

«DANS MA PEAU»: LES POLITIQUES DE LA CHAIR “UNDER MY SKIN”: THE POLITICS OF FLESH

Colloque des étudiant-e-s diplômé-e-s,
Université d'Ottawa et Carleton University
Carleton University & University of Ottawa Graduate Colloquium



5-6 avril 2014/
5-6 April, 2014

9h à 16h/
9am-4pm

Université d'Ottawa/
University of Ottawa
120 Université/University
FSS 4007
(4e étage/4th floor)

AVRIL 5/ APRIL 5
ORDRE DU JOUR/AGENDA

9:00-9:15 am **Bienvenue/Welcome**

SÉANCE/SESSION 1: FLESH OF THE "OTHER"

9:15-10:15 am **Atelier/Panel: TABOOED FLESH**
Modératrice/Moderator: Cathrine Chambers

- *The Vagina Slides: Sexually Explicit Images in a 1970s Classroom*
- Amanda Feder, Concordia University
- *A Dirty Shame: Inverting the Taboo Gaze*
- Denise Vaz, University of Waterloo
- *Blood Magic: Cannibal Witches and the Mythology of Consumption*
- Graeme Northcote, University of Waterloo

10:15-10:30 am **PAUSE/BREAK**

10:30-11:30 am **Atelier/Panel: RACIALIZED FLESH**
Modératrice/Moderator: Sarah Hedges-Chou

- *Inclusion in Exchange for Declothing Women: Skin as a Pre-requisite for the Civic Inclusion of Muslim Women*
- Nairra Tariq, University of Ottawa
- *Inquiry into Social Relations: Practices of Chinese Sex Workers in Toronto*
- Elene Y.L. Lam, York University
- *Skin Salvaged: Die Antwoord, Oscar Pistorius, and the Spectacle of the Flesh in the Rainbow Nation*
- Kiera Obbard, McMaster University
- Stephanie J. Cork, University of Maryland

11:30-11:45 am

PAUSE/BREAK

11:45 - 12:45 pm

Atelier/Panel: **SUFFERING FLESH**

Modératrice/Moderator: Ann Morneau

- *Incorporeal Resistance: Subverting Gendered Violence in Marie Clements' The Unnatural and Accidental Women*
 - Sarah MacKenzie, University of Ottawa
- *The flesh speaks its protest by bleeding: Pain and the ethics of representation in J. M. Coetzee's Waiting for the Barbarians*
 - Masa Torbica, University of Waterloo
- *Le Corps Écorcé: Rethinking the Ethics of Care and Responsibility through Berlinda De Bruyckere's Cripplewood-Kreupelhout*
 - Isabelle Lynch, McGill University

12:45-1:45 pm

DÉJEUNER / LUNCH

SÉANCE/SESSION 2: FLESHING OUT TECHNOLOGY

1:45-2:45 pm

Atelier/Panel: **VIRTUAL FLESH**

Modératrice/Moderator: Patrycja Wawryka

- *'Fat' in 140 Characters or Less: The Public Construction of #innerfatgirl on Twitter*
 - Rosemary Dineen, University of Ottawa
- *'Fake' Women in the Flesh: The "Synthespian" pixel vixen and technoerotics in S1m0ne and The Stepford Wives*
 - Hayley Crooks, University of Ottawa
- *Networked Bodies: Radical Articulations of the Self in Digital Culture*
 - Mikhel Proulx, Concordia University

2:45-3:00 pm PAUSE/ BREAK

3:00-4:00 pm Atelier/Panel: **MEDICALIZED FLESH**
Modératrice/Moderator: Dayna Prest

- *To be or not to be: The Trade-offs to Embodiment of Psychiatric Categories of Recognition*
 - Kathy de Jong, Wilfrid Laurier University
- *Bodies that "Pass:" Me, My Sex, and I and the Un/threatening Intersex Body*
 - Celeste Elizabeth Orr, University of Ottawa
- *Is Any Body Home?: The Cartographies of Corporeality in Mona Hatoum's Corps étranger*
 - Sophie Lynch, McGill University

