

ART

*** Red Chidgey**

Fightback: An Exhibition Of Transnational Feminist And Queer Zines

Zines are self-produced, independent magazines created on the fringes of academia, journalism, art, entertainment and social movements. Typically made by young people in their teens to thirties, feminist and queer zines have emerged over the past few decades as an influential medium for young activists to discuss their lives, politics and strategies for social change. As part of a do-it-yourself (diy) movement advocating empowerment, collectivity, and cultural activism, zines are informal, highly personal texts which seek to inspire, inform and mobilize. Often flying under the radar of public recognition, these pamphlets are traded and exchanged through informal networks and not-for-profit distribution services, and continue a long history of feminist and alternative media projects. This exhibition brings together a selection of feminist and queer texts from the transnational zine movement, with a particular focus on grassroots reactions to reproductive freedom, sexual violence and bodily autonomy. www.grrrlzines.net

Curated by Red Chidgey as part of the research project "Feminist Media Production in Europe" (Austrian Science Fund, 2008-2010). www.grassrootsfeminism.net.

*** Cynthia Cockburn**

Women Antiwar Activists

Twelve photos by Cynthia Cockburn from her 2007 book *From Where We Stand: War, Women's Activism and Feminist Analysis*. The photos capture women's antiwar activism in action, spanning a time period from 1984-2007 and covering movements in England, India, the Philippines, Serbia and South Korea.

I am a feminist researcher and writer working at the intersection of gender studies and peace/conflict studies. I like to use photography in connection with research and activism. In academic terms, I'm a visiting professor in the Department of Sociology at City University London. Politically, I'm involved in the international feminist antimilitarist networks Women in Black against War and the Women's International League for Peace and Freedom.

*** Christa Donna**

*** Anna Feigenbaum & Terese Jonsson**

Transnational Feminism In The Making: The Case Of Outwrite Women's Newspaper

Outwrite women's newspaper, produced by a collective of women in London between 1982 and 1988, was dedicated to offering news by women, for women. In contrast to the parochialism of much of the women's liberation movement, the *Outwrite* collective placed primary importance on solidarity between women's activists around the world, and were committed to fighting women's oppressions 'in the context of imperialism, racism and class divisions.' The women's movement in Britain, they argued, "must acknowledge and struggle to change the exploitative connections between their own national economies and those of the third world". As an important cultural artifact of the Women's Liberation Movement, *Outwrite* showcases a concrete effort to forge collaborations across national, race and class divisions, constructing a transnational feminist politics based upon collective struggle and solidarity.

We are currently working on an exhibition exploring the visions, politics and practices of *Outwrite*, in efforts to bring out the paper's relevance to contemporary social justice campaigns. By bringing *Outwrite*'s politics alive in the present, we aim to reflect on its struggles and successes

with the aim of igniting future possibilities, as well as to challenge homogenising constructions of the history of women's activism in Britain. At the *Transnational Feminisms* conference we will present part of this exhibition, focusing on three central questions: (1) What is the relationship between *Outwrite's* internationalism and today's transnational feminisms? (2) How can *Outwrite's* anti-imperialist and anti-capitalist perspective inform contemporary transnational feminist struggles? (3) How did *Outwrite* conceive of solidarity and how does this vision compare to contemporary perspectives?

The exhibition combines visual and textual material, in the form of A1 and A2 size posters. Copies of the paper will also be on display.

Anna Feigenbaum is an activist history researcher, creative writer and Assistant Professor of Communications at Richmond University in London. She is a member of the newly formed Creative Resistance Research Network and loves pistachio ice cream.

Terese Jonsson is a diy feminist historian and is currently doing a PhD on race and the Women's Liberation Movement at London Metropolitan University. She is a volunteer researcher for the Institute of Race Relations' *European Race Bulletin*.

*** Suzie 'Ze' Martins**

For this body of work I have been exploring the notion of difference within a framework of race and gender. As the word 'difference' has become an umbrella term for talking about anything considered 'other' I have tried to take a tongue in cheek response to the term whilst being keen to articulate my own position.

Having spent all of my lifetime bombarded with images that in no way represent me, I have taken it upon myself to 'change' history. I put change in inverted commas as in fact it's not really history itself I'm changing but rather the 'normalized' version we have all come to know. I am particularly interested in exploring the politics of identity and critiquing the 'normal' and hegemonic in my work. How does one resist assimilation in today's society? Using techniques associated with femininity, I eschew our understanding of the word by involving my queer body in the work. I have recently begun working with *détournement*, a technique where elements of well-known media are re used to create new work with a different, often oppositional message.

Utilising vintage embroidery and knit magazines as stimulus I have worked with familiar imagery so as not to arouse suspicion. At first glance the work appears unchanged, 'normal' but on closer inspection you realise the faces aren't white, as you'd expect them to be. Hair isn't fair and straight but rather dark and Afro. Tea staining has been used to age the work, which gives images a sense of authority only old things have.

Why is it that we rarely question history?

*** Gabrielle le Roux** **Information to come**

FILMS

*** Ursula Biemann**

Performing the Border

1999

English

45 min.

Performing the Border is a video essay set in the Mexican-US border town Ciudad Juarez, where the U.S. industries assemble their electronic and digital equipment, located right across from El Paso, Texas. Performing the Border looks at the border as both a discursive and a material space constituted through the performance and management of gender relations. The video discusses the sexualization of the border region through labor division, prostitution, the expression of female desires in the entertainment industry, and sexual violence in the public sphere. Interviews, scripted voice over, quoted text on the screen, scenes and sounds recorded on site, as well as found footage are combined to give an insight into the gendered conditions inscribed in the border region.

Ursula Biemann (Switzerland) is an artist, theorist and curator who has in recent years produced a considerable body of work on migration, mobility, technology and gender. In a series of internationally exhibited video projects, as well as in several books "Been there and back to nowhere" (2000), "Stuff It - The Video Essay in the Digital Age" (2003) and her new monograph „MISSION REPORTS“ (2008) she has focused on the gendered dimension of migrant labour from smuggling on the Spanish-Moroccan border to migrant sex workers in the global context. Biemann's practice has long included discussions with academics and other practitioners, she has worked with anthropologists, cultural theorists, NGO members, architects, as well as scholars of sonic culture.

*** Sarah Diehl**

Abortion Democracy: Poland / South Africa

Germany 2008

English/Polish with English subtitles

50 min.

This documentary feature explores and contrasts changes in Poland and South Africa regarding abortion laws and their impact on the lives of women.

In the 90's, Poland banned abortion due to the increasing influence of the Catholic Church after the fall of communism; around the same time South Africa legalized it, reforming the health system after the fall of apartheid.

The film reveals how the legal status of women is a direct result of the silencing or empowering of women's voices. In the Polish society and media, women's perspectives were made invisible; in South Africa, on the other hand, they were invited to give public hearings in the parliament about problems in the realm of reproduction.

Abortion Democracy lets its subjects speak for themselves. Interviews include personal stories from activists, researchers, health staff, patients and other men and women who live with the problems every day. It is a thought provoking and challenging film for any audience interested in the international struggle for human rights.

***Yasmin Yaqub**

Refuge: Testimonies Of A Lost Home

2005

English

17 min.

Yasmin Yaqub's photomontages and video are based upon the people, architecture and landscapes of Oldham and Manchester. Her work draws you into a cinematic, hyper-real landscape which at first appears to be playful and quirky. However, there is a darker message beneath Yasmin's intensely vibrant and poignant images.

Yasmin's work explores complex issues surrounding political migration. She contrasts the often highly emotional personal stories of individual asylum seekers with a slick corporate photographic style in order to make the viewer question their own assumptions and beliefs. What are the facts and what are the myths? Yasmin's work creates an alternative perspective to the current debates surrounding migration.

The stories of eight asylum seekers based in Greater Manchester are interwoven in this visually stunning photomontage. Yasmin has worked with video artist Sara Maguire and sound artist Jaydev Mistry to create *Refuge*.

