



Women Who Create: the Feminine and the Arts

**25-26 March 2023
Lucy Cavendish College, Cambridge University**

**Organised by:
London Arts-Based Research Centre**



Conference Programme and Abstracts

Schedule

Saturday, 25 March

9:00-9:30 Registration

9:30-9:45 Opening Words (Dr. Roula-Maria Dib)

9:45-11:00 Parallel Sessions:

Session 1.A—Art and Politics: Resistance and Revolution:

Joana Maria Perreira (online), Independent researcher (Portugal)

“Upside Down: Women Resistance in Susana de Sousa Dias’s film 48”

Smaragda Skordi (online), Hellenic Open University/Ippokrateio General Hospital of Thessaloniki (Greece)

“The Eternal Coexistence of Art and Politics”

Rohini Roy (creative, in-person), Tufts University (USA)

“Passage: Between Rites and Rights”

Clara Serrano & Sérgio Neto (online), Centre for Interdisciplinary Studies of the University of Coimbra (Portugal)

“‘Glimpses and Reflections’ of Portuguese Women’s Poetry from the First World War”

Session 1.B—Reconfigurations and Rewritten Bodies:

Alexandra Goitia (in-person), Illinois State University (USA)

“‘I Am No Bird; and No Net Ensnarers Me’: An Approach to the Great Female Characters from their Current Rewritings”

Serena I. Volpi (in-person), Università Roma Tre, Rome / Lorenzo de’ Medici, Florence (Italy)

“‘Frontier Knowledge Born on a Frontier’: Anthropology, Science Fiction, and the Body in Ursula K. Le Guin’s *The Left Hand of Darkness* and Angélica Gorodischer’s ‘Los embriones del Violeta’”

Elvire Roberts and Rachel Goodman (creative), (UK)

“*A Burst Necklace*, A Feminine Collaborative: Re-writing the Self”

Jessica Lim (creative), University of Auckland (UK-New Zealand)

“Innocent Depictions of the Female Body in the Archive (Aotearoa, New Zealand)”

11:00 – 11:30 Tea/Coffee

11:30-12:45 Parallel Sessions

Session 2.A—Earth, Artist, and Artefact:

Elizabeth Tomos (online, creative), Falmouth University (UK)

“Hiraeth: An Ode to (Be)longing”

Michiyo Goda (online), Kyoto University (Japan)

“Passive-Creative: Virginia Woolf, Reading, and Conception”

Session 2.B—Ekphrasis and Visual-Verbal Connections:

Carla Tempestoso (in-person), University of Calabria (Italy)

“‘Endowed with an ecstatic sense of beauty’: The Aesthetic Legacy of Michael Field’s Poetry”

Kirsty Wagstaffe (in-person), De Montfort University, Leicester (UK)

“Alchemical Photography”

Salma Caller (online), Independent artist (UK)

“The Ornamental Woman—the Multi-Sensory Body”

12:45 – 1:45 Lunch

1:45-3:15 Parallel Sessions

Session 3.A—Inequality, Patriarchy, Peripherality:

Subhasree Bihwas (online), Goldsmiths, University of London (UK-Denmark)

“They Come Fly”

Bosudha Bandyopadhyay (online), Chitkara University, Punjab (India)

“‘Dopdi is... What Draupadi—Written into the Patriarchal and Authoritative Sacred Text as Proof of Male Power—Could not be’ –an Analysis of the Draupadis”

Session 3.B—Maternity:

Paula Maher Martin (in-person), University of Galway (Ireland)

Care as a Human Ideal: Spiritual Maternity in Edith Stein’s *Essays On Woman* and María Lejárraga’s *Canción De Cuna*

Emmy Vye and Kafele Tudor-Rosa (in-person), Goldsmiths, University of London (UK)
“Milking it! A Couple's Arts-Based Inquiry into Breastfeeding and Creativity”

Andrea Lorrain Mozarowski (online), AROHO, RISD, and The Shevchenko Foundation (Canada)
“Keeping Vigil in The Sacred Corner: From Rhombus to Goddess”

3:15-3:30 Coffee/Tea Break

3:30-5:00 Parallel Sessions

Session 4.A—Music and Videography:

Erin Bodnar (creative, online), University of North Florida (USA)
“Music for Wind Band by Women Composers featuring Women Soloists: A Recording Project”

Elena Canido Muiño (online), University of A Coruña (Spain)
“Sinéad O’Connor and Dolores O’Riordan's Uncompromising Transgression in Ireland's Cultural and Music Scenes”

Chrischa Venus Oswald (creative, online), The University of Art & Design Linz (Austria)
“*Bed* – a Performative Homage to my Granny and her Garden”

Session 4.B—Memoir and Creative Life-Writing:

Fionnula Simpson (online), University of Galway (Ireland)
“Autobiographical Writing as a Cathartic Medium in Susanna Kaysen’s *Girl, Interrupted*”

Katia Hage (creative, in-person), Elyssar Press (USA)
“The Feminine in Transmuting Trauma into Stories and Art”

Sydney Heifler (online), Ohio State University (USA)
“Drawing to Heal: Building a Gendered Vocabulary in Autobiographical Comics to Capture Personal Experience”

Sunday, 26 March

10:00-10:15 tea/coffee

10:15-11:00 Final Session

Session 5—The Female Body:

Miriam Sette (online), G. d'Annunzio University, Chieti-Pescara (Italy)

“Rewriting the Female Body: Transgression and Renewal in Defoe’s *Lady Roxana*”

JodiAnn Stevenson (in-person, creative), California Institute of Integral Studies (USA)

“Difficult to Modify: A Poetic Inquiry Pilot Study Exploring the Experience of Weight Shame, Weight Bias and Weight Stigma in Women/ Femmes”

11:00-12:00 Poetry Reading

12:00-12:30 Conference summary and closing words

12:30 Lunch

Post-Conference Suggestions:

**2:00 pm: Free Cambridge Walking Tour with [Footprints Tours](#), meeting point at:
11 Kings Parade Broad Street (book a spot in advance)**

Abstracts

Session 1.A—Art and Politics: Resistance and Revolution:

Joana Maria Perreira (online), Independent researcher (Portugal)

“Upside Down: Women Resistance in Susana de Sousa Dias’s film *48*”

Departing from archive photographs of political prisoners, gathered during 48 years of dictatorship in Portugal (1926-1974), and their personal testimonies recorded years after their arrest, *48* offers us a complex meditation on history and memory. *48* is not only composed of portraits of women, yet, in a dominantly male political structure such as fascism, it is mainly through the female voice that we are reminded that political and cultural change is led by men as well as by women. The title of this paper, *Upside Down*, is drawn from one of these testimonies in which a woman – describing her state of despair following days of torture – projects her ‘upside down’ sensation further to become, in her own words, a kind of collective conception of the world. This is also how *Upside down* comes to suggest an alternative approach to pain and weakness as source of knowledge and strength. Attending to women’s voices has long been one of the important challenges and contributions of women artists. Moreover, by staying close to a living body, women’s discourses offer us new ways of interpreting history (and the world), in which relationships and events are based on proximity, solidarity and care. Focusing on the work of Susana de Sousa Dias and articulating perspectives from different feminists’ authors – including: Silvia Federici; Audre Lorde; Luce Irigaray – and, in particular, building on Ewa Majewska’s notion of ‘weak resistance’, this paper aims to prompt further questions on the body as ground of resistance.