AVRIL 6/ APRIL 6 **ORDRE DU JOUR/AGENDA**

9:00-9:15 am Bienvenue/Welcome

SÉANCE/SESSION 3: (RESISTING) REPRESENTATIONS OF FLESH

9:15-10:15 am Atelier/Panel: **ROMANCING THE FLESH**
Modératrice/Moderator: Celeste Orr

- *Flesh for Love: Manufacturing the Romantic Body in Bridalplasty and Bridal Bootcamp*
 - Patrycja Wawryka, University of Ottawa
- *Wait, Romance Isn't Bad?: Identity In LGBT Romance Novels, Erotica, and Queer Culture*
 - Evelyn Deshane, Trent University
- *I Have a Price Tag!*
 - Hosai Qasmi, University of Ottawa

10:15-10:30 am **PAUSE/BREAK**

10:30-11:30 am Atelier/Panel: **ART AS FLESH**
Modératrice/Moderator: Rosemary Dineen

- *Piper's Book: Recitation, Embodiment, Flesh*
 - C.S. Berg, McGill University

- *Curating the Abject*
 - Matthew Kyba, OCAD University

- *Body Doubles: Performance Art Objects and Ephemera*
 - Dayna McLeod, Concordia University

11:30-11:45 am **PAUSE/BREAK**

11:45 - 12:45 pm Atelier/Panel: **FLESH WITH AGENCY**
Modératrice/Moderator: Dorothy Attakora

- *"Discursive agency in postcolonial feminisms: How storytelling contributes to embodied feminist praxis"*
 - Cathrine Chambers, University of Ottawa

- *Fleshing Out Agency: Resistance discourses in sex worker narratives*
 - Karly Van Puymbroeck, University of Windsor

- *Hans Bellmer's dolls: Bodies Without Organs*
 - Ana Jofre, OCAD University

12:45-1:45 pm **DÉJEUNER / LUNCH**

SÉANCE/SESSION 4: FLESH IN MOTION

1:45-2:45 pm Atelier/Panel: **INTER/INTRA-ACTING FLESH**
Modératrice/Moderator: Brittany Neron

- *Knitting Takes Balls: Masculinity, Embodiment and the Practice of Knitting*
- Ann Morneau, Carleton University
- *Sewing Change in Women's Work: The intra-action of machine, technology, and the changing discourse of 'Women's Work' inside the Home*
- Evelyn Boy, Carleton University
- *"Pretty Girls, Fast Horses": Interspecies Relationships in Barrel Racing*
- Desirea Weninger, Université d'Ottawa/University of Ottawa

2:45-3:00 pm **PAUSE/ BREAK**

3:00-4:00 pm Atelier/Panel: **FLESH IN SPACE**
Modératrice/Moderator: Hayley Crooks

- *Experiences of Gender, Fear and Mobility in Navigating Urban Spaces*
- Sarah Hedges-Chou, Carleton University
- *"No Dykes Allowed": Challenging Perceptions of Rural Queerness*
- Dayna Prest, Université d'Ottawa/University of Ottawa
- *the "me" as a character of I and the "I" as a self in the narrative of me*
- Grace Channer, Brock University

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Le Comité organisateur/The Organizing Committee

Cathrine Chambers, Université d'Ottawa/University of Ottawa
Hayley Crooks, Université d'Ottawa/University of Ottawa
Sarah Hedges-Chou, Carleton University
Ann Morneau, Carleton University
Celeste Orr, Université d'Ottawa/University of Ottawa
Patrycja Wawryka, Université d'Ottawa/University of Ottawa

Nos ami-e-s et nos collègues de la communauté d'études des femmes et du genre
à l'Université d'Ottawa et Carleton University

Our friends and colleagues in the Women's and Gender Studies community
at the University of Ottawa and Carleton University

SÉANCE/SESSION 1: FLESH OF THE "OTHER"

TABOOED FLESH

9:15 -10:15 am / 9h15 à 10h15

"The Vagina Slides: Sexually Explicit Images in a 1970s Classroom"
Amanda Feder, Concordia University

In the early 1970s, a sexuality course was introduced at Concordia, one of the first to be offered at the university level in Canada. Newly pioneered pedagogical were incorporated into the class, including the screening of sexually explicit images and films. Forty years later, former Concordia students have crystal-clear memories of the films and images they viewed in this course. The materials not only played a critical role in their sexuality education, but also had a lasting positive impact on their personal lives. What can this case study tell us about the use of sexually explicit media in the classroom?