KEYNOTES

*** Anne-Marie Fortier**

Affective Citizenship, Governmentality, And Women's Diaspora Spaces: Challenges And Questions

Using examples such as Ealing Council's failed attempt, in 2008, to cut its annual funding to the Southall Black Sisters (SBS) – a not-for-profit organisation established in 1979 to meet the needs of Asian and African-Caribbean women facing domestic and gender violence – I examine the impact of the cohesion agenda on women's diaspora spaces such as SBS. I show how the cohesion agenda is in tension with the equalities agenda, and how it has recently developed into a form of 'governing through affect' that has particular implications for the diasporic subject. I examine these implications and how they relate to wider anxieties about the management of white unease that sutures Britishness with fantasies of whiteness, casts all 'migrants' against the white-bodied British citizen, and deems 'ethnic' cohesion a cause of concern. I conclude with considerations of alternative feminist models of affective citizenship.

My research interests are situated within the areas of critical race studies, gender and sexuality studies, cultural studies, postcolonialism, multiculturalism and nation formation, critical migration and diaspora studies, the cultural politics of emotions. I recently completed a book on discourses of multiculturalism in Britain (2000-2006), entitled *Multicultural Horizons: Diversity and the Limits of the Civil Nation*.

*** Gabriele Griffin**

More Trans Than National? Re-Thinking Transnational Feminism Through Affective Orders

*** Amrit Wilson**

Feminism, Fragmentation And The 'War On Terror'

I will explore my own experiences as an activist over the last three decades to discuss the continuities and changes in the struggles of Black, South Asian and Minority Ethnic Women against violence. I will briefly outline Imkaan's work and discuss more specifically Imkaan's position in debates around Forced Marriage and so-called 'Honour Killings', and our political approach in the face of neoliberal policies on the one hand and the 'War on Terror' and Community Cohesion on the other. I will also explore the reasons why the issues affecting violence against BAMER women are often debated, but struggles against it remain largely marginalized in the wider, increasingly fragmented, feminist movement.

ORGANISATIONS

Imkaan

Imkaan is an Urdu term that means to nurture growth through support and empowerment. Imkaan's primary aim is to advocate and represent on behalf of Asian women's refugees. As a shared collective voice, Imkaan stimulates debate and work towards a co-ordinated response that highlights and protects the needs of Asian women and children experiencing domestic violence, in order to strengthen the future development of refuge services.

www.imkaan.org.uk

Grassroots Feminism: Transnational Archives, Resources and Communities

This site is an innovative user-led web portal which serves as a meeting place, library and tool kit for feminist activists, scholars and supporters alike. Produced by users uploading their multi-lingual materials, and fully searchable by topic, media and location, this web site embraces digital archives, project listings, resources, interviews, blogs and a discussion forum. Financed by the Austrian Science Fund for the projects "Young women as creators of new cultural spaces" (Elke Zobl) and "Feminist Media Production in Europe" (Red Chidgey, Jenny Gunnarsson Payne and Rosa Reitsamer), this website hopes to aid transnational networking and solidarity by creating a living history of contemporary feminist struggle and beyond.

www.grassrootsfeminism.net

WAST

WAST stands for Women Asylum Seekers Together, a UK-based group of women asylum seekers who run a self help group for women facing deportation and who are struggling to survive the asylum system. WAST provides a space and network for women to help each other set up anti-deportation campaigns, share experiences, build expertise, collaborate with each other, raise awareness in the wider community and through the media and give each other support, understanding and friendship.

www.wast.org.uk

Women In Black

Women in Black (WiB) is a world-wide network of women committed to peace with justice and actively opposed to injustice, war, militarism and other forms of violence.

We are not an organisation, but a means of mobilisation and a formula for action. Women in Black actions are generally women only, and often take the form of women wearing black, standing in a public place in silent, non-violent vigils at regular times and intervals, carrying placards and handing out leaflets.

In addition to vigils Women in Black groups use many other forms of non-violent direct action such as sitting down to block a road, entering military bases and other forbidden zones, refusing to comply with orders, and "bearing witness". Wearing black in some cultures signifies mourning, and feminist actions dressed in black convert women's traditional passive mourning for the dead in war into a powerful refusal of the logic of war.

We have a feminist understanding that male violence against women in domestic life and in war are related. Women experience a continuum of gendered violence, generated and sustained in masculine cultures.

Women in Black is about building bridges across differences and borders, based on a shared perspective that we and other women create.

www.womeninblack.org.uk

PERFORMANCE

*** Jay Bernard**

Jay Bernard is author of *Your Sign is Cuckoo, Girl*, which was the poetry book society's pamphlet choice for summer 2008. She was recently poet in residence on allotments in London and Oxford, and at the Benenden School in Kent. She has read her work on radio shows such as The Verb, The Green Room and the Today Show, appeared at venues from Trafalgar Square and Shakespeare's Globe, and read at festivals such as LadyFest, SpitLit, Vienna Lit in Austria and Latitude. As well as writing poetry, Jay has written a libretto commissioned by the Royal Opera House and penned a monthly cartoon strip entitled *Budo*. She is 'editor' of *Dissocia Zine* and currently blogs at brnrrd.wordpress.com.

*** Shamshad Khan**

Shamshad Khan was conceived in Karachi, Pakistan, and born in Britain. She currently lives in Manchester. Her published works include a short story, *The Woman and the Chair*, published by Virago in 1994. Her poetry appears in a number of anthologies including *Flame, Poetry of Rebellion, The Firepeople, Bittersweet, Healing Strategies for Women at War, Gargoyle, Longman's GCSE Poems for your Pocket*, Velocity and Redbeck Press' anthology of British South Asian poets. Shamshad is co-editor of an anthology of black women's poetry (Crocus, 1999).

Shamshad has had her work broadcast on local and national radio, featuring in the Bradford Festival Radio, GMR and Radio 4's Love Thang and Woman's Hour, Radio 4.

*** YaliniDream**

YaliniDream is a Queer Sri Lankan Tamil raised in outside lands. She conjures spirit through her unique blend of poetry, theater, song, and dance. YaliniDream's vigorous performance travels through many spaces from the humorous conflict of a young girl's dilemma between sexy thoughts and bedtime prayers to a mother coming to terms with her daughter's sexuality & community's contradictions to the heart wrenching stories of the ethnic conflict in Sri Lanka. YaliniDream journeys this terrain through a hybrid form of dance that draws upon contemporary and classical South Asian forms as well as US Urban dance forms such as Popping, Hip Hop, and Experimental House.

*** Michelle Green**

Born in Portsmouth, Michelle has moved between the UK and Canada several times and has been based in Manchester since 1999. She has taught gymnastics, sold carpets and comics, cleared cheques, answered phones, typed, filed and cleaned. She has worked as a freelance writer and workshop facilitator for the last six years, and has shuffled administrative and personnel-related paperwork over the last twelve.

Following a degree in drama at the University of Alberta, Michelle has performed and self-published extensively around the UK, won slams (including the North West Slam in 2005), had poems and short stories anthologised and recorded, and published a book of poetry with Crocus Books in 2006. She writes poetry, short stories and articles, and is currently working on a book.

PRESENTATIONS

*** Cynthia Belaskie**

Tying White Ribbons Around The World: Manchester's Temperance Women And Transnational First Wave Feminism, 1875-1914

The temperance movement was an entry into feminism and onto the international stage for hundreds of thousands of women around the globe. Temperance can be seen as that metaphorical mansion with many rooms that accommodated women who ascribed to very different notions of what is today termed feminism. Even the most conservative teetotaler engaged in the feminist act of demanding that her family's resources be directed away from her husband's tipples and into their household. More radical feminists demanded the franchise, equal legal treatment of the sexes, education reform for girls, and women's labour rights. The international movement's roots were grounded in America where the World's Women's Christian Temperance Union was founded, however, the WWCTU derived much of its strength, both financially and in personnel, from England and its empire. Through this group an intricate web of writers, missionaries and speakers spread the word of temperance and women's rights in one breath.

The academic literature on the WWCTU, notably the work of Ian Tyrell, has largely focused on the organization's role in the fledgling American imperial project. There is, however, another side of this story to be told. In "Tying White Ribbons" I examine how British women, especially those in Manchester, were transnational actors in the temperance movement. Unlike their American sisters, British women were vested with a centuries-long tradition of imperialism that had a significant impact on how they engaged with the international movement. The responsibility that these women felt for women everywhere was not something restricted to headquarters in London but that rippled throughout the organization into provincial cities and towns, as is evident in my case study of Manchester. Using meeting minutes, speeches and newspapers I find that Manchester women conceived of themselves as imperial women with an obligation to build a better world for women, and this was an obligation that transcended national borders.