Bio:

Joana is Portuguese artist and researcher. She studied Sculpture at the Faculty of Fine Arts at the University of Porto, where she also completed a Master’s degree. In 2021, she obtained a PhD in Fine Art Print from the Royal College of Art in London. For nearly a decade Joana taught in the state sector, teaching a range of subjects within the visual arts field. In 2009 and 2017 she held short-term appointments at the Faculty of Fine Arts at the University of Porto. Joana has lectured internationally since 2009.

Smaragda Skordi (online), Hellenic Open University/Ippokrateio General Hospital of Thessaloniki (Greece)

“The Eternal Coexistence of Art and Politics”

In this presentation, the relationship between politics and art is discussed, through a pertinent literature review. Functions of art are described and ways of promoting political ideas are delineated. Art has served regimes from the beginning of the existence of human societies and still does. It facilitates political discourse, but, it also provides us with new interpretations of reality, poses questions, judges and controverts governing ideas. Besides, art suggests solutions

for present social troubles like environmental issues or refugee crisis. Art can serve propaganda or even bring communities together. Capitalistic oppression, colonization, human exploitation and expansive policy have been fought through art. Art inspires, leads, guides and supports every novel and radical movement worldwide. In this piece of writing, the contribution of art in political movements and revolutions of 20th and 21st centuries is analytically described. Options that refer to the frame of artistic creations and to the epoch they belong to are considered. Opinions of intellectuals are discussed and contradictions are depicted in order to shape an integrated view about the association among politics and art. Readers will gain knowledge of how to form a critical opinion and to avoid being only customers or consumers of art. But, we should also be co-formulators of social conditions, politics and our life in general, through the art, with the assistance of artists, and with the support of Official State.

Bio:

I was born in 1969 in Greece. I currently work as a registered nurse in Ippokrateio General Hospital of Thessaloniki, Greece. I have been working in Public Health Sector since 1991. Art helps me to withstand burnout and difficulties. As a woman, it aids me to confront prejudices relevant to gender and social pressure that all women come up against. My hobbies are singing, writing and exploring nature. I have a bachelor in Nursing (Technological Institution of Thessaloniki-Greece) and also a bachelor in Psychology (Aristotle University of Thessaloniki-Greece). I have also studied Psychology of Work (Leicester University-UK) and Special Educational Needs (Liverpool John Moore's University-UK) in a Master's level. I have conducted research about burnout, gender stereotypes, psychological trauma and psychopathology. I would like to combine my interests and work and help out society through art and science. I wish to contribute to social change and progress with my research and art work.

Rohini Roy (creative, in-person), Tufts University (USA)

“Passage: Between Rites and Rights”

Beauty Parlours, or salons in India house contradictions aplenty. They are sites of feminist resistance, but also oppression. One of the protagonists of this stage, are the employees- Parlour wali didis (usually those who present as females). Parlour wali didi literally translates to that older sister at the parlour. These women have been caricatured as these horrible, savage, ruthless people, who usually don't speak English, and play a pivotal role in enforcing normative body standards. They have been the subject of severe criticism (online, and in spaces where women come together to discuss their experiences of womanhood in India). On one visit to a salon, I remember being told that there was something wrong with the keratin bonding in my hair, making it dry and frizzy. It didn't offend me. But why, when a parlour employee, said to me, “aapke bal itne sookhe hain, aap care nahi karte?” (Don't you care for your hair, it's so dry), why did I think of it as offensive?

Passage: Between rites and rights is a feminist coming-of-age poem told through a series of parlour visits at different stages of my life. It critically engages with caste as a site of privilege and how that interacts with the performance of feminism. The poem takes the reader on a journey that comes alive with vivid imagery as the female body flows through time and space in an attempt to interrogate different experiences of bodies that are flowing alongside us, but perhaps in a different time and space continuum determined by other factors that govern their identity.

Bio:

Rohini is a feminist fiercely committed to bringing radical care to the spaces she occupies. A strong advocate of the solidarity economy, she works agrarian communities in South Asia to address issues of access and agency faced by women across agricultural value London Arts-Based Research Centre, registered office: 71-75 Shelton Street, Covent Garden, London WC2H 9JQ chains. She is currently pursuing a Master of Arts in Law and Diplomacy at The Fletcher School, with a specialization in Gender and Intersectional Analysis, and Human Security. Rohini cherishes opportunities to collaborate with like-minded individuals and organizations deeply committed to dismantling existing power structures through building community capacity and control especially in the realm of urban livelihood development, rural development and poverty alleviation. Currently Rohini's research focuses on urban poverty in the "two-thirds world," specifically on experiences of gender and sexual minorities within this landscape.

Clara Serrano & Sérgio Neto (online), Centre for Interdisciplinary Studies of the University of Coimbra (Portugal)

“‘Glimpses and Reflections’ of Portuguese Women’s Poetry from the First World War”

The outbreak of the First World War triggered in all belligerent countries a plethora of publications, such as memoirs, poems, short stories, novels, and plays. This output did not diminish with the end of hostilities. See that some of the most well-known works, such as the novel *All Quiet Western Front* were published in the late 1920s. Although Portugal only entered the conflict in 1916, the consequences would be disastrous. Ultimately, it would bring the end of the liberal-democratic regime of the First Republic, which paved the way to a dictatorship that would last until the Carnation Revolution of 1974.

With few exceptions, Portuguese women’s poetry dealing with the First World War is a subject overlooked by scholars. Hence, the aim of this presentation is based on the analysis of some authors from this period, questioning the way how they interpreted and memorialized this decisive historical event of the 20th century regarding their identity in the face of the usual clichés. Keeping in mind the archetype of Penelope, we intend to discuss how these authors fitted Margaret Higonet’s formulations, that is, how did the war contribute (or not) to accelerate the participation of women in Portuguese society. And, according to the same author, how these women reacted to its instrumentalisation by propaganda – ‘as mothers they became identified with the mater dolorosa and the motherland, as nurses they were sisters’?

Bios:

Clara Serrano is an Invited Assistant Professor at the Faculty of Arts and Humanities of the University of Coimbra (FLUC) and a member of the coordinating board of Centre for Interdisciplinary Studies (CEIS20). Its main topics of research are at the intersection between Contemporary History, European Studies, and the Didactics of History. He also studies the First World War and the rising of Fascism in Portugal and populist speech.

Sérgio is an Assistant Researcher at Centre for Interdisciplinary Studies (CEIS20) and he is also an invited Assistant Professor at the Faculty of Arts and Humanities of the University of Coimbra. His research has focused on several areas of Contemporary History, such as colonialism and post-colonialism. He also studies the First World War and the rising of Fascism in Portugal and populist speech.