A Dirty Shame: Inverting the Taboo Gaze
Denise Vaz, University of Waterloo

In recent years, the politics of the flesh has become an important focus of post-colonial discourse, particularly in the intersection of imperialism and sexuality. This paper intends to review the cultural mapping of the Western referent onto the native body by exploring the disparity in cultural attitudes of autoerotic activity. In contrasting the views of auto-sexual norms of the East with the West, this paper discusses the body, and its functions, as a site of conquest for the Western panoptic gaze. Finally, this paper will argue how sexuality acts as a discursive object within the hegemonic ideology.

Blood Magic: Cannibal Witches and the Mythology of Consumption
Graeme Northcote, University of Waterloo

This paper will attempt to survey the sociocultural, political, and ideological implications of the figure of the cannibal witch of European and Native American mythologies. I argue that to this day, the figure acts as a tightly focused conceptual tool for defining key binary structures within the cultural imagination. Specifically, I suggest that the gendered figuration of the witch as a predominantly feminine subject in European mythology (in contrast to Native American mythology) can be usefully

understood as one of the core components of patriarchal, misogynistic discourse and ideology in the cultural imagination of today's North American society.

RACIALIZED FLESH

10:30am -11:30am / 10h30 à 11h30

*Inclusion in Exchange for Declothing Women:
Skin as a Pre-requisite for the Civic Inclusion of Muslim Women*
Nairra Tariq, Université d'Ottawa/University of Ottawa

Through a post-colonial and critical race analysis, this presentation will be analysing the use of skin in the formation of our national concept of the ideal Canadian woman. It is my position that the ideal Canadian woman is one who exhibits skin and hair in a much defined and historically constructed paradigm of appropriateness. This Euro-centric construct of appropriateness inevitably excludes visibly Muslim women who may chose to cover their hair and body. Using post-colonial and critical race theories, I will be discussing how the clothing of Muslim women serves as a mode of self-affirmation for the national narrative of the Canadian woman.

Inquiry into Social Relations: Practices of Chinese Sex Workers in Toronto
Elene Y. L. Lam, York University

Within Canadian Society, Chinese sex workers are excluded, hidden and marginalized. Despite the fact that service providers and sex workers' organizations in Toronto assert that the number of Chinese female sex workers has increased in recent years, it does not have any research studying about this community. This research attempts to fill in some of the existing knowledge gaps by examining how the daily practices of migrant Chinese sex workers in Toronto are shaped and organized by institutional processes.

*Skin Salvaged: Die Antwoord, Oscar Pistorius,
and the Spectacle of the Flesh in the Rainbow Nation*
Kiera Obbard, MA, McMaster University
Stephanie J. Cork, University of Maryland

Canada supports an image of a cultural mosaic, a post-racial utopia; however, there is a simultaneous narrative of spectacle evoked through the popularization of raced figures emerging from South Africa that reify differences. Through the white tropes of Die Antwoord and Oscar Pistorius, the violent culture of South Africa has been (re)invigorated as their notoriety increases in the West. Through engaging the

“subversive” potential of these white bodies, one can uncover the narratives of racism and exclusion that continue to be reaffirmed within our Western context.

SUFFERING FLESH

11:45- 12:45pm / 11h45 à 12h45

*Incorporeal Resistance: Subverting Gendered Violence
in Marie Clements' The Unnatural and Accidental Women*
Sarah MacKenzie, Université d'Ottawa/University of Ottawa

This paper explores the manner in which Métis playwright Marie Clements' 1997 play, *The Unnatural and Accidental Women* subverts the gendered, colonialist violence to which Indigenous women are disproportionately subject. Focussing on a series of real-life femicides that took place in Vancouver's Downtown Eastside between 1965 and 1987, the play recuperates these murder victims from historical obsolescence. Eschewing the boundaries of mortality and embodiment, Clements portrays a community of spectral women, bonded in radical resistance to misogynistic violence. Promoting the empowerment of Indigenous women by representing incidences of racialized and gendered violence as a material reality, but one which can be superseded by reclamation, the play serves not merely to memorialize victims of violence, but also to provide an avenue for individual and potentially cultural healing.