Cynthia Belaskie is an upper year Doctoral Candidate at York University, Toronto, Canada. Her PhD thesis, "Behind Every Open Door: Women, Temperance and the Drink Problem, 1874-1920," considers British women's roles as drinkers and reformers at the international, national, local, institutional and personal levels. Belaskie has presented her work at numerous international conferences including the Fifth International Conference on the History of Drugs and Alcohol, University of Strathclyde and the Berkshire Conference of Women's Historians, University of Minnesota.

*** Jacqueline Castledine**

Anticolonial Feminism: Alliance Building In The Cold War Era

By historicizing the role government opposition played in shaping mid-20th century anticolonial feminist agendas, this paper explores how women are affected by political systems in a global climate. Discussion of the successes and failures of transnational black feminist movements has rarely focused on the effects of external forces on women's activism. Instead, a well-established narrative about internal rivalries between nationalist and feminist goals dominates this discourse. Examining alliance building among South African and African American women through the early cold war years suggests that activists' efforts to combine feminist and anticolonial causes rendered them uniquely threatening to anticommunist governments. In the face of government opposition, feminists developed successful strategies to facilitate the movement of antiracist, anticolonial thought and practice across national borders. Strategies to overcome government suppression included not only political organizing, but also the cultural resistance of U.S. and South African entertainers. Jazz singers, including Miriam Makeba and Nina Simone, through their song writing,

sexual expression, and financial support of liberation movements, challenged white supremacy at the height of cold war tensions. Unlike many western feminists, their activism was not rooted in liberal concepts of individual rights but instead reflected a concern for the global black community that was taught and nurtured across the diaspora. This paper argues that in balancing nationalist and feminist goals from the 1950s through the 1970s, anticolonial feminists used cultural production to offer a collective voice that proved as significant as any weapon used in the struggle for black liberation. Moreover, their story suggests lessons for consideration by 21st century activists.

Jacqueline Castledine teaches interdisciplinary studies in the University Without Walls Program at the University of Massachusetts, Amherst. Her research interests include women's transnational social movements and she has published in the *Journal of Women's History*, *Women's History Review*, and *Reviews in American History*. Her co-edited volume, *Breaking the Wave: Women's Political and Public Activism, 1945-1990* is forthcoming from Routledge (2010).

*** Helene Connor**

Mapping A Whakapapa (Genealogy) For Maori Feminism

This paper attempts to map a whakapapa or genealogy for Maori Feminism. It has been written with the explicit intention that it contributes to the wider kete (basket) of knowledge being produced by Māori feminist researchers. It both draws from existing literature and contributes to the discourses on what might constitute indigenous feminism.

Whakapapa can be a way of thinking, learning and storing knowledge and also a way of 'positioning' for Māori in terms of iwi, (tribe), hapu (sub-tribe), landscape and creation, (Mead 1996). Māori relationships can be defined through whakapapa. Knowledge of one's whakapapa and ancestral links is at the root of Māori identity and heritage. It conveys the complexities of what it means to be Māori and connects us to all those past and present - despite all of our differences. The importance of the principle of whakapapa to Māori feminism is based on this kinship connection and other interrelated issues.

A number of Maori feminist scholars have engaged with the potentialities of Māori feminist theory within the context of postcolonial feminism. One of the most influential Maori feminist scholars of the 1990s was Kathie Irwin, who in her seminal work, 'Towards theories of Māori feminism' put forward a theory of Maori feminism consisting of four central Maori sources of data: Maori society, Maori language, Maori cultural practices, Maori herstories. Many other Maori feminist scholars have drawn on Irwin's legacy creating a dynamic and fluid body of Maori feminist politics birthed from a rich and diverse whakapapa aligned with feminist theoretical perspectives of women of colour - a body of scholarship which refers to the rich and vast literature from indigenous women, 'third world' women and women who have experienced a history of colonization and slavery.

The mapping of a whakapapa for Maori feminism will allow for reflection about what has been and conceptualization about future directions and initiatives, particularly, around developing methodologies which are appropriate and compatible with Māori feminist ideals.

Helene Connor is of Māori, English and Irish descent. She has whakapapa (genealogy) links to Te Atiawa and Ngati Ruanui iwi (tribes) and Ngati Rahiri and Ngati Te Whiti hapu (sub-tribes).

Helene's PhD thesis, (2006, University of Auckland), *Writing Ourselves 'Home', Biographical Texts; A Method for Contextualizing the Lives of Wahine Māori: Locating the Story of Betty Wark*, included a discussion chapter in which a base definition for conceptualising Maori feminism was offered as a foundation from which to theorize Maori feminist and biographical research.

Helene lives in Auckland, New Zealand and has one daughter. She lectures in the

Master of Social Practice and the Bachelor of Social Practice programmes in the Department of Social Practice, Unitec, New Zealand.

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*** Corina Anghel Crisu**

Transgressing Eastern And Western Borders: Romanian American Identity In Radulescu's Train To Trieste

This paper discusses how a recent novel by a Romanian American writer – *Train to Trieste* by Domnica Radulescu – problematises migration by revealing the possibility to transgress the fixed borders between the East and the West, communism and capitalism, tyranny and democracy, and imprisonment and freedom. The paper proposes a new reconfiguration of the transnational female identity, examining how the Romanian American writer foregrounds the shifting national and cultural border separating the East of Europe from the West.

A number of basic questions are to be answered here: What are the triggers of identity formation in (de)constructing the transnational female identity, in a fictional work that presents a double form of exile – territorial and linguistic (since writing a novel in a foreign language represents an act of exile)? How is it possible to shape an (auto)biographical discourse in an ambivalent relation with the mother country and the country of exile? Last but not least, are there any *Sorties*, if we apply Cixous' term, any possibilities of escaping dichotomies (native versus foreigner, mother country versus another country, communism versus capitalism)?

The mechanisms of identity formation, with their geographic, cultural, and psychological implications are discussed in this paper, pointing to a variety of competing discourses that are involved in the continuous process of (self-)translation (to use Eva Hoffman's words). Radulescu's book reveals that Romania can be re-inscribed into the language of the North-American continent, while the latter can be deciphered in relation to the Romanian reality. In a dialectical movement, Radulescu's novel becomes emblematic for any (im)migrant's story. The first part set in native Romania represents the *thesis*, the second part about the adoptive country appears as an *antithesis*, while the last section involving the return to Romania comes as the *synthesis*.

In this movement from East to West, identity translation does not presuppose a typical success story, in which the character travels from the prison-like communist reality to the free American world. Finding a place for the main character's transnational identity implies a multiple translation, from one territory to another, as well as from one language into another. In this way, the movement back and forth, inwardly and outwardly, on a diachronic and synchronic line, defines the polytropic nature of the character/narrator.

Corina (Anghel) Crisu, PhD, is a Lecturer at the Faculty of Foreign Languages, University of Bucharest. She has participated in numerous international conferences, training workshops and joint projects and she has authored more than 40 academic articles in the field of American Studies and Comparative Literature. She is also a poet and has contributed to literary journals and anthologies worldwide; her poems have been collected in a bilingual volume, *Triptych* (Bucharest: Paralela 45, 2004).

*** Omisoore Dryden**

Redefining Difference: Thematics Of Blood And Queer Diasporic Analysis

Blood is an important discourse as it informs understanding and knowledge regarding life, illness, death, sex, kinship and rites of passage. The discourse of blood also frames how we understand and know our bodies, identities, culture, politics, and consequently how we come to understand and know ourselves. The tools which structure the logics of blood disappear within the cloaking narratives of the authoritative discursive practices of natural and normal common sense. This is where I make my intervention, following the directions provided by postcolonial feminisms.

Canadian Blood Services, through its blood donor questionnaire and screening process, constructs a blood donor body/subject which is posited as a truly authentic and universal Canadian subject. I come to these discussions not only through the construction of the blood donor body as an authentically Canadian subject, but also through the current political challenges brought to the blood donor questionnaire and screening process.