Session 1.B—Reconfigurations and Rewritten Bodies:

Alexandra Goitia (in-person), Illinois State University (USA)

“‘I Am No Bird; and No Net Ensnarers Me’: An Approach to the Great Female Characters from their Current Rewritings”

When Charlotte Brontë wrote one of her most famous quotes in *Jane Eyre*, not many women could apply to it at the time. As females have seen their stories, their art, and sometimes even their own name stolen by the hegemonic power, thinking of themselves not as trapped birds but as free human beings "with an independent will" wasn't a real possibility for the majority of women in the XIX century. Or even before. Hence, the rewritings of great female characters have become one of the most cultivated resources of the current cultural heritage. From Hua Mulan to Andromeda, passing through Zheng Shi, and finally reaching Homer's Penelope, several women have seen their personas rewritten and empowered. The reconfiguration of different female figures -both mythical and historical- has become the way women can see their stories restored. Therefore, this essay seeks to analyze some of those rewritings and to underline their importance in giving a voice to those who once were voiceless.

Bio:

Alexandra Goitia is a student and Graduate Assistant in the Department of Languages, Literatures and Cultures at the Illinois State University, where she teaches Spanish. She received a bachelor's degree in Philology (with a specialization in Hispanic Philology) from the University of the Basque Country in Spain and a master's degree in Teacher Training from the same university. Her interests focus on comparative literature, world literature, pop culture, cultural studies, historical revisionism, and minority languages.

Serena I. Volpi (in-person), Università Roma Tre, Rome / Lorenzo de' Medici, Florence (Italy)

“‘Frontier Knowledge Born on a Frontier’: Anthropology, Science Fiction, and the Body in Ursula K. Le Guin's *The Left Hand of Darkness* and Angélica Gorodischer's ‘Los embriones del Violeta’”

Italian anthropologist Ugo Fabietti defined anthropology as “frontier knowledge born on a frontier” (Fabietti 1997), but also identified building frontiers (and crossing them) as something essentially human; thus, he later defined anthropology as a body of knowledge which not only deals with frontiers either between the human and the non-human or among humans (Remotti 2000), but also studies how we fabricate individual and collective differences and borders (Fabietti 2005). The “myth of the frontier” is also one of the pillars of the American literary canon transposed to and rewritten in science-fiction in several ways: rather than focusing on frontier space and faraway planets, however, this essay analyses gender and sexuality in science fiction works which engage with anthropological theory taking as its case studies the novel *The Left Hand of Darkness* (1969) by Ursula K. Le Guin and the short story “The Violet's Embryos” (1973, original title: “Los embriones del violeta”) by Argentinian author Angélica Gorodischer. Being both involved in “experimental sci-fi”,

Le Guin and Gorodischer well represent the crossing of genres between anthropology and speculative fiction, but their works can also be read as attempts at theorizing gender and sexuality as 'borderlands' through the queering of the body. Le Guin's gender-fluid inhabitants of Gethen and Gorodischer's representation of Salari II as a planet where homosexuality is the norm destabilize gender and sexuality frontiers and promote the emergence not of an identity, but of a new consciousness as envisioned in Gloria Anzaldúa's theory of the borderlands.

Bio:

Serena I. Volpi holds a PhD in English from Brunel University London. She is lecturer in Anthropology at Lorenzo de' Medici, Florence, and adjunct professor of English at Roma Tre University, Italy. She has published on ageing in Zora Neale Hurston's and Alice Walker's novels, on Katherine Dunham's ethnography of the Caribbean, and on Sherman Alexie and Afrofuturism. Her book *Heading South with Zora Neale Hurston and Langston Hughes*, co-authored with Adriano Elia, was published in Spring 2021. They are now working together at a new publication on race and technology (2023 – upcoming). She is a regular reviewer at *L'Indice dei Libri del Mese*, one of the most prestigious and long-standing Italian literary magazines.

Elvire Roberts and Rachel Goodman (creative, in-person), (UK)

"A Burst Necklace, A Feminine Collaborative: Re-writing the Self"

Two older women; multiple ways in which we have been written by others; one collaborative poetic practice deeply exploring how we can re-write ourselves.

It started as an enquiry: have our aspirations and appetites been formed by others? Are we simply striving to achieve what we have been taught to want? Can we re-locate our desires as our own?

Using an online shared journal as our source, we interrogated our life-stories; questioned versions of ourselves, always asking who is the she/you/self that we have encountered.

As we began to write, we focussed on the space between us, listening for the unique voice in those liminal shadows, attending to the resonance that is both personal and universal. We abandoned the bounds of sole authorship, the exchange of a demarcated 'mine' and 'thine', in order to embrace a synergistic method where every line, stanza and shape was co-created.

We experimented with form, symbols and white space, scooping out room to write ourselves. We introduced new signs into familiar grammar and syntax to reflect how we experience our bodies within the world, listening for a voice that could not be translated individually.

What emerges is a song of mourning, a celebration of resilience, and an invitation to inhabit this world in a different way.

Our 15-minute sharing will be a very brief introduction followed by performed poetry.

Bios:

Rachel Goodman is a poet, gardener and portrait painter.
Elvire Roberts is a poet and signed language interpreter.

Both poets have been published in a range of publications: *Magma*, *Under the Radar*, *Finished Creatures*, *Aesthetica*, *The Rialto*, *Ink Sweat & Tears*, *Reliquiae* and *Tears in the Fence*, to name but a few. Their work has won or been placed in various poetry competitions, nationally and internationally.

Jessica Lim (creative, in-person), University of Auckland (UK-New Zealand)

“Innocent Depictions of the Female Body in the Archive (Aotearoa, New Zealand)”

Disrupting historical constructions of innocence is central to the formulation of a critical discussion of racialised, gendered, and classed people in the settler capitalist state. By perpetuating embedded constructions of innocence, contemporary anti-racist, feminist, and intersectional projects risk reproducing the violence they seek to undo.

A critical understanding of concepts of innocence in the settler-colonial state by undertaking a close-reading of legal case studies and narratives of violence. I concluded that predicating recognition on the individual’s innocence produces a hierarchical way of comparing grievances, based on the social understanding of the subjects positionality, rather than looking at the structural origins of violence. Thus, the socially accepted nature of gendered violence makes innocence inaccessible to racialised and gendered subjects. Furthermore, I concluded that individual responsibility under Western law protects settler capitalist interests at the gendered subject’s expense.

To subvert conceptions of innocence, I suggest poetry can mark both a point of rupture and a point of generation. To challenge the stronghold of settler capitalist discourse, I will look at the notion of innocence comparing historical archival documents depicting women through the lens of the poetic imagination.

