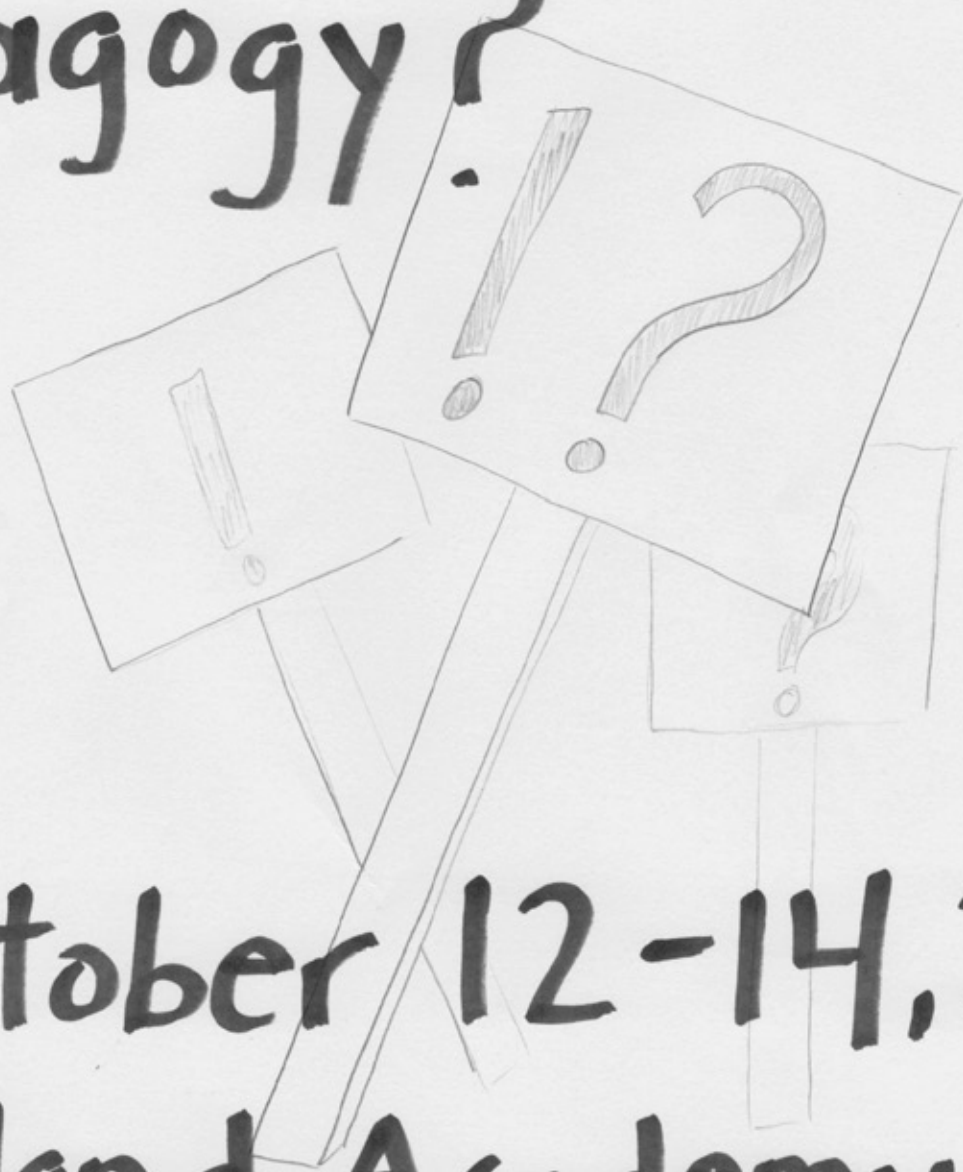


Let's Mobilize:

What is feminist pedagogy?



October 12-14, 2016

Valand Academy

University of Gothenburg, Sweden

“I guess here is also where the common ground can be.” “How do we create a challenging and critical but safe space?” “Talk about our process.” “Brainstorm how criticality, difficulty and generosity can all exist together.” “Oh man so sorry computer had a melt down.”

Let’s be transparent with our desires.

Let’s escape binary logics.

Let’s have a yes policy (after MFK)

Let’s not be afraid of failures.

Let’s challenge boundaries.

Let’s allow for frustration.

Let’s nurture each other.

Let’s build.

Let’s take responsibility.

Let’s share responsibility.

Let’s meet everyone in the room.

Let’s stay.

Let’s listen to other voices.

Let’s allow ourselves to be vulnerable.

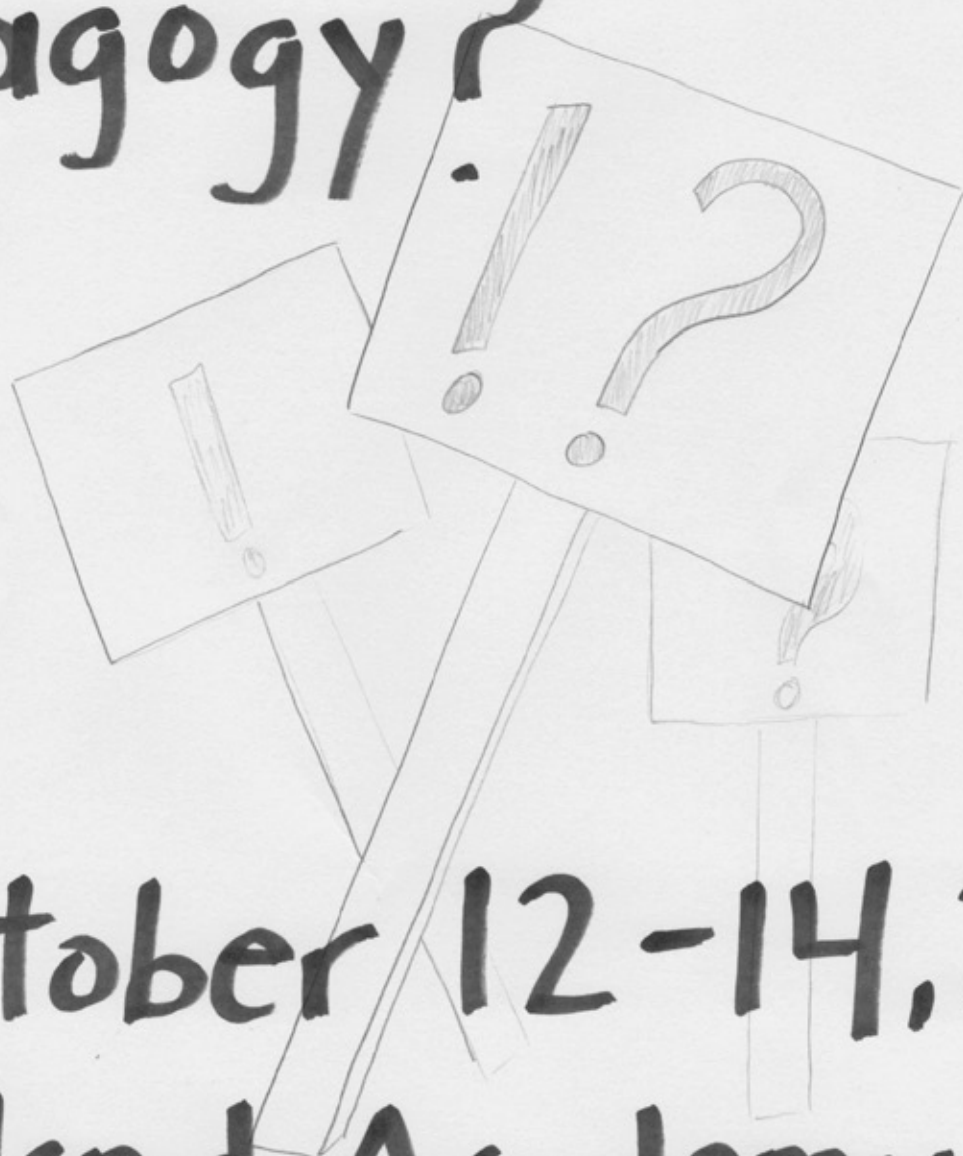
Let’s have confidence.

Let’s experiment.

Let’s fail.

Let's Mobilize:

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Mapping the concepts and ways of working for Let's Mobilize

This glossary is an attempt to challenge and shift our own ways of working and the language we use to describe it. We hope the proposed terms can act as a starting point for conversations.

It is an act of transparency.
It is fluid.
It is a collective process.

We hope that this vocabulary will be developed, amended, edited, supported and expanded upon.

Something queer can happen, where the norm is refused or revised.
— Judith Butler, *Notes Towards a Performative Theory of Assembly*, 2015

Feminist Pedagogies

We use a plural. We need to look at ideas, ways of interacting, working and thinking which may not already be a part of our small communities and networks. There are many forms of pedagogