direction. I would like my work to focus on various customs related to this practice and the developments that took place in this direction with the coming of the British. Of special interest would be to look at traditional practices of medicine (*ayurvedic* and *unani*) and the practice of midwifery (*dais*) to understand traditional approaches to perpetuate this practice. For example, it is interesting to note that in the reformist literature of this time, there are discussions on how a couple can ensure the conception of a male child. At the same time, these reformers were advocating education for women and spoke against practices like female infanticide. Yet, the desire for a male child and how to conceive it remains foremost in their agenda. How do we understand this paradox? Does their advocacy against female infanticide merely reflect the colonial state’s ideology? Also, how did women themselves perceive this practice? Do we come across voices of resistance? My paper, hence, wishes to trace the legal and cultural precedents of this practice in colonial India. This will demonstrate not just the historical roots of this horrific practice but also provide a more nuanced understanding of its continuation in contemporary India as well.

* *Mahima Manchanda is pursuing M. Phil in Gender Studies at the University of Birmingham. She pursued her Masters in History from St Stephens' College, New Delhi, India. She majored in Modern Indian History and produced a dissertation entitled: 'Educating Girls: Gender and Religious Identities in 19th and early 20th Centuries Punjab: A Case Study of Sikh Kanya Mahavidyalaya, Ferozepur'. Her current research explores female infanticide in Punjab, a state of India from a historical perspective, exploring both colonial and indigenous sources. Her research interests include a history of emotions, partition narratives and biographical writing in South Asia from a gendered perspective.*

PANEL 5: REPRESENTING THE SELF: IMAGES, PORTRAIT, AND CULTURAL ENVISIONS

CHAIR: DR. ALEX STANDEN (ITALIAN STUDIES, UNIVERSITY OF BIRMINGHAM)

“I’m ready for my close-up”: women, portraiture and social media

Anne Burns*, Loughborough University, School of Art

This illustrated paper will discuss the influence of social media on the forms and usage of personal photographic portraits, with particular emphasis on the experience of the female subject-viewer. Of primary relevance to this research is how portraits shape perception of the self and others, principally through their use by women in negotiating relationships with themselves, and with the wider world.

The study of portraiture’s relationship to female identity will illustrate the considerable significance of the portrait within the contemporary digital landscape. In the context of social media, the presentation of ‘self’ through photographic portraits has become

an everyday consideration. An industry has grown to accommodate this, and to provide customers with images that situate themselves squarely within popular culture and fashion.

As part of a wider research project, this paper will present a case study of the author's time spent as a photographer in a high street studio. It will discuss the industrialisation of the creative process, identity as performance and the heavy reliance upon gender stereotypes.

From posing and expression to the artifice of the 'natural' shot, this paper will discuss the production of photographic portraits with 'mass appeal', using examples from photo shoots and the company handbook. Foucault's concept of discipline will provide a useful framework for examining the extensive normalising practices exemplified by portrait photography.

* *Anne Burns is a photographer and educator. Prior to starting her PhD at Loughborough, Anne assisted in establishing the new Photography BA at the University of Salford, where her job as Demonstrator saw her writing and delivering two undergraduate modules in Photoshop and Studio Lighting. The inspiration for this project was the time Anne spent working as a high street portrait photographer, observing first-hand the ways in which women react to having their photograph taken. She initially used this role as a means for exploring concepts developed during her MA in Design and Art Direction at Manchester Metropolitan University, but soon saw the potential for further study based on portraiture's relationship with identity, gender and power. Anne has a blog discussing imagery and gender at: <http://eyewiper.wordpress.com/> Examples of Anne's work can be found here: www.wix.com/anne_louise_burns/portraits*

Experiences of progression and transition for female, mature, part-time students: FdA to BA

Claire Langan*, Education, University of Birmingham

In researching transition and progression from Foundation Degree Arts to Bachelor of Arts (Hons), I hope to explore the experiences of studying for mature, female, part-time students as they attend a Widening Participation institution. This research hopes to provide an alternative account of female participation, which accepts and respects the difficulties of part-time study but offers a more celebratory conceptualisation; one that is positioned within a more *legitimised* form of participation. This assumes significance, as previous research (for example see Reay et al., 2002; 2003; Reay, 2001, 2002; Crozier et al., 2008) has historically presented a deficit-laden discourse, which has provided a template for women's participation based on 'difficulty', 'risk' and 'cost' (Reay, 2003), perpetuating pathologised accounts of engagement.

As a feminist researcher, I place as central to my research the collection of narratives in which participants can tell their stories. Therefore, part of my research journey, has been a search for methods that afford a participatory approach to *data* collection. This quest has led to the use of respondent-generated images (Prosser and Loxley, 2008; Prosser, 1998; Mannay, 2010; Kearney and Hyle, 2004; Banks, 2007), which will act as a graphic elicitation, through which personal narratives unfold (Sheridan et al. 2011). I propose that by adopting this method, the conjunction of images and words will present rich, detailed, narratives and provide a means of inquiry, which will facilitate the exploration of my respondents' accounts of Higher Education participation.

* *Claire Langan began her career as a teacher working in a local Birmingham school. After 11 years, she left England and worked for 8 years in Dubai and Taiwan as a teacher. Returning to the UK in 2005, she found employment as an early childhood lecturer and completed a Masters in Art and Education. Her interest in learning and teaching eventually led to her attendance on the Ed.D Learning and Learning Contexts at Birmingham University. Her research interests stem from her experience of working with women as part-time students who achieve their qualification even though they face significant difficulties and challenge.*

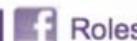
Eroticism, Eugenics and the Streamlined Petty Girl in 1930s America.

Elena Lipsos*, Centre for the Interdisciplinary Study of Sexuality and Gender in Europe (CISSGE), University of Exeter

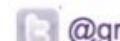
My paper will draw on the research I am currently working on which observes the early development of pin-up imagery in American culture from the 1860s, and follows its evolution through to the Second World War and up to the post war period of the mid-1960s, charting its influence over feminine ideals and sexual mores throughout that period. The goal of this research is to historically contextualise the cultural trope that is the pin-up. Using Michel Foucault's theories on genealogy and power my research provides a parallel perspective to the feminist view that interprets such visual imagery as the visual oppression of women. By examining the social, political, philosophical, commercial and cultural influences that have constituted the basis of the pin-up creation, my research provides a meticulous analysis of how the pin-up came about.

This paper will focus on tracing a genealogy of pin-up in early twentieth century America, specifically focusing on pin-up in the 1930s. This period considers the impact of the eroticism of the flapper image and lifestyle and the sway it had over developing a pin-up type as demonstrated in the illustrated art of Nell Brinkley, John Held Jr., and the photographic work of Alfred Cheney Johnston. In combination, the paper will assert how the burgeoning Neo-Lamarckian eugenics movement of the 1930s reflected the fashion for streamline design, which in turn gave birth to the first genuine American pin-up: the Petty Girl, by artist George Petty

* *Elena Lipsos is a Ph.D. student at Exeter University. She has an MA in Cultural and Critical Studies from Birkbeck College, University of London and a BA in English Literature from Royal Holloway, University of London. She is currently writing her doctoral thesis: "A Genealogy of Pin-Up: Charting Excessive Femininity through a Pin-Up Aesthetic". Elena's interest in pin-up stems from the research she undertook for her MA dissertation on the objectification of women in 1940s popular American visual cultural. Her specific interests are: Foucauldian power theory, mid-twentieth century American culture and history, and women in visual culture.*



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An Interdisciplinary Gender and Sexuality Postgraduate Forum