Bio:

Jessica Lim (b.1993) is a half pākehā, half Chinese-Indonesian poet, zine maker, and prison abolitionist. She recently completed a Masters in Sociology at the University of Auckland, titled *The Death of Innocence*, which posits the notion of ‘innocence’ as antithetical to decolonisation. She presented at the biannual Prison Abolitionist conference, *Sisters Inside* in Mianjin / Brisbane, Australia, and has attended John Ashberry’s literary conference, *The Home School* in New York. She currently lives in London, and writes poetry about death, beauty, work, and alienation

Session 2.A—Earth, Artist, and Artefact:

Elizabeth Tomos (online, creative), Falmouth University (UK)

“Hiraeth: An Ode to (Be)longing”

In Welsh mythology and literature, such as *The Mabinogion*, many of the female characters are transformed into or fashioned from the land, or into animals and birds. These transformations are often a curse elicited against women, usually by men, for failing to conform to societal and marital expectations. Feminist readings of these legends reframe these curses as transformations, escape or freedom for women trapped in narrow circumstances and these transformations are therefore, symbols of otherness, a queering and feminist transformational experience. Additionally, there is word in the Welsh language, *Hiraeth*, which carries deep cultural significance through the Welsh framing of connectivity to the land, akin to blood running through veins, that results in a deep longing when separated from the land. In times of great ecological crisis our ancestral understandings of land and its importance to the human spirit become especially poignant and critical. Turning to these ancient ways of thinking as a means of generating avant-garde practice is a critically generative method of artistic practice. My performance is a response to these themes and explores my own ancestral Welsh heritage, in relation to my fragmented and nomadic lifestyle of non-place and unbelonging having been raised across two continents. Throughout stones gathered from my wanderings are ritually washed, massaged with oil, coated in fine layers of graphite, charcoal and coal dust and used as printmaking tools. A meditative act on journeying, on place, on land and belonging.

Bio:

Elizabeth Tomos is an artist and arts educator, currently working as a lecturer in Fine Art at Falmouth University, UK. Elizabeth has a background in both visual and performing arts which she draws on to underpin her Perform//Print practice. Perform//Print is a hybrid approach to artistic practice which draws on the techniques, methods, and processes of printmaking and those of live and performance art practices. This is also the subject of her current PhD research at Edinburgh College of Art. Elizabeth has exhibited nationally and internationally since 2008 with recent performances and exhibitions at *Trans-states: The Art of Deception* conference, UK (2022), the *Draw to Perform Festival*, UK (2022), *Impact11*, Hong Kong Open Printshop (online), (2021), *MK Gallery*, UK (2020), and *Sydney Contemporary*, Australia (2019). Tomos is also the curator for *Trans-states*, a community interest company dedicated to the scholarship of contemporary occulture and esotericism.

Michiyo Goda (online), Kyoto University (Japan)

“Passive-Creative: Virginia Woolf, Reading, and Conception”

This presentation will explore how what I term ‘passive creativity’, as observed in the act of reading described in her ‘How Should One Read a Book?’, fostered Virginia Woolf’s mindset as an artist, and informed her fiction/non-fiction writing. In Oscar Wilde’s words about criticism, this essay can be called ‘the record of Woolf’s soul’ and ‘a suggestion for a new work of her own’. I suggest that Woolf’s long career as a reader—both professional and ‘common’—has had a more subtle and significant effect on her writing than understood thus far. In *To the Lighthouse*, Mrs Ramsay is a case in point, ‘returning’ ten years after her death to fuel Lily’s artistic inspiration. The elegiac process of the novel, I argue, embodies the two processes of reading described in the aforementioned essay. That is, Mrs Ramsay’s essence paradoxically dawns on Lily after her death, just as a book ‘suddenly’ comes back to us in its ‘visionary’, ‘complete shape’ though its physical presence is gone. Similarly, Shakespeare’s famous sister ‘Judith’ in *A Room of One’s Own* shows a certain affinity with Mrs Ramsay in

her resurrection among women 300 years later. Bridging over her fiction and non-fiction, I will examine this prevalent pattern, which shows a curious correspondence to her style of 'reading'. In doing so, I will aim to present Woolf as one of the most representative 'passive-creative' artists, to reveal a significant aspect of female creation as 'conception'.

Bio:

Michiyo Goda is an associate professor of English at Kyoto University. She received a Ph.D. in English Literature from Kyoto University in 2010, an M.Phil. in Anglo-Irish literature from Trinity College Dublin in 2006. She received a fellowship from the Zurich James Joyce Foundation. Her research interests include modernism, Virginia Woolf, James Joyce, stylistics, literature as media. She has written mainly on modernist/contemporary writers such as Joyce, Woolf, A. A. Milne, E. M. Forster, William Trevor, and Kazuo Ishiguro, while her interest in literature has led her to write on Japanese women's 'manga' and Hollywood films.

Session 2.B—Ekphrasis and the visual-verbal connections:

Carla Tempestoso (in-person), University of Calabria (Italy)

“‘Endowed with an ecstatic sense of beauty’: The Aesthetic Legacy of Michael Field’s Poetry”

The allure of the connection between literature, journey and the sister arts interlaces with the endeavours of human beings and with the act of writing about it, of transforming it into a story and sharing it with others (Pantini 1999). The poems included in the collections by Michael Field, male pseudonym of authoresses Katherine Harris Bradley and her niece Edith Emma Cooper, not only manage to celebrate the affiliation between literature and the figurative arts, but they also become a verbal representation of the visual art, namely of that *ékphrasis* deemed to be as an exchange between visual and textual cultures. In this analysis, the revolutionary ekphrastic inspiration of the two authoresses will validate the possibility of observing art and reality in a different way and translating it into poetic texts so as to allow the rise of that political capability of subverting Victorian identities and social hierarchies.

Bio:

Carla Tempestoso is currently a research fellow in English Literature at the University of Calabria. She is working on the Italian translations of the *Bluestocking Circle*'s writers by adopting both a literary and a digital perspective. She is editor-in-chief of “Margins”, a multilingual WordPress open access journal promoted by the Department of Humanities (University of Calabria) that focuses on literary, linguistic and cultural Studies. Her interdisciplinary research interests include Anglo/Caribbean Studies, Migration Studies, and Digital Humanities and she is the author of a number of journal papers and books in the fields.

Kirsty Wagstaffe (in-person), De Montfort University, Leicester (UK)

“Alchemical Photography”

I would like to present my current practice in a short presentation. My work uses shamanic journeys, dreams and active imagination as the starting point in a creative project. Utilising

ideas from Jung (2009, 1997) and Rowan (1990), these imaginings are seen as communication from the subconscious, or non-ordinary reality (McCrinnon, 2021), and the creative process becomes a to-and-fro conversation between conscious and subconscious realms. It is this engagement that develops an internal alchemical reaction, (Rowland, 2022; Raff, 2000), where the elements that start the journey are transformed and healed. Whilst I struggle with the term ‘feminine’ due to its connotations with gender, my work is completely based in the Divine Feminine attributes of instinct, intuition, emotion, strength and vulnerability.

A question I am addressing through my research is the transformative affect of this methodology on both the artist and the audience. (However, I am still in the early days of the research so have not reached any conclusions for this). It is my belief, that we are in a ‘masculine’ dominated world, where these attributes are valued and the ‘feminine’ seen as weak and dismissed. By reclaiming our ‘feminine’ energies, we can begin to restore a healthy balance within ourselves and then out into the wider world (Stein & Arzt, 2018).