I am disturbed by how, in their quest to secure home and belonging in the Canadian nation, these political challenges constructs its victim-subject as a ‘just gay [race-neutral] subject.’ Therefore, I am intrigued by the ways in which normative national subjectivity is captured by the blood donor body and how this ‘others’ and disappears the Canadian queer diasporic body/subject. It is this process of disappearance which firmly posits Canada’s blood system as a technology of Canadian nationalism.

My use of the poststructural analytic tool of queer diasporic analysis (a sister analysis to postcolonial feminism) allows me to engage with ‘impossible subjects’ such as the queer diasporic subject which exists beyond the normative single logic of identity. Additionally, queer diasporic analysis allows for the use of multiple fields and disciplines which draws upon the discursive practices of ‘race’/blackness, nation, diaspora and gender/sexuality, thereby complicating notions of ‘elsewhere’ whilst paying attention to locatedness.

Omisore Dryden is a PhD Candidate in the Department of Sociology and Equity Studies at OISE/UT. Her research interests include Queer Diasporic Analysis, Canadian Lesbian and Gay Equality Rights and blood donation.

* Catherine Eschle

Rethinking Identity Politics: Mobilising Identities Among Feminist Anti-Globalization Activists

In this paper, I examine the deployment of identities among feminist activists in the global justice movement. Developing work from the forthcoming book co-written with Bice Maiguashca, *Making Feminist Sense of the Global Justice Movement* (Rowman and Littlefield), the paper seeks to challenge assumptions among some feminist scholars about how ‘identity politics’ works. Focusing on the identity categories “woman” and feminist” as mobilised in four countries where we undertook fieldwork (France, India, the UK and Brazil), the paper makes three main empirical arguments. First, I show that the mobilisation of these identities in all four fieldwork sites involve an assertion not only of difference from Others, but also of opposition to oppression and an affirmation of shared community. Second, I demonstrate that these identities take highly complex and internally differentiated forms, being articulated either in conjunction with or in parallel to other identities and being expressed in different ways in different national contexts. Finally, the paper indicates that identities are mobilised amongst feminist anti-globalisation activists in ways that serve to forge extensive connections with each other and with the wider global justice movement. The paper concludes by reflecting on how feminists might better conceptualise the relationship between identity and politics within a movement context.

Catherine Eschle is Senior Lecturer in the Department of Government, University of Strathclyde. Her research and teaching interests lie at the intersections of feminism, international relations, globalization, social movements, and social change. Since 2007, she has developed a focus on feminism, nuclear weapons discourses, and peace activism, working with Claire Duncanson of Edinburgh University. She is coeditor of the *International Feminist Journal of Politics*.

*** Karen Garner**

US Global Gender Policy In The 1990s

This paper looks at cases in the post Cold War decade of the 1990s when strategic linkages were made by feminist activists in transnational NGOs who persuaded US State Department and USAID officials to incorporate ‘women’s rights and human rights’ and ‘women and democracy building’ in government policies and programs promoting conflict resolution and nation-building. NGO activists emphasized the common goals of the global human rights project, the global feminist project to raise women’s status, and US national interests; sympathetic officials within governmental agencies were convinced that ‘measuring progress’ toward achieving these goals was possible. Consequently, US government foreign relations and foreign aid offices began to address violence against women and global women’s status. While this was a decade-long phenomenon, this paper focuses specifically on the confluence of events in 1993 and 1994: the Clinton Administration took office; First Lady Hillary Clinton began to raise the visibility of ‘women’s issues’ in national and international settings; the Bosnian War was underway and the use of rape as a weapon of war was brought to the world’s attention by activists and media; the UN held a 1993 World Conference on Human Rights that led to global recognition that “women’s rights are human rights”; Madeline Albright was named as US Ambassador to the United Nations; the UN hosted a 1994 International Population and Development Conference. Concurrently and consequently, organizational change at the US State Department occurred that related to the formation and conduct of US global gender policy. The State Department established the Global Affairs Division and under its purview, the Office of International Women’s Issues (OIWI) was created to define and advocate for the incorporation of ‘women’ and attention to ‘women’s issues’ into US foreign policy making. The active role of women’s transnational NGOs in these developments will be explained and analyzed and the following questions will be addressed: In regard to the changes in the formation and implementation of US global gender policy, were ‘feminist’ goals served? Who defined these ‘feminist’ goals? Which cohorts of women were advantaged, and which were disadvantaged in the process?

Karen Garner teaches US and international history and women's studies at SUNY Empire State College. Her publications include *Shaping a Global Women's Agenda: Women's NGOs and Global Governance, 1925-1985* (Manchester University Press, forthcoming March 2010) and *Precious Fire: Maud Russell and the Chinese Revolution* (University of Massachusetts Press, 2003). Garner was a Fulbright Scholar at the Vilnius University Gender Studies Centre in 2003.

*** Allison Janae Hamilton**

Dressed To (En)Gender A Revolution: Performing The Black Female Body On The Radical Stage

The framework for judging the impact of political movements often centers on the intellectual and ideological ramifications of the movement. These evaluations handle the movement’s successes or failures as a function of its spread among intellectuals or political leaders. Similarly, movements created by an oppressed people for the advancement of their group or for the overthrow of the oppressor are often judged pragmatically by the measure of the achievements of their declared goals and by the shift, if any, in political power. However, many studies fail to take into account aesthetic and sartorial changes that occur as a result of a collective confidence and shared identity in the struggle. In fact, shifts in bodily aesthetic representations have often aided in the realization of political movements’ goals.

The history of black feminism both in the United States and abroad is certainly not exempt to this type of aesthetic manifestation, as its trajectory has over time signaled the constant development of new representations of black womanhood. This identity has been studied intensely as it relates to

various aspects of culture, such as music, art, or literature, but little attention has been paid to expressions of black female body through dress as a means of conveying ideas of black feminist thought. In addition, due to the hyper-masculinity of the black power era, many commentators overlook the persistent ideas of transnational feminism that were apparent in the rhetoric of the movement's female leaders. This paper will survey black women's sartorial expression throughout the black power movement, particularly relating to the intersections of black liberation, transnational gender politics, and sexuality. In addition, the dangers of the black female body being treated as a communicative canvas on the global stage will be explored as issues of sexism, police brutality, and media attacks will be interrogated.

Allison Janae Hamilton is a second-year MA student in African-American Studies at Columbia University under the Institute for Research in African-American Studies. She is a graduate of The Florida State University with BS degrees in Fashion Merchandising and Business Management. Allison's research deals primarily with the black body as a site of expression, especially with regard to revolutionary political symbolism in the U.S. Black Power movement. Allison also interrogates visual representations of the black female body as related to politics, aesthetics, and sexuality. Allison also does styling and costuming for African-American themed performances, productions, and films. She is currently engaged in a film project interrogating the black woman's use of dress in conveying ideas of sexuality and gender identity.

*** Rashida L. Harrison**

Transnational Black Feminisms And The Reshaping Of The Body Politic

Charles Mills' *The Racial Contract* (1997) critiqued the fundamental principles upon which European expansionist societies rhetorically profess to operate. The proposal of a *racial contract* rather than a "social contract" interrupts the myth of "equality and justices for all," troubling the role and rights of the citizen within society. Engendering citizens with race, class and sexual identifiers, implores a new conceptualization of the dynamic relationship between states and its citizens. The exploration of the black female body, serves as a reference for interrogation and integration of the historical *other* in both the U.S. and England. Although these nations are historically undergirded with white, privileged, and often-phallic notions of what it means to move and exist in the national schema, they become reshaped in radical ways by the countervailing meanings created by black women.

This paper is an interrogation how black women interrupt normative western definitions of the citizen body by reshaping national and international agendas for racial and sexual liberation. It will explore in a dialectical fashion, the U.S. Black Feminist movement, and the Black British Feminist movement of the nineteen-seventies and eighties. More specifically, it will focus on the ways in which literature born from these movements helped to set forth shared political agendas. Even as they are impacted by differing socio-political contexts, the women in both the U.S. and the U.K. are involved in a transnational project.

This paper is apart of a larger dissertation project, which interrogates how Transnational Black Feminisms are shaped and aid in the global discourse of Black Women's political and social identities.