*The flesh speaks its protest by bleeding:
Pain and the ethics of representation in J. M. Coetzee's Waiting for the Barbarians*
Masa Torbica, University of Waterloo

This paper examines J. M. Coetzee's novel *Waiting for the Barbarians* in relation to Paul de Man's concepts of the materiality of the letter and the materiality of history. Drawing upon Russell Samolsky's claim that Coetzee's use of allegory "presents the barbarian body as material history resisting ideological inscription into the tropology of Empire," I consider how the novel positions the body's response to pain as an alternate language for registering protest. This reading emphasizes that Coetzee is not merely criticizing the prevalence of human and non-human suffering within Empire, but is positioning the human exploitation of non-human animals as a foundational element of the ideology of Empire.

*Le Corps Écorcé: Rethinking the Ethics of Care and Responsibility
through Berlinde De Bruyckere's Cripplewood-Kreupelhout*
Isabelle Lynch, McGill University

Installed in the Belgian Pavilion at the 55th Venice Biennale in 2013, Flemish artist Berlinde De Bruyckere's Cripplewood-Kreuplehout is an enormous wax sculpture of a fallen elm. Evoking the pulsating physicality of a lived body, the tree's rough bark has been removed, exposing wounds that have become scars and revealing the tree's delicate and luminous bruised flesh. De Bruyckere's flayed elm urges us to be attentive to the interdependency between self and other, and the vulnerability and precariousness of life as it is revealed in times of mourning. I will address how Cripplewood invites us to reconsider our ethical engagement with, and responsibility towards the natural world.

SÉANCE/SESSION 2: FLESHING OUT TECHNOLOGY

VIRTUAL FLESH

1:45- 2:45 pm/ 13h45 à 14h45

'Fat' in 140 Characters or Less: The Public Construction of #innerfatgirl on Twitter
Rosemary Dineen, Université d'Ottawa/University of Ottawa

Critically analyzing images and textual messages made public through the Twitter trend '#innerfatgirl', I investigate the fetishization of particular behaviours and foods as 'fat'. The use of #innerfatgirl, centred around the confession of particular eating habits, publicizes self-shaming of indulgence and 'over-consumption'. I argue that #innerfatgirl discourse creates a public 'fat' body stereotype. Individual performances of #innerfatgirl in this public space are the consumption of the stereotype at the same time as they are the acts of constructing the public #innerfatgirl. Thus, the #innerfatgirl trope works to develop a virtual body that transcends any one particular flesh body, and is 'wearable' through one's online dialogue.

*'Fake' Women in the Flesh: The "Synthespian" pixel vixen and technoerotics
in S1MØNE and The Stepford Wives*
Hayley Crooks, Université d'Ottawa/University of Ottawa

The first computer-generated actress was created over a decade ago for Final Fantasy: The Spirits Within (2001). Do these digital 'pixel vixens' do more than feminize modern digital cinema technologies and "computational subjectivities" (2006)? How are the technoerotics inscribed in these 'pixel vixens' indicative of shifting notions of (gendered) technology? Are auteurs ultimately telling the same stories through these computerized creations? Classic notions of the 'male gaze' are complicated by these cyberpop texts and the presence of computer-generated digital actresses. In this paper, I argue that contemporary films employing or representing synthetic actors, foreground both digital bodies and subjectivities and the

collaborative nature of identity performance (masquerade) while fetishizing gendered technologies.

Networked Bodies: Radical Articulations of the Self in Digital Culture
Mikheil Proulx, Concordia University

This paper offers a critical framework with which to appreciate contemporary queer performance that uses digital network technology. It pulls from visual culture and art historical discourse, critical internet studies, critical race, feminist, and gender theories, and science and technology history to attend to emergent cultural practices that address imagery of the body in relation to network technologies. Digital media, emerging from certain ideological and methodological legacies, afford a particularly impoverished view of the self. Queer performances, in turn, may work to disrupt and leverage forms of power and control—as they play out in digital imagery of the body.