I would like to use this time to discuss my methods, alongside imagery from my sketchbook and outcomes and create a discussion that would further assist me as an artist and researcher. Please see: www.kirstywagstaffe.com Instagram: [kjw_phd_practice](https://www.instagram.com/kjw_phd_practice) and www.kirstywagstaffe.myportfolio.com for images

References:

- Jung, C.G. (2009) *The Red Book*. California: Philemon Foundation.
- Jung, C.G. and Chodorow, J. (1997) *Jung on Active Imagination*. Princeton: Princeton University Press.
- McCrinnon, R. (2021) *The Centre for Shamanism*. Available at: <https://centreforshamanism.com/> (Accessed: 19/07/2022).
- Raff, J. (2000) *Jung and the alchemical imagination*. York Beach, Maine: Nicolas-Hays, Inc.
- Rowan, J. (1990) *Subpersonalities*. London: Routledge.
- Rowland, S. (2022) *Individuation Through Creativity and Art Making* (2022) Directed by Rowland, S. Jungplatform.com.
- Stein, M. and Arzt, T. (eds) (2018) *Jung's Red Book for Our Time: Searching for Soul Under Postmodern Conditions*. North Carolina: Chiron; Series number, 2.

Bio:

I am a fine art practice-based PhD student at De Montfort University, Leicester, studying ‘Alchemy and Transdisciplinarity: the creative process, self-exploration, and transformation’. My research explores psychotherapy and shamanism as methodology in creativity through practice-led fine art photography. I am interested in the transformational effect on the psyche of the artist using the methods as altered states of consciousness and the amplification of these through the process of making.

Salma Caller (online), Independent artist (UK)

“The Ornamental Woman—the Multi-Sensory Body”

As an artist, writer and art historian, I have always had a difficult relationship with the idea of body as it has been mostly constructed in the Western art canon and art historical and theoretical writings. I have always been looking for cross-cultural, art theoretical, anthropological, cognitive science or philosophical writings that can give us new ways to

understand our bodies and our relationship to the world that destabilise patriarchal and Western notions that have traditionally despised the body and in particular the female body.

Since I came to the UK in 1990 I have been searching for writings and theorists serving up a different way we can conceptualise and comprehend body, and in particular from the point of view of a woman's body and important thinking by women.

I will be exploring some of these women thinkers and how they have inspired my art practice, and writing. They are women who have made radical changes in how body, embodiment, the senses and ornament are understood. And they often draw on other cultures ways of being and comprehending, and women's ways in particular. And often involve non-mainstream thinking.

Some examples of which women's writings I will be drawing on:

Enfoldment and Infinity: An Islamic Genealogy of New Media Art and The Skin of the Film: Intercultural Cinema, Embodiment, And The Senses by Laura U. Marks
Worlds of Sense: Exploring the Senses in History and Across Cultures by Constance Classen
Ornamentation and Second Skin: Josephine Baker & the Modern Surface by Anne Anlin Cheng
Zeros + Ones by Sadie Plant - innovative thinking on women and machines
The Senses Still: Perception And Memory As Material Culture in Modernity edited by C. Nadia Seremetakis - an important text how the sensory forces shape culture, memory and identity.
Woman Native Other by Trinh T. Minh-Ha
Thinking through the Mothers by Janet Beizer
A Short History of Myth by Karen Armstrong
Homo Aestheticus by Ellen Dissanayake

Bio:

Salma Ahmad Caller is an artist, art historian and writer, born in Iraq to an Egyptian father and a British mother, she grew up in Nigeria and Saudi Arabia, and now lives in the U.K. The focus of her work is on cross-cultural exchange, and particularly mixed-race identities, experiences and embodiment, with an art practice that embraces collage, drawing, watercolour, photography, projection, installation and film. Salma also writes art theory, poetry and creative non-fiction, drawing on her theoretical background in research on the meanings of ornament in non-Western cultures through frameworks of anthropology of art and cognitive science. Her aim is to contribute to the decolonisation of art history and theory, and to break down hegemonic colonial and patriarchal formations in ideas and language. With a Masters in art history and art theory, and a background in medicine and pharmacology, and several years teaching cross-cultural ways of seeing through non-Western artefacts at Pitt Rivers Museum in Oxford, she now works as an independent artist, writer and filmmaker.

Salma's photography, collage work and writing have recently been published in: *Forms of Migration: Global Perspectives on Im/migrant Art and Literature*, Falschrum Books, Berlin 2022, edited by Stefan Maneval and Jennifer A. Reimer ; *Making The Postcard Women's Imaginarium ~ dreaming our futures out of our past* - a compilation of art, photography, collage and essays exploring and responding to colonial stereotypes of women from the MENA region on postcards from the 19th and 20th century, curated and edited by Salma

Ahmad Caller, Peculiarity Press 2022 ; *Ornamental Feeling: The Body of Life and Death in the work of Daisy Patton*, an essay using the lenses of cross-cultural aesthetics and cognitive science to investigate the meanings of ornament and embodiment for the book "*Broken Time Machines: Daisy Patton*" Minerva Projects 2021 ; Five poems were published in *New Landscapes Anthology*, Lungs Project, December 2019, filtered through the lens of intersectionality the book contains a distillation of 13 poets and their cumulative experiences as womxn of colour. Salma's recent short film *Shell Fables ~ a Curious Cabinet of Beings & Becoming* was screened as part of the Family lines Project at Douglas Hyde Gallery, Dublin, 2022.

Session 3.A—Inequality, Patriarchy, Peripherality:

Subhasree Bihwas (online), Goldsmiths, University of London (UK-Denmark)

"They Come Fly"

Fifty years has gone since Linda Nochlin published (1971) her essay "*Why have there been no great women artists?*" it is still a relevant milestone in the feminist art history. Women still struggle against institutional exclusion and inequalities.

The paper will discuss women, creativity, and agency through the lenses of visual culture; films such as *Portrait of a Lady on Fire* (2019) by Céline Sciamma.

Although set on eighteenth century France, it transcends time and space. The film portrays many contemporary issues, hidden identity of female artist, female gaze, lesbian love, body politics, abortion, witchcraft, and pleasure activism. Sciamma created a utopian egalitarian society where women live together freely without men, where art and craft have no hierarchy. Recently we can see women's right to study, women's right to body is under the patriarchal, religious, and political radar. Women's right and equality still illusionary. Amidst this, it is important that we women stand together, shake, and deconstruct the phallogocentric tradition and create a world where women are not commodities to be traded on the culture market.

Women will come from silence, have voice and agency.

Women should read, write, create, and not stay passive, silent, or docile the way the patriarchal, capitalist society want her to be.

The Italian slogan from 1970's *Tremate, tremate le streghe son tornate!* (Tremble, tremble the witches have returned.) is once again relevant. We come flying and soar high!

Bio:

Subhasree Biswas is a visual artist, independent researcher, educator, and designer.

She is an Activist, passionate about climate change, environmental justice, equality, and gender. Her recent research interest focuses on feminism, anticapitalism, extended epistemology, spatiality and psychopower.

Subhasree's background in design and visual art helps her to think out of the box and incorporate speculative fabulation, design thinking, co-design, and storytelling (visual & oral) for impact and change in the pursuit of a better world.