Rashida L. Harrison is a doctoral candidate in the African American and African Studies program of the College of Arts and Letters at Michigan State University (Lansing, MI). Rashida's primary research interests include the interdisciplinary studies of the African Diaspora, intersections of race, class, gender and sexuality and its impact on Black Women's identity formation, and representation and performance of sexuality.

Rashida was born and raised in the Bronx, New York. She received her B.A. from Cornell University in Africana Studies with a minor in Sociology. She has taught in the MSU department of Writing Rhetoric and American Culture on the American Racial-Ethnic Experiences. She has

also taught as a visiting instructor in MSU's James Madison College in Introduction to Public Affairs, as well as the Community and Identity course, and has served as a CASTL Fellow in the Residential College in the Arts and Humanities for the 2008-2009 academic year.

*** Shu-Ming Hung**

Crossing The Boundaries Between Self And The World—A Flaneuse In Doris Lessing's The Four-Gated City

The Four-Gated City, published by Doris Lessing at the end of the 1960s, offers a view of the changing map of post-war London, through the eyes of the white South African Martha Quest, a female flaneuse who serves also to resituate this modernist figure in terms of the sexual politics of the post-war period. Lessing reflects the political tensions of the post-war period through the double perspective of the insider/outsider, positioning Martha as the exotic outsider who is also technically an 'insider' to Britain's imperial history. The novel traces its protagonist's disillusionment with post-war political retrenchments and Lessing's own disaffection with organised forms of radical politics.

Drawing on Laing's phenomenological-existential account of madness as protest, Martha experiments with modes of self-induced psychosis as a vehicle for Lessing's own interest in re-conceiving a politics of the personal which challenges conventional models of agency and consciousness. When Martha adventures in the city, she crosses several boundaries between herself and the city. Immersing herself in the history of the city, she also tries to settle her burden of her own memory in the settlement, including her inner conflict as a woman. By disguising herself, and through unrestricted sexual relationships, Martha "quests" for breaking through the limitation of body and confined environment. By developing different kind of relationships with people, Martha realizes her own being as an intersubjectivity.

Although Lessing's engagement with madness might seem to be simply part of the Counterculture of the 1960s, her analysis of the politics of the personal and her argument for the need to re-conceive models of intersubjectivity and consciousness anticipates later feminist object relations and suggests a model of 'distributed consciousness' to account for human engagements with the urban space.

*** Elizabeth Jackson**

Motherhood And Other Work In Indian And 'Western' Feminist Theory

My paper will compare Indian and 'western' feminist approaches to motherhood and other work, drawing on contemporary fictional writings to illustrate a range of feminist theoretical positions. The emphasis will be on identifying and contextualizing areas of commonality and divergence between Indian and western feminisms, as well as discussing the relevant cross-fertilizations which contribute to the ongoing development of transnational feminisms. Recognizing the diversity of approaches within both Indian and western feminist theory, my purpose here is *not* to over-generalise or to draw categorical distinctions between 'east and west', but rather to facilitate a critical comparison which highlights the limits of particular approaches, identifies challenges and suggests future directions for transnational feminisms.

My research over the past few years has suggested that on the whole, Indian feminist theory has tended to concur with the radical feminist emphasis on the family as the primary locus of women's subordination. One significant difference, however, is the stronger emphasis in India on ideologies of motherhood, and challenging cultural images of maternal self-sacrifice constitutes a major thematic concern of Indian feminist fiction – which will also be elaborated in my paper.

If Indian gender ideologies have historically encouraged female self-sacrifice, women in the west have been subjected to different pressures, including the modern expectation that they should 'juggle' domestic responsibility with workplace norms which have been framed for men unencumbered by such conflicting demands. In this sense the proverbial 'glass ceiling' is more

often constructed at home than at work. I argue in my paper that although different social conditions have given rise to different emphases in feminist theory, there are common goals which suggest that promoting a more equitable sharing of domestic responsibility and outside work between men and women remains one of the most important tasks for transnational feminisms in the future.

Transnationalism is a familiar concept to Elizabeth Jackson, a dual citizen of the US and the UK, who grew up in South Africa, Kenya, Brazil and Mexico, and who has spent her adult life in New York, London and Singapore. Having completed her PhD at Goldsmiths in 2007, she is now a sessional lecturer in Colonial, Postcolonial and Victorian Literatures at Birkbeck. Her research interests include Indian fiction and gender studies, and her book *Feminism and Contemporary Indian Women's Writing* is due to be published by Palgrave Macmillan in March 2010.

*** Meeta Rani Jha**

Mother as Hero : Transnational Maternal Affect And Feminist Desires In Bombay Cinema-Talk

The focus of this article is to understand the ways in which British South Asian women negotiate gender relations by galvanising affective attachment to the maternal symbol of Indian cinema, a process that illuminates configurations of femininities and cultural belonging in Bombay cinema¹ practice. The repetition and passion of this practice creates a 'feeling and talking' community of affect that produces a shared symbolic and cultural language for diasporic South Asians. I introduce the notion of 'Bombay cinema-talk' to refer to everyday cultural discourse arising from this intense cinematic engagement, which is crucial to comprehending the affective and cultural dimensions of cinema experience.

The mythic, symbolic and personal dimensions of the mother figure act as a cultural resource for the women in this study, enabling them to construct their femininity in dialectical tension between 'back home' discourses and everyday life in the United Kingdom. This reveals the transnationalisation of an important cultural affect, which I refer to as 'maternal affect'. The women draw upon this to strategically forge affiliations with South Asian femininities from Indian cinema to navigate conflicts of racial/gender identity and power relations. Paying attention to this affect illuminates not only the cinematic pleasures of strong connections but also the critical and angry debates on gender, race and nation. These debates generated feminist desires for some of the respondents in the reclaiming of the mother as a hero and in their denouncement of neo-traditional cultural norms espoused by the Bollywood cultural industry.

Drawing on depth interviews and feminist film, culture and race theories, this article fills a gap in contemporary cinema and cultural studies by proposing cinema-talk and maternal affect as analytical tools which can augment theories of cinematic pleasure and reveal the depth of engagement of transnational cinematic practice for diasporic subjects.

Meeta worked in the voluntary sector in Manchester for seven years on issues of low pay, homeworking, racial justice (race discrimination, racial harassment and police complaints) and domestic violence. She carried out research, casework, community development, training as well as liaising and collaborating on campaigns. As the 'Black Rights Worker' for five years at Salford Law Centre, she was responsible for identifying and developing the Centre's services on access to

¹ Indian commercial cinema is popularly known as 'Bollywood' and also as Bombay cinema. I use the term Bombay cinema frequently to highlight the city of its production. I also shift between all three terms depending on the context of analysis. The term "Bollywood" came into existence in the 1990s after increasing popularity of Indian cinema (two films entered the top ten of British cinema charts in 1998) in the South Asian diaspora. This naming was interpreted by some as a derivative and derogatory in that it was seen as imitation of the Hollywood and not authentic. Ashish Rajadhyaksha (2003) has categorized Bollywood as a new genre of Indian cinema and as cultural industry as opposed to Indian cinema which has been around for more than a hundred years and came into being as an effort to build a national public. He claims that Bollywood is actually a diffuse group of complementary cultural industries such as websites, theatre, music, food and fashion designed to sell an authentic national identity to diasporic Indians.

legal and social justice for black communities. Presently she teaches modules on youth cultures, 'race and identity' and globalisation focusing on race, feminism, subcultural theory, media and moral panics, multiculturalism, whiteness, popular culture, femininity and globalisation. Meeta is interested in sociological analysis of race and racism and its significance in postcolonial subject formations and decolonising practices. In particular, she is interested in the key role of neo-liberal global circuits of media and cinema culture/s as it reconfigures and repackages everyday social life in British localities.