MEDICALIZED FLESH

3:00- 4:00 pm/ 15h à 16h

*To be or not to be: The Trade-offs to Embodiment
of Psychiatric Categories of Recognition*
Kathy de Jong, Wilfrid Laurier University

This paper begins with a challenge to the bio-medical view of mental health and argues for a social constructionist perspective instead. It is followed by an explication of the function of mental health diagnosis as it pertains to recognition and moves on to exposing the potentially insidious trade-offs for those who take up and embody psychiatric identity categories. These trade-offs can include: the risk of stigmatization, the potential of being constructed as resistant to treatment, being rendered invisible and becoming disembodied, being deemed unworthy of a liveable life and becoming epistemically violated.

Bodies that "Pass:" Me, My Sex, and I and the Un/threatening Intersex Body
Celeste Elizabeth Orr, Université d'Ottawa/University of Ottawa

This paper adds to the visual analyses of intersexuals by exploring the documentary genre, specifically *Me, My Sex, and I* (2011). This film represents a shift in the scope of agency intersexuals can harness with respect to how they are represented and understood. However, the "autobiographical imperative" (Namaste 2012) restrains what the intersexuals can say, it pathologizes them, and prevents them from having the final word. Moreover, it is noteworthy that the intersexuals chosen to problematically "stand in" for all intersexuals can "pass" as cisgender. Their ability to pass misleadingly presents intersexuality as an embodiment that does not

fundamentally threaten the dominant cultural structure based on binaristic conceptions of sex and gender.

*Is Any Body Home?: The Cartographies of Corporeality
in Mona Hatoum's Corps étranger*
Sophie Lynch, McGill University

In Mona Hatoum's installation *Corps étranger* (1994), she appropriates medical body mapping technologies, endoscopy and colonoscopy, to repeatedly turn her body inside out. Hatoum submitted her body to visual scrutiny to draw the viewer's attention to the invasive disposition of medical technologies. Nevertheless, the penetrating clinical gaze of the medical equipment that enables the physical exploration of the interior of the body is repeatedly frustrated. Insofar as the body's deepest cavities are not completely dominated by the spectator, the anatomical territory remains unconquered and the work prevents any visual colonization. In this paper I will argue that *Corps étranger* challenges the supposed boundaries between the inside and the outside of the body, strangeness and familiarity, belonging and not belonging, and self and other.

SÉANCE/SESSION 3: (RESISTING) REPRESENTATIONS OF FLESH

ROMANCING THE FLESH

9:15 -10:15 am / 9h15 à 10h15

*Flesh for Love: Manufacturing the Romantic Body
in Bridalplasty and Bridal Bootcamp*
Patrycja Wawryka, Université d'Ottawa/University of Ottawa

This paper employs multimodal discourse analysis and draws from the field of feminist geography to analyze the power relations embedded in the process of manufacturing the "perfect" romantic body in *Bridalplasty* (2010) and *Bridal Bootcamp* (2010). It is argued that the programs select contestants on the basis of their perceived exclusion from the romantic space of the cultural imaginary. Only bodies that practice obedience - by successfully altering the space they occupy - are inscribed with romance, afforded "emotional capital" (Ahmed, 2004) and granted permission to permeate the boundaries of the affective zone of romance.

*Wait, Romance Isn't Bad?: Identity In LGBT Romance Novels,
Erotica, and Queer Culture*
Evelyn Deshane, Trent University

In this paper, I will focus on how the typical tropes of the romance novel have been altered by the digital age and the popularity of LGBT romance subgenre. I will outline a brief history of the rising "slash" romance genre (female-slash-female, male-slash-male), as an intersectional point of mainstream romance hegemony and alternative grassroots endeavours as represented by fan fiction. By writing so frankly about sex and including a happy ending, many of the current slash-romance authors allow desire to become validated among oppressed people and give voice to pleasure that has often been silenced.