Bosudha Bandyopadhyay (online), Chitkara University, Punjab (India)

"'Dopdi is... What Draupadi—Written into the Patriarchal and Authoritative Sacred Text as Proof of Male Power—Could not be'—an Analysis of the Draupadis"

This paper endeavours to analyse the Draupadi of Mahabharat as well as Mahasweta Devi's Draupadi from the standpoint of gender studies. Two women belonging to two different era's are faced with the same fate. A fate which disrobes them and then demands chastity and modesty to fit to the patriarchal sensibilities. The stories are different but the culmination of it, places a queen to five princes and that of a dalit woman in the same paradigm. Although there are many facets to the mythical Draupadi's character, Devi focuses on the infamous incident where the princess is almost disrobed and subverts it to suit Draupadi's context. Devi has always said that she is interested in the stories of ordinary people which is evident through the subversion of Draupadi's rape. This paper will look into the veritable peripherality of women and its perpetuating nature which stretches across eras, social status and culture.

Bio:

Dr. Bosudha Bandyopadhyay is an Associate Professor in the Department of International Languages at Chitkara University, Punjab since December 2019. She has worked as an Assistant Professor of English in National Defence Academy, Pune before joining Chitkara University. She completed her Masters in English from Calcutta University, MPhil in English Literature from Pune University and PhD in English Literature from University of Mumbai. She has also been a Gandhian Eco-Philosophy Fellow at Environment Planning and Coordination Organization, Government of Madhya Pradesh. Currently she is editing a book tentatively titled 'Religion, Religiosity and the Perspective of a Reoriented Human Civilization'.

Session 3.B—Maternity:

Paula Maher Martin (in-person), University of Galway (Ireland)

Care as a Human Ideal: Spiritual Maternity in Edith Stein's *Essays On Woman* and María Lejárraga's *Canción De Cuna*

María Lejárraga and Edith Stein are accused of gender essentialism in recent scholarship. However, a closer examination of spiritual maternity in their works *Cradle Song* and *Essays on Woman* reveals that their gender ontology transcends essentialism. Not only that, but both authors propose an ethics of care that establish traditionally feminine values like nurturance and compassion as universal moral values.

Lejárraga's 1911 play *Cradle Song* became her husband's masterpiece soon after it was first performed in Madrid. Two decades later, German phenomenologist Edith Stein, whose contributions to her mentor Edmund Husserl's corpus were also dismissed in her lifetime delivered a series of lectures on women's education. In these texts, Stein and Lejárraga strive to capture an "authentic" femininity rooted in female experience, in reaction against ideals of the feminine crafted by the men that excluded them from the literary and philosophical arenas.

It is in the context of this quest that they reflect on spiritual motherhood. According to scholar Alda Blanco, Lejárraga's text rethinks maternity as a relationship that is not defined by biological bonds but by nurturance oriented towards the flourishing of the other. This argument is rooted in Lejárraga's portrayal of a religious community "mothering" an abandoned child in the play and echoes Stein's analysis of motherhood in her *Essays*. In this relational notion of the human person, the self-giving love of motherhood becomes a universal call to care for the

other. In essence, Stein and Lejárraga revalorise traditionally feminine values as intrinsically human.

Bio:

Paula Maher Martín is a first-year PhD candidate in English at the University of Galway and an IRC scholar. Funded by the Irish Research Council, her thesis examines female becoming in twentieth-century extra-canonical (interfeminist, intermodernist, and middlebrow) literature with the aid of the phenomenological anthropology of Edith Stein. Her research interests include ideas and ideals of femininity, communion, and empathy; international networks of female authorship and readership; and the role of reading in community formation. Paula also manages the Middlebrow Network's social media.

Emmy Vye and Kafele Tudor-Rosa (in-person), Goldsmiths, University of London (UK)
“Milking it! A Couple's Arts-Based Inquiry into Breastfeeding and Creativity”

Our proposal is for an arts-based research project into lactation and breastfeeding as a creative experience and as a metaphor for creativity. Metaphors for creativity often draw on the body, either in a masculine mode as seminality or by designating pen and paintbrush as phallic symbols, or in the feminine, as metaphors of gestating and birthing an artwork or writing. In this paper we consider a differently gendered concept of creativity in regard to lactation, following Helene Cixous' (2008) suggestion that women write in “white ink”.

We will present a short video that explores lactation in relation to creativity from the position of mother and father, and in the context of tandem breastfeeding our newborn and toddler. Through making art and responding to each other's images, our dialogue explores metaphorical, relational, bodily and aesthetic aspects of breastfeeding and lactation and some of the associations, tensions and possibilities they provoke. Emerging themes of femininity, power, gender roles, sexuality and envy, and their relation to women's creativity, are discussed.

Bios:

Emmy Vye is a PhD candidate in Psychoanalytic Studies at Goldsmiths, University of London, using a psychoanalytic arts-based approach to explore motherhood and the maternal. She is also a lecturer in Jungian and Post-Jungian Studies at the University of Essex.

Kafele Tudor-Rosa is a psychodynamic counsellor with a MSc in psychological studies from the University of Exeter. He is a psychoanalytic psychotherapy trainee and arts-based researcher.

Andrea Lorrain Mozarowski (online), AROHO, RISD, and The Shevchenko Foundation (Canada)

“Keeping Vigil in The Sacred Corner: From Rhombus to Goddess”

In post-Perestroika Ukraine, in my ancestral village of Mozhary, the pre-Christian Goddess *Mokosh* was delivered into my hands by my aunties and village women, who had woven her

numinous figure from the bast fibre, hemp, on treadle looms, producing sacred and talismanic objects. Her name means *moisture/goddess of life-giving moisture/regeneration* (Gimbutas).

She appears as an arresting crimson figure in a protective warrior stance, arms akimbo and glowing with the energy of a pulsating rhombus at her core. In my view, Mokosh embodies the dialectic arising between the effort on the part of an individual or family to disremember one's tragic past (Brown) and the restorative forces of creation in natural and human systems. Woven as she is by women dwellers in a historically violent region of Ukraine's "borderland," she testifies to the bonds between women (anyone who identifies as woman) and their status as knowers.

The paper explores the lineage of sacred symbology of a shape-shifting goddess: in geometric ornamentation (Prychepii); and her ceaseless dance of quantum entanglement -- a mortar; a spinning top; a figurine with a lozenge at the waist, inscribed by a diagonal cross; a queen's "sieve portraits."

To conclude, I will "place" the woven cloth in the sacred corner, where Mokosh awaits the return of warriors and families and counter the "survivor's story" that the displaced, wounded, and marginalized can never return. As Mary Matossian proclaimed in her groundbreaking essay, "The Goddess Cult reinforced the values of fertility, nurture, and healing in a violent world."

Bio:

Andrea Mozarowski's fiction and memoir writing explores revolutionary spaces of survival for characters who experienced war on the Eastern Front. Her work has been published in *The Grist Mill*, *The New Quarterly*, *"Kalyan Bharathi"*, *AROHO's Digital WAVES* and *Pangyrus*. "Mother Goddess," co-authored with RISD Curator, Costume and Textile, Kate Irvin, is forthcoming in *Selvedge*. Andrea has delivered keynotes for St Paul's College, Bengaluru, and RISD, and facilitated expert panels. She is currently writing, "Overexposure", about the legacy of Soviet history in her lineage and UK and Canadian émigré family.