* **Suzanne Lenon**

Same-Sex And Forced Marriages: Examining The Linkages

Over the course of the last five years, law and policy makers in Britain have grappled with two seemingly unrelated human rights issues: on the one hand, extending Civil Partnership to same-sex couples followed by a rejection of the legalization of same-sex marriage; and on the other, designing a number of policy initiatives and legal reforms to tackle the issue of forced marriage, with a particular focus on the 'overseas' dimension and increasing racialized immigration restrictions. The various discourses shaping these legal and policy responses are not bound by national specificity but garner meaning from and within transnational circulation of discourses of "gay rights" and "women's rights". In this paper, I examine the legal and policy responses to these two rights-based issues, not as discrete state projects but as mutually constituting racial and sexual formations in the service of neo-liberalism. In reading Parliamentary debates and legal rulings over civil partnership, same-sex marriage and forced marriage, I draw upon transnational feminism as method. That is, I highlight a *relational* analytic that opposes comparisons in order to foreground the racializing discourses and ideological scaffolding that conjoin them. The paper discusses the analytic possibilities opened up by narrating these contemporaneous moments as relational, paying attention to their uniqueness *and* to where they collude to sustain existing power arrangements.

Suzanne Lenon is an Assistant Professor at the University of Lethbridge, Canada. Her research interests focus on intersections of critical race theory and law & sexuality.

* **Anna Linetsky**

Jewish Literary Feminism In Transnational Perspective: Reinterpretations Of Judaism In Contemporary Anglophone Fiction From Britain And Canada

Khachig Tölölyan and Salman Rushdie suggest that contemporary diasporic communities seek to preserve their distinct traditions, heritage and affiliations with a real or an "imaginary" homeland and, therefore, achieve a certain level of socio-cultural autonomy that disrupts the hegemony of a nation-state (Rushdie, 1991; Tölölyan, 1996)². However, such processes can also lead to a lack of flexibility and growing conservatism within diasporic communities that remain unchallenged. Jewish feminist discourse can be perceived as an attempt to address the fates of Jewish women across state borders. It presents a criticism of the inherent patriarchy of Judaism and simultaneously questions the possibility of altering two thousand year old religion that still serves as an alternative source of law, tradition and cultural memory for the contemporary Jewish diasporic communities worldwide, ranging from ultra-Orthodox to completely secular.

The paper will concentrate on the fictional embodiments of Jewish feminist discourse in contemporary Anglophone Jewish writing from Britain and Canada. Naomi Alderman's novel *Disobedience* (2006) offers a unique glance into the life of Orthodox Jews in present-day London's Hendon, while a short story, "The Prayer", from Nora Gold's collection *Marrow and Other Stories* (1996) reveals the private world of a woman during a religious ceremony in a Canadian Jewish

² The reference is to the following texts:

Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981-1991*. London: Granta, 1991.

Tölölyan, Khachig. "Rethinking Diaspora(s): Stateless Power in the Transnational Moment." *Diaspora* 5:1, 1996.

Reform community. Whereas the protagonists of both texts live in modern states in which women have achieved a relative social and political equality, each narrative visualizes the inevitability of struggle of the female characters against the powerful impact of Judaism's patriarchy and envisages spirituality and the potential for self-rejuvenation that reinterpretation of central texts, rituals and practices of Judaism can bring to female identities. Both texts utilize a fictional space to present possibilities for alteration of Judaism's inflexible core in diverse diasporic communities to include the intricate subjectivities of female existences and, therefore, simultaneously emphasize the border-crossing impact of feminist discourses.

Anna Linetsky is a PhD student and a lecturer at the English department of the University of Trier in Germany. She holds an MA in Intercultural Anglophone Studies from the University of Bayreuth in Germany and a BA in English and Political Science from Tel-Aviv University in Israel. Her major areas of interest are Anglophone Jewish writing, feminist and gender studies, and the discourse of diasporas in postcolonial theory.

*** Shu-hui Liu**

When Hyphen Is Tilted

To see the self as a site where multicultural hues tint the self without harbor, Meena Alexander in her signature article "Alphabets of Flesh" (1998) finds border passing a tragic path to the deadlock of one's identity. In light of Alexander's poetic lament over the perishing of the diasporic self, this paper intends first to pursue the sense of diasporic self and to trace a potential rebirth of the self if the old one must perish. One's flesh is a parchment where both calligraphy and cacography imprint. One's bone, nevertheless, when the flesh is inscribed, is the underlying force to defend and resist. Transformation occurs at the bang of culture collision. There is a moment when a self perishes, and that might be a moment when a new self is born. Avtar Brah's "diaspora space," a space where identities are harmoniously juxtaposed at peripheries without hierarchal struggle, seems to be a culture dish to ferment a rebirth for a diasporic self. And yet this paper attempts to argue that Brah's "diaspora space" is non-diasporic. "Diaspora space," when toppling the hierarchy between minority and majority by placing both the native and the migrant at peripheries, loses sights of the dialectical interplay between cultures and thus undermines the ground that effectuates diasporic movement itself. Diaspora parasitizes in the bacteria of friction burn at culture collision. It disperses itself later in the tongues, skins, and the head. To see "Brah's diaspora space" to be non-diasporic, this paper aims to further propose a tilted hyphen, in place of a horizontal one and a fixed slash, as a diasporic path between borders through migratory footprints of a diasporic self across boundaries.

Shu-hui Liu is a Ph.D. student at the Department of Foreign Languages & Literature of National Cheng Kung University, Tainan, Taiwan. She received her MA degree at the Department of Foreign Languages & Literature of National Cheng Kung University with a thesis *Toni Morrison's The Bluest Eye and Sula: Black Communities—Within and Beyond*. She has authored one conference paper on transnational feminism.

*** Gwyneth Lonergan**

Making The Connection: Xenophobia, Migrant Women And Reproductive Justice In The UK

There has recently been a resurgence of activism around reproductive rights in the UK. In this activism, reproductive rights are conceived as the *legal* rights to access abortion and contraception, with activists campaigning to eliminate the legislative obstacles to exercising these rights. It is assumed that once these legal obstacles are removed, women will make free choices in their own best interests. This model ignores the ideological, social, and economic pressures that can restrict a woman's ability to make reproductive decisions. In response to these flaws, American

feminists such as Angela Davis and the Incite! collective have pioneered the reproductive justice framework, which seeks to create a society where it is possible for a woman to have, or not have, as many children as she chooses.

Using the reproductive justice model, it becomes clear that nationalist and xenophobic ideologies pose a serious threat women's bodily autonomy. Nira Yuval-Davis has discussed the way in which women are constructed as the biological and social reproducers of the nation. In an atmosphere of growing xenophobia in legislation and the media, migrant women face both concrete and ideological obstacles to reproductive choice, as their children are considered 'threats' to 'the nation'. Thus, migrant women are denied pre-natal care while being cast in the media as a drain on the NHS. Simultaneously, those women whose children are considered 'desirable' – white middle-class British women – are encouraged via the media and government programs to have more children. Far-right groups have made the link between xenophobia and natalism explicit, calling on white women to have babies as a defence against the 'flood' of migrants.

This paper will discuss the ways in which increasing nationalism and xenophobia in the UK pose a threat to women's reproductive freedoms and will argue for the adoption of the reproductive justice model by British feminists.

Gwyneth Lonergan was born in Montréal, Canada & grew up in Toronto. She holds an Honours BA (with Distinction) in Political Science & Philosophy from the University of Toronto and a MA (with Merit) in Gender, Sexuality & Culture from the University of Manchester. She is currently enrolled in the PhD program at the Research Institute for Cosmopolitan Cultures at the University of Manchester under the joint supervision of Nina Glick Schiller and Bridget Byrne. The subject of her doctoral studies will be the way in which national and local policies impact upon the activism of migrant women. Her principal research interests include migrant's rights, postcolonial feminism, transnational feminism, gender and nationalism, and reproductive justice. She is an active feminist and is also involved in the struggle against immigration controls.

*** Gada Mahrouse**

Good Tourists/Bad Tourists: Exploring The Socially Responsible Tourism Phenomenon Through A Transnational Feminist Framework

Many socially-conscious people from the "first world" have come to regard conventional tourism to the Global South as a gratuitous and crass form of exploitation. In response, increasing numbers of NGOs and tour operators are offering various alternative forms of socially responsible tours. Guided by some key tenets of social justice, the alternative tourism phenomenon seeks to: educate tourists on the harsh realities of poverty and oppression in the places they are visiting; make use of locally-owned businesses and stresses the need for a more authentic encounter between the tourists and the local people. As such, socially responsible tourism is being hailed as a promising step toward a more just world.