I have a price tag!

Hosai Qasmi, Université d'Ottawa/University of Ottawa

As a custom in marriage, bride price is commonly practiced among many Afghans. The custom of bride price has a long history in Afghanistan and is believed to give value to the bride, while ignoring that it can also objectify women. Studies have shown that bride price is one of the factors of increased domestic violence among women; there has been less said about materializing women's value with bride price. Applying objectification theory, I want to show the impact of bride price on the commodification and objectification of women.

ART AS FLESH

10:30am -11:30 am / 10h30 à 11h30

Piper's Book: Recitation, Embodiment, Flesh

C.S. Berg, McGill University

Adrian Piper's *Food for the Spirit* (1971), for which she recited Kant's *Critique of Pure Reason* aloud, meditated, fasted and photographed her unclothed body, has been met with praise, rebuff and perplexity. This paper addresses the elision of key components of this piece in art historical writing, such the lost audio-recordings of her reading, the bookshelf before which she is seen standing, and the *Critique of Pure Reason* (i.e., the book). This paper argues that scholars' relegation of "the book" is (ironically) amenable to Kantian philosophy. Arguing that the Norman Kemp Smith edition resurfaced Piper's flesh and she in turn its worn cover and pages will also come as a challenge to specific notions of "de-materialization."

Curating the Abject

Matthew Kyba, OCAD University

This essay explores the gallery space's ability to castrate the traumatic characteristics that abject artworks try and convey, thus limiting the ability for

repulsion and repression. The environment of the museum, where the ritual of art viewing takes place, proves to be a setting for the simulacrum of abjection, acting as a safe haven to truly explore abjection without disturbing the natural (dis)order Kristeva discusses. The thesis posited tries to explain, through examples dealing with the human body, if the abject can and should be exhibited in a gallery setting and the difficulties doing so.

Body Doubles: Performance Art Objects and Ephemera
Dayna McLeod, Concordia University

This paper will discuss how performance art objects and ephemera act as corporeal substitutes for the performance artist's body and as archival stand-ins for past performances. Here, I will examine the role that performance objects and ephemera have played in specific works and address how these objects affect our perception and archival memory of these works and their makers that differs from the photograph as document and archive. I will discuss my own practice as well as the performance work of Carolee Schneemann, Heather Cassils, and Thirza Cuthand.

FLESH WITH AGENCY

11:45- 12:45pm / 11h45 à 12h45

*Discursive agency in postcolonial feminisms:
How storytelling contributes to embodied feminist praxis*
Cathrine Chambers, Université d'Ottawa/University of Ottawa

One way postcolonial feminisms seek to restore authentic subjectivity to the marginalized/subaltern woman is through the development of the notion of discursive agency. Storytelling, as a discursive practice, is linked in postcolonial feminist theories to the development of a multiplicity of subject positions and the enactment of resistance on the part of the subaltern woman. Storytelling is therefore explored in this presentation as a bridge between the enactment of discursive agency and embodied resistance in postcolonial feminist theory and Third World feminist praxis.

Fleshing Out Agency: Resistance discourses in sex worker narratives
Karly Van Puymbroeck, University of Windsor

Conflicting discourses of empowerment and victimization saturate dominant debates and discussions about the 'nature' of the sex industry in contemporary Western culture. This presentation will set out to collapse this dichotomous employment of 'agency' by showing how notions of agency and choice are unstable and subjective,

thereby locating 'agency' in the realm of poststructuralism, lived experience and intersectionality. Such an approach allows for an exploration of complex agencies of sex workers, which emphasizes sex their ability to continually negotiate what is often seen as an abstract power (embodiment) in physical and concrete ways via their relationships with flesh and bodies.

Hans Bellmer's dolls: Bodies Without Organs
Ana Jofre, OCAD University

Hans Bellmer's grotesque dolls functioned as a provocative rejection of Nazi Germany. Bellmer stated defiance by creating forms that are both abject and beautiful. In repeating this contradiction, using the instability inherent in repetition (described by Judith Butler), he created a safe space for the non-conformist in the fascist world. Given the assumption that the body functions as a universal metaphor, I argue that Bellmer used it to express new potentialities in the face of fascism, in a manner analogous to which Deleuze and Gutari later used the body as a metaphor in their prescription of an alternative to fascism.