Session 4.A—Music and Videography:

Erin Bodnar (creative, online), University of North Florida (USA)

"Music for Wind Band by Women Composers featuring Women Soloists: A Recording Project"

Recently, there has been much talk, online posts, sessions at conferences, etc. on the limited number of performances of works by female composers. If we neglect to give full consideration to the works of female composers, we will fail to perform the best music possible. Conductors tend to program what they have heard performed or have performed themselves. Venturing out on new works by lesser known composers that have had few performances and few or no recordings can be a daunting task when there are multitudes of pieces available from male composers that have been widely performed and/or recorded. More performances and recordings are needed of compositions by women in all genres and mediums to create more equal conditions for the female composer. This project helps to fill the void of high-quality recordings of wind band music by women composers.

In this presentation, I will give an overview of the recording project, describing how composers and pieces were selected. I will describe the impact of the project on the student musicians who were involved as well as on the wind band field. I will include audio examples from the recording project album, *This Prismasonic Rock I Stand*. Composers featured on this album include Jodie Blackshaw, Holly Harrison, Andrea Venet, Catherine Likhuta, and Ivette Herryman-Rodriguez.

Bio:

Dr. Erin Bodnar is Assistant Professor of Music and Director of Bands at the University of North Florida where she conducts the Wind Symphony and Concert Band, instructs courses in conducting and coordinates the UNF Conducting Symposium. Under Dr. Bodnar's baton, the UNF Wind Symphony performed at the World Association of Symphonic Bands and Ensembles in Buñol, Spain in July 2019. The UNF NuMIX, co-directed by Dr. Bodnar and Dr. Venet, performed at the College Band Directors National Association Southern Division Conference in February, 2022. Her research interests include conducting pedagogy and motor cognition, and her articles have been published in the *Journal of Music Teacher Education* and *Music Perception*.

Elena Canido Muiño (online), University of A Coruña (Spain)

“Sinéad O’Connor and Dolores O’Riordan's Uncompromising Transgression in Ireland's Cultural and Music Scenes”

In the 1960s and the 1970s, Ireland had a tradition of strong female singers on the folk and blues scene particularly, but for the most part they were only interpreters, singing songs written by others or those that were part of the canon. Moreover, given the role that music critics would play in elevating the status of a given artist, in sustaining nascent musical careers, and in determining which musicians achieve a longstanding reputation, the gender stereotypes that circulated in their discourse simply de-legitimated female artists. Many of these issues slowly started to change in Ireland when Sinéad O'Connor first and Dolores O'Riordan next started to confront male domination in the music industry and in the country itself. The aim of this presentation is, therefore, to examine the unique contribution of both O'Connor and O'Riordan to rock and popular music, in an attempt to understand them in new ways through a feminist critique of the role of women as artists, social commentators, and leaders. Following biographical, cultural, historical, and musicological discourses, I will analyse their different songwriting and performance practices as tools of self-expression, therapy, and rebellion within a conservative, Catholic matrix and a deeply-held belief system. Ultimately, the selected songs will give a taste of the varied spectrum, from their declarations of outrage against war and conflict to the celebration of love, motherhood, and female independence—topics all silenced for so long before them in the Irish cultural and music scenes.

Bio:

Dr. Elena Canido Muiño first graduated with distinction in *English Philology* from the University of A Coruña (Spain). A singer, songwriter, and musician herself, she was then awarded a Bachelor's degree in *Music Studies and Professional Music Performance* in London. In 2017, her Master's thesis 'Creative Muse: The Young Female Artist and the Role of Arts in Women's Künstlerromans' was awarded, and in 2020, she obtained her PhD with the interdisciplinary thesis *Ireland into the Mystic: The Poetic Spirit and Cultural Content of Irish*

Rock Music.' Her research to date has successfully addressed issues of identity, creativity, and the arts.

Chrischa Venus Oswald (creative, online), The University of Art & Design Linz (Austria)

“*Bed* – a Performative Homage to my Granny and her Garden”

Bed, 2014 HD Video, sound, color, 26 Min. & photographs

Watch: <http://chrischa-oswald.squarespace.com/bed-2014>

My granny who died in March 2014 has always loved her garden, it was a part of her. Now she is part of a bigger garden. The memory of her is the seed that I’m planting in her bed with this performance.

It’s almost autumn. I remove the last plants that are growing in this stone framed bed that has always reminded me of a grave and made me a bit uncomfortable. Afterwards I’m aerating the soil with my granny’s spade. I’m doing, what she did, so many times before. I’m doing it while wearing one of her favourite garden dresses. They are vividly defining my memory of her.

I’m not planting any seeds but I’m bedding myself in the earth, thinking of her and her bed in the earth. I’m joining her in spirit, I’m joining her sleep – with her old linen that I’ve filled with earth. The white sheets get dirty, they get transformed, they become part of the bed, of the garden, of nature.

It’s like a game a child would play yet too serious to be just a game, as it deals with that very dreaded idea of death. Saying goodbye is hard, heavy. But this my approach to learn to say goodbye. I plant myself into the earth, I bed myself as a seed full of life, as a body in which my granny lives on, in my memories.

Bio:

Chrischa Venus Oswald (*1984, Germany) is an award-winning artist as well as a poet and writer curious about the human condition, the unconscious, myth, dream and nature. After studying Fine Arts in Austria she worked in Berlin as a wordsmith, while also pursuing her artistic work. Since a few years she is mainly focusing on the word as a medium and selfpublishing artist books/zines and collaborative publications in various languages. Chrischa also is certified and giving workshops in embodiment and mindful practices that foster self awareness and creativity. She is currently mainly living in Germany and Portugal.

Session 4.B—Memoir and Creative Life-Writing:

Fionnula Simpson (online), University of Galway (Ireland)

“Autobiographical Writing as a Cathartic Medium in Susanna Kaysen’s *Girl, Interrupted*”

Susanna Kaysen’s *Girl, Interrupted* (1993) depicts Kaysen’s breakdown and subsequent institutionalisation as an adolescent in the 1960s. The memoir consistently interrogates the validity of psychiatric discourse by positioning Kaysen’s diagnosis of borderline personality disorder as a reductive and unhelpful label with misogynistic undertones. Critics have examined the text’s antagonistic critique of psychiatric authority (Couser 1999, Antolin 2020,

Longhurst 2021) but have yet to explore Kaysen's positioning of artistic endeavour as cathartic in meaningful detail.

The proposed paper traces Kaysen's desperate search for a catharsis which would enable her to process her turbulent emotions and achieve mental health. I argue that by depicting acts of self-harm and suicide attempts using grotesque imagery, Kaysen openly confronts the driving force behind self-harm while ultimately concluding that such acts are unhelpful and provide only transitory relief. The conclusion of the memoir, which links its title with Vermeer's painting *Girl Interrupted at Her Music*, positions artistic expression as a source of healing, validation, and rediscovered autonomy after Kaysen's dehumanising experience of being diagnosed and interned. Autobiographical writing is therefore positioned as cathartic and Kaysen discards acts of self-harm in favour of artistic expression.

Bio:

Fionnula Simpson is a PhD candidate studying English Literature at the University of Galway. Her research interrogates portrayals of mentally ill protagonists in North American literature and enquires into the potential uses of bibliotherapy as a treatment method for depression and anxiety.

Katia Hage (creative, in-person), Elyssar Press (USA)

"The Feminine in Transmuting Trauma into Stories and Art"

I would like to share with the audience, poetry from *After the War, the Women Spoke* to highlight the power of quiet and silent witnessing of the suffering of generations of women, which allows to break the chains of trauma and prepare the way for healing. These poems are a look into the opening of the soul and the invitation to stop inheriting the pain of the women who came before us, but to allow a new dawn to dispel the shackles of the past. It is a look into the wounded trampled feminine by women who have forgotten what is to surrender to a higher power and to bring community together. The book itself has been designed to allow the simmering of thought and feelings, to become one with the poet and allow one's own voice to mingle with hers. This need for connections and understanding, collaborating and supporting, is a mark of the feminine which never fails but always pulls worlds from dismemberment to become one wholly body.

Bio:

Katia Hage is a musician, artist, poet, founder and publisher at Elyssar Press. Her book of poetry *After the War, the Women Spoke* was published by Cholla Needles in 2019. She has graduated with a master's degree from the University of Redlands in music education and taught elementary and middle school classes general music and band while creating an unprecedented music program. She has collaborated with Sofia Carreras in creating a poetry-dance performance in 2013-15, held several positions in non-profit organizations and was chair at the Transformative Language Arts Network during its transition period.

Sydney Heifler (online), Ohio State University (USA)

"Drawing to Heal: Building a Gendered Vocabulary in Autobiographical Comics to Capture Personal Experience"

This paper explores how the comic format allows individuals to explore violence. The comic format not only speaks to the violence, but to the repercussions of such violence, around which we have yet to build a complete vocabulary. In order to explore this phenomenon I examine my autobiographical comics that deal with trauma and concepts of shame and guilt. I examine “Let Me Out of Here: A Story of Using Comics To Heal During the Pandemic,” (Published in April 2022 as part of the Comics Grid Special Collection “Rapid Responses: Comics in and of the Moment,” and “How I Leave You,” forthcoming 2023 in MAI: FEMINISM & VISUAL CULTURE’s special edition *Embodying Feminist Discourse in Comics & Graphic Novels*).

My examination of these comics relies on and builds off of the work of Hillary Chute and Andrew J. Kunka. I aim to show how graphic narratives, in the form of autobiographical comics, make visible the contingencies of trauma that usually go unregistered, are negated, or simply unseen. I specifically focus on how, through graphic narrative, I built a vocabulary to express my trauma. through imagery and color usage, I create ways to convey specific emotional meaning that cannot be expressed in words. The repetitive usage of images and colors to convey specific meaning has become a citational practice. I give a specific physicality to my consciousness and emotions depending on which images and color I use, and depending on the combination of the two, I convey expansive emotional experiences.

Bio:

Sydney Heifler is a comic book historian and comics creator. She is a graduate of the MSt in Women’s Studies from the University of Oxford. She is a Distinguished University Fellow and a current Ph.D. student of the history department at the Ohio State University. Her academic work and dissertation focus on romance comics. Her first article, “Romance Comics, Dangerous Girls, and the Importance of Fathers,” (published in *The Journal of Graphic Novels and Comics*) won Comic Studies Society’s 2020 Article Prize. Her first comic, “Let Me Out of Here” was published on *The Comics Grid* in April 2022.

Session 5—The Female Body:

Miriam Sette (online), G. d’Annunzio University, Chieti-Pescara (Italy)

“Rewriting the Female Body: Transgression and Renewal in Defoe’s *Lady Roxana*”

In Defoe’s *Lady Roxana* the ideals of classical harmony, public decorum and mental discipline, fostered by the rising Enlightenment, are subverted by a revolutionary drive. Behind the theoretical substance of Defoe’s new genre, we can discover the emergence of a new kind of heroine whose behaviours and actions are quite far from the traditional mentality. Defoe’s construction of gender has its basis in rationality, realism, and a more utilitarian approach to the phenomenal world of the proto-industrial, capitalist society of his time.

Defoe’s complex elaboration of Lady Roxana’s character anticipates features of the female protagonists of the forthcoming centuries, as well as testifies to the attention he devotes to the body in ways previously unrecognized. Defoe was too much committed to the cause of feminism not to confront any cynical denials of a self-determined female corporeality. Thus, he portrays Lady Roxana’s body as a powerful source of pleasure and sway.

Bio:

Miriam Sette is Associate Professor of English Literature at the Department of Modern Languages, Literatures and Cultures ("G. d'Annunzio" University of Chieti-Pescara). She has published several essays on Daniel Defoe, William Beckford, Jane Austen, Charlotte Brontë, George Eliot, Thomas Hardy, William Butler Yeats, H. G. Wells and Edgar Allan Poe, Jean Rhys, Norman Douglas and Doris Lessing in national and international journals. Most recently she has translated and edited a collection of Kipling's fantastical tales: Rudyard Kipling, *Il marchio della bestia e altri racconti del fantastico*. Introduction, critical edition and translation by Miriam Sette, afterword by Phillip Mallett, Milan, Biblion edizioni (2018).

JodiAnn Stevenson (in-person, creative), California Institute of Integral Studies (USA)

"Difficult to Modify: A Poetic Inquiry Pilot Study Exploring the Experience of Weight Shame, Weight Bias and Weight Stigma in Women/ Femmes"

"Difficult to Modify" presents a production of some of the completed work from the author's recent transdisciplinary Pilot Study entitled, "Body Sovereignty for Better Health Outcomes." Using the three voices of Poetic Inquiry (PI) as outlined by leading PI researcher Monica Prendergast in *Poetic inquiry: Vibrant voices in the social science field* (2008, pp. xix-xlii), the author triangulates researcher-voiced, participant-voiced, and literature-voiced PI in order to create a polyvocal performance poem that addresses the harm-to-health done by persistent weight bias, weight stigma and weight discrimination against female/femme bodies in the health and fitness industry. This transdisciplinary work is grounded in the fields of public health, somatic psychology, and medical sociology, underpinned by a critical intersectional feminist theoretical framework. Like so much transdisciplinary scholarship, the goal of this project is to transcend academia and reach non-academic, community and industry stakeholders in order to encourage cultural change. The harm-to-health that healthcare and fitness professionals are causing with a historically weight centric approach to care is a social justice issue wherein the most marginalized and oppressed members of society are suffering greatest. "Difficult to Modify" is a call for a paradigm shift to weight neutrality in healthcare and fitness and the adoption of a Body Liberation/ Body Sovereignty worldview for women/femmes. Upon completion of the performance, the author will share her study design and research process as well as future plans for expanding the study to a dissertation level primary research project.

Bio:

JodiAnn Stevenson is a doctoral student in Transformative Studies at California Institute of Integral Studies where she is using Poetic Inquiry to explore the influence of a shift to a Body Liberation-oriented worldview on self-reported overall health outcomes in women/femmes living in both culturally deviant and culturally compliant bodies. JodiAnn's work arises from a critical intersectional feminist, social justice standpoint. JodiAnn's poetry, fiction and non-fiction has appeared in numerous print and online journals since 1996. For more information, please visit jodiannstevenson.com