Using a transnational feminist framework that privileges questions of power, unequal access to resources, the legacy of colonialism, and international trade, this paper explores the socially responsible tourism phenomenon (Grewal & Kaplan, 1996; Shohat, 2002; Mohanty, 2003). One relevant point that this body of literature highlights is that we not take for granted the naive assumption that well meaning initiatives are not embedded in and shaped by larger hegemonic systems of power (Grewal, 1998). Thus, by guiding my inquiry through this framework, I offer a reading and analysis that illustrates the interplay of domination and subjugation within historical and contemporary contexts. In so doing, this study hopes to encourage a more complex reading of the transformative potential of socially responsible tourism.

Specifically, with a particular focus on the tours offered by an American based NGO called *Global Exchange* and the educational materials distributed by *Tourism Concern* in the UK, it responds directly to three of the themes for the conference: Global markets of cultural production; the international as the popular; and alliances.

Gada Mahrouse is an Assistant Professor at Concordia University in Montreal, Canada, where she teaches courses on feminisms, race, and postcolonialism.

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*** Chantal Maillé**

Transnational Feminisms In Francophonie Space

“The Francophonie” refers generally to the global community of French-speaking peoples. Specifically it refers to the International Organization of La Francophonie, or OIF, a network (similar to the Commonwealth of Nations) which is comprised of member states and governments. It seeks to promote ties between Francophone communities.

In 2008, a conference entitled : « Du dire au faire : l'égalité des femmes et des hommes dans l'espace francophone » was held in Quebec City to examine questions of gender equality. In attendance were 120 delegates from 53 countries members of the OIF.

Using a postcolonial and transnational feminist framework, this paper study feminisms organized within the francophonie umbrella. Since the notion of francophonie is ambiguous, it explores the complexities of the «féministes de la francophonie» position. Specifically, it considers the fact that francophonie tends to be presented as a positive universalism, despite the fact that in many places people speak French because of colonization and the French language was used as an instrument of domination. In fact, «Ôte ta langue de ma bouche» (or ‘get your tongue/language out of my mouth’) has become a slogan of an emerging anticolonial movement.

The two specific concerns/questions explored in this paper are :

- 1) How are feminists who work under the francophonie umbrella addressing tensions and relations of power resulting from the inner nature of francophonie?
- 2) As postcolonial theory has very recently acquired a new status within francophonie, with the translation of major works and the creation of anticolonial political movements such as *Le mouvement des indigènes de la république*, in France, how is this work received on the part of francophonie feminist movements and how is this reshaping their agendas?

In sum, this paper seeks to uncover the problematic nature of the idea of francophonie and reveals the original mappings of transnational feminisms organized around the cultural marker of French language.

Chantal Maillé holds a Ph.D. in Political Science from Université du Québec à Montréal. She joined the faculty of Concordia University in 1989 where she is Associate Professor of Women's Studies. She served as Principal of the Simone de Beauvoir Institute between 1995 and 1999 and between 2008 and 2009. Dr Maillé conducts research in the field of feminist politics and women's movements. Her recent publications have addressed issues of transnationalism and feminism and postcolonial theories.

*** Emily Merson**

Embodying Ongoing Histories: Transnational Feminist Approaches To Theorizing Affect In International Relations

Many conversations in International Relations (IR) contend that there has been an affective turn in understanding social relations. The affective turn recognizes how claims to abstract, disembodied ways of knowing have previously dominated theorizations of social relations by privileging a rational thinking mind over an irrational feeling body. Yet dominant approaches in the affective turn problematically frame ‘the body’ as a universal, undifferentiated, sovereign register for feelings. I argue that, instead, theorizations in IR must attend to affect as embodying ongoing histories. Drawing on Sara Ahmed and Jasbir Puar’s work, I argue that it is necessary to attend to the ways in which the surfaces and boundaries of singular and national bodies, as well as capacities for feeling, movement and alignment, are embodied and shaped by the historically situated, particular encounters through which they emerge.

Specifically, I focus on Federal Government of Canada laws regulating citizenship and movement across borders, such as the Temporary Foreign Worker Program and Bill C-31 delineating Indian Status. I contest dominant readings of securitization of Canadian sovereignty and citizenship as an aspect of a neoliberal “new world order” exceptional to the contemporary moment, by instead arguing for a recognition of such practices as aspects of ongoing histories of colonial, capitalist, phallogocentric, heteronormative relationships of power and violence. I ask: what are the implications of foregrounding such modes of world ordering as neoliberal rather than neocolonial practices? How do such understandings of transnational encounters and spaces work to privilege some bodies, borders and genealogies while working to conceal and displace everyday lived experiences and contestations of these dominant modes of world ordering? In contrast, transnational feminist approaches to rethinking sovereignty as a universal category and experience attend to sovereignty as a contested, mediated, changing and particular epistemological category and lived experience.

Emily Merson is a PhD candidate in the Graduate Program in Political Science at York University, Toronto Canada, and a Researcher at the York Centre for International and Security Studies. Her work: focuses on the politics of knowledge production; is informed by transnational feminist, postcolonial and post-structural approaches to theorizing affect in International Relations; and is concerned with conceptions of subjectivity, ‘difference’ security, memory and sovereignty.

*** Denise Noble**

Not Only There And Then, But Also Here And Now: Intersectionality, Genealogy, Postcoloniality

This paper sets out to reflect on transnational feminist methodologies. It considers how transnational feminism’s focus on intersectionality, and postcolonial theory’s attention to the double-inscription of the West and ‘the Rest’ in the genealogies of modernity, makes visible the ongoing entanglements of the Woman Question with other discourses and practices of power and freedom. I argue that the de/post-colonial re-writing of the genealogies of modern concepts such as freedom and the nation, together with the transnational feminist focus on the politics of intersectionality, when brought together enable us to map the conjunctural histories as well as transnational locations of the politics of inequality they have shaped and continue to shape the lives of women, not only ‘there and then’, but also ‘here and now’.

The empirical example used to illustrate this is an examination of the entanglements of gender, race, and class in the post-war reconstruction of Britain from an empire nation at war, to a de/post-colonising multicultural welfare state. This is done by focussing on two major British government reports published in 1948, in which conflicts and debates occurring at the level of state authority were represented through discussions about the family and the status of women as wives, mothers and workers. These are the Beveridge Report, which shaped the British state welfare system, and the Moyne Report, which shaped British de-colonial policies towards its Caribbean territories. What becomes apparent is how *ethnically* and *racially differentiated* categories of new

Commonwealth women immigrants were implicated and deployed in classed and racialised reform discourses and policies targeting white British women.

I conclude by reflecting on the usefulness of this example for thinking about the contemporary postcoloniality of the politics of race and gender in Britain as well as transnational feminist methodologies and praxis more generally.

Denise Noble received her BA (Hons) Social Anthropology from the University of Sussex in Brighton, UK, and both her MA in Communications, Culture and Society and her Ph.D. in Sociology from Goldsmiths, University of London, UK. She has taught on Sociology, Media Studies, Cultural Studies and Social Work programs in a number of universities in London, UK and also in the USA. Beyond her academic career Denise has a long history of community activism and consultancy, research and training in the public sector. Denise's current work research focuses on transnational popular cultures in the African Diaspora, postcoloniality, and the articulations of governmentality and neo/liberal conceptions of freedom with racialised discourses of ethnicity, gender and sexuality.

*** Tasneem Perry**

Contested Identity In The Road From Elephant Pass

The paper will focus on *The Road From Elephant Pass*, a novel by Nihal de Silva and discuss gender performativity through the characterisation of Kamala Veilaithan an operative for the Liberation Tigers of Tamil Eelam (LTTE). It will look at the expectations and regulations that were placed upon women within rebel-held territories and compare that with the expectations of women within Sri Lankan territory in general. The novel highlights how the LTTE woman militant, 'who is willing to both kill and be killed for her cause, participates in the public domain in a way that flies in the face of traditional patriarchal containment designed for her.'³ The novel thus not only glorifies and makes the LTTE militant female warrior a heroine, it also makes known and publicises the reasons for conservative, traditional minded Tamil women to take on the role that is so divergent from cultural and nationalist ideals purported both by the Tamil terrorist organisation and the Sinhalese political state. Thus there are multiple forms of nationalist women's roles being established within Sri Lanka. This transnational dimension within the island state is exemplified through the role of women and the expectations placed upon them. As such feminist methodology gives an insight into the transnational and contradictory nature of the political state. Moreover, the novel highlights the interaction between the roles of militant and traditional woman and demonstrates how the LTTE works to maintain patriarchal dominance of women warriors even as it claims to bring freedom to the oppressed Tamil people. Thus the characterisation of Kamala in the novel is of great importance to an understanding of the changes taking place within the island's various communities towards gender and women's roles and responsibilities, and individual community understanding of gendered behaviour.

Tasneem Perry is a second year PhD student at the University of Manchester. She is deeply interested in contemporary Sri Lankan writing and the concepts around hybridity, cosmopolitanism and the newness that emerges with the intermingling of people and cultures.

*** Anna Piela**

Transnational Islamic Feminisms In The Virtual Space

This paper discusses transnational Islamic feminisms which have emerged in online Anglophone contexts. It explores different positions represented by Islamic feminists in Internet discussions on the concept of *ummah* (the transnational Muslim community) and global Islamic

³ Neloufer De Mel, *Women & the Nation's Narrative: Gender and Nationalism in Twentieth Century Sri Lanka*. (Colombo: Social Scientists Association, 2001) pp. 214-5.

sisterhood. In particular, it looks at different ways in which sisterhood is interpreted, as it can be constructed on the basis of the same Islamic school of thought, path to Islam (conversion or heritage), view on covering, ethnicity, socioeconomic level, or, most commonly, on the grounds of just being Muslim.

Discursive moves used in the discussions, such as challenging, encouragement and reflection, are addressed. As application of the Islamic framework ensures the highest legitimacy of arguments produced in Muslim women's online groups, I investigate the use of Islamic sources, such as the Qur'an and Sunnah, in the women's debates. Secondly, I look at moves which display the ability of women from different cultural contexts to relate to others' problems and engage in a collaborative delivery of solutions.

Finally, I consider the role that online communities of Muslim women may play in the development of global Islamic feminisms. My findings to date suggest that online participation in these transnational discussions contributes to a collective process of reinterpretation of Islamic sources from a female perspective, and a production of a global discourse on Muslim women by 'grassroots' Muslim women, a phenomenon not identified on this scale before.

Anna has just completed her PhD thesis entitled 'Muslim women's Internet discussions'. She came to the CWS with an MA in Politics and a BSc in Electronic Data Processing from the University of Krakow in Poland. She has been supervised by Professor Haleh Afshar and Dr Ann Kaloski-Naylor. She has also worked as a researcher at the University of Leeds and taught Islam at York St John University. Her long term professional goal is to work as a lecturer or researcher in a field related to Islam, gender and new technologies.

*** Emily Rosser**

Perilous Concrete And Logros Chiquitos: Critical Reflections On Cases Of Border Breakdown

Transnational feminism holds much promise as a transformative tactic of resistance to the effects of globalising capital, racialisation and gendered violence. Activists and scholars working on transnational projects have presented valuable critiques of borders, both literal and ideological, but there is still much to critique in how work gets done at the micro-level. While academically exciting, the prospect of "thinking across borders" is rarely preparation to *work* across borders; often the theoretical buzzwords we share leave untouched the issues that bar the most fruitful (and urgent) collaborations. Further, when collaboration breaks down, constructive reflection can be difficult and rare.

Drawing on my own experiences, this paper interrogates the relationships between culture, power and "translation," in three different locations. First, a series of grassroots initiatives to draft a sexual harassment policy at the conservative *Universidad de las Américas* in Puebla, Mexico where I was a doctoral exchange student in 2007; second, the highly fraught attempts to assemble a graduate student conference not unlike this one at York University in Toronto in 2008; and third, the initial work on a multilateral research project on women, sexual violence and reparations in Guatemala. These productive but conflict-ridden engagements encourage concrete reflection on the complexities and limits of cross-border work, multilingual/ 'multicultural' spaces and particularly work on gender: What happens when concepts and experiences don't translate? How can some predictable groups come to dominate spaces and projects, even when they claim to be highly attuned to the power dynamics within them? How do we make border-crossing theory into anti-oppressive practice that benefits everyone, not just those with the most institutional and social capital? With concrete mini-cases, this paper aims to promote discussion on resisting cultural (and Anglo-academic) imperialism in coalition-work, and to push towards messy but process-conscious forms of transnational praxis.

Emily Rosser is a PhD student in Women's Studies at York University in Toronto, Canada. Her research focuses on the relationship between sexual violence, gender mainstreaming and transitional

justice, particularly in Latin America, and has most recently been published in the *International Journal of Transitional Justice*. She is currently a research assistant in a feminist action research project investigating the gendered impact of post-conflict reparations in Guatemala.

ROUNDTABLE

Transnational Feminisms: Possibilities and Challenges

*** Red Chidgey**

Red Chidgey (UK/Austria) is a diy feminist historian, organizer and zine enthusiast. She lectures on zines and the politics of alternative media at the University of Salzburg, and is a co-researcher and digital archivist on the project “Feminist Media Production in Europe” (funded by the Austrian Science Fund, 2008-2010). www.redchidgey.net

*** Terese Jonsson**

Terese Jonsson is a diy feminist historian and is currently doing a PhD on race and the Women’s Liberation Movement at London Metropolitan University. She is a volunteer researcher for the Institute of Race Relations’ *European Race Bulletin*.

*** Anastasia Valassopoulos**

My main area of research is in the postcolonial literature and culture of the Middle East and North Africa. I am also very interested in the wider cultural production and reception of Arab women's film and music, such as the work of Moufida Tlatli and Umm Kulthum. Wider interests include postcolonial feminist theory, and my aim here is to strengthen this field and establish a theory that draws on existing feminist and postfeminist theory but also begins to include reflections on local contexts.

*** Encarnación Gutiérrez Rodríguez**

My research can be placed at the juncture of Critical Migration, Gender, Queer and Postcolonial Studies. Within the area of critical migration studies I have developed a transcultural studies approach. I am co-director of the Migration and Diaspora Cultural Studies Network, a network that brings together scholars across the Humanities in Manchester and the North West.

WALK

* **Dominique Tessier**

SH-egos

SH!: silenced

-egos: -selves

'Alas! Clio + all her muses must succumb when Mammon is on the march.' Mrs George Linneaus Banks: *The Manchester Man* (1876)

Devised as part of the Transnational Feminisms Conference, SH-egos! is a feminist walk which will take the unusual step of focusing on men's history in order to uncover embedded fragments of women's history and (re)interpret the evolution of "the original relationship between men and women" in 19th century Manchester.

According to an article published in the *Manchester Courier* (12/02/1868), men were said to "prefer that their wives should devote themselves to the duties for which their Maker seems especially to have designed them." Richard Pankhurst, a leading member of the Married Women's Property Bill Committee, thought otherwise. On 14/04/1868, he was one of the speakers at the first public meeting on Women's Suffrage to take place in Manchester. A decade later when his young fiancée suggested they entered a free union, he refused...

The walk will include stops at the Pankhurst Centre (62 Nelson Street), the Manchester Museum (Oxford Road) and Ardwick Green Park. Ardwick was chosen because of its historical associations with transnational feminisms and the history of psychoanalysis. Sigmund Freud had family residing in Manchester and visited the city on several occasions. In 1875 he spent a couple of months at 12 Green St, Ardwick. His most famous patient, Anna O - the Alpha and Omega of Womanhood but also founder of the Jewish Women League (1904) - inspired both the title and focus of the walk. Sh-egos! will present Manchester as a transnational feminist hub and look at its treatment of historical women.

In case of bad weather, Sh-egos! will be presented as a talk at Manchester Museum.

Dominique Tessier is a local historian...

WORKSHOPS

*** Women Asylum Seekers Together**

The WAST – Women Asylum Seekers Together – workshop will outline the work of WAST, issues that women seeking asylum in the UK face and gender discrimination within the UK asylum system. The workshop is led by women from WAST who themselves have had to face the UK's asylum laws and will include accounts of their personal experiences. The workshop will enable participants to learn from women who have been through the asylum process, share ideas and consider the implications of gender-based discrimination in asylum regulations.

*** YaliniDream**

Information to come