SÉANCE/SESSION 4: FLESH IN MOTION

INTER/INTRA-ACTING FLESH

1:45- 2:45 pm/ 13h45 à 14h45

Knitting Takes Balls: Masculinity, Embodiment and the Practice of Knitting
Ann Morneau, Carleton University

Historically, the craft of knitting has been associated with femininity within the domestic sphere. However, knitting has experienced a revival within the past 15 years. My Master's thesis will examine how men in Ottawa have come to engage with the practice of knitting. Furthermore, issues of masculine embodiment will also be explored in order to demonstrate the complexity of studying masculine gender performance through the engagement of the "female" gendered practice of knitting.

Sewing Change in Women's Work: The intra-action of machine, technology, and the changing discourse of 'Women's Work' inside the Home
Evelyn Boy, Carleton University

The intra-action of electronic space, along with changes in technologies, cultures, economies, and industries, have allowed for sewing in the global North to become a social activity through which people share, connect, and profit over the internet. Examining home sewing and selling online, in addition to tensions inherent in its

different meanings, allows us to gain a broader comprehension and appreciation of changing gender roles in (dis)embodied flesh, cultural dynamics, and discourse of women's household labour.

"Pretty Girls, Fast Horses": Interspecies Relationships in Barrel Racing
Desirea Weninger, Université d'Ottawa/University of Ottawa

Barrel racers have a commitment to their horses that, in their eyes, is unsurpassed by any other rodeo athlete. Analysis of the fourteen qualitative interviews, guided by Foucauldian theory, has shown that two differing discourses are reproduced to describe the high level of care needed to have continued success with a barrel horse. One suggests that it is necessary because the horse is seen as the athlete. The other suggests that this care is the consequence of it being a women's event, where women are better able to provide the meticulous care for an animal companion than men.

FLESH IN SPACE

3:00- 4:00 pm/ 15h à 16h

Experiences of Gender, Fear and Mobility in Navigating Urban Spaces
Sarah Hedges-Chou, Carleton University

How do you experience fear in cities? This presentation explores questions of how gendered experiences of fear affect mobility in urban environments. Using feminist and queer urban geographies, it will examine the spatiality of fear and the affective responses to perceived threats in these environments. Qualitative methodologies give voice to the "everyday" personal geographies of fear experienced by urbanites, and an intersectional and interdisciplinary approach will explore the way bodies and space inform one another. While bodies are regulated through their environments, how can bodies transgress these built enactments of power and reclaim and reshape urban public space?

"No Dykes Allowed": Challenging Perceptions of Rural Queerness
Dayna Prest, Université d'Ottawa/University of Ottawa

Are urban spaces better or more desirable for LGBTQ people? In pop culture, academic literature, and within LGBTQ communities there an assumption remains that rural gay men and lesbians are disadvantaged compared to their urban counterparts (Preston, 2012; Bell and Valentine, 1995; Halberstam, 2005; Kazyak, 2011; Wienke and Hill, 2013). This paper explores how LGBTQ sexualities became linked to urban spaces with the aim of interrupting the urban/rural binary. Instead of assuming that sexual identity development is hindered by rurality, this paper looks

at how rural life can produce constructions of lesbian identities, offering a reflection on strategies employed by LGBTQ people in rural communities (Kazyak, 2011).

the "me" as a character of I and the "I" as a self in the narrative of me
Grace Channer, Brock University

This research is a combination of written document and digital video. Using three texts by writers Harriet Jacobs, Paul Ricoeur, and Judith Butler, it explores concepts of the ethical and the socially responsible self. The video broadens the capacity to investigate the tensions that occur when black cartographic geographies are placed alongside normative theoretical views of self-formation. Using a re-enactment of elements in Jacob's autobiographical narrative, her experiences are embodied in historical characters like Marie Joseph Angelique and the Queen of Sheba. The re-enactment is confined to an imaginary space allowing for a multidimensional interaction with the text and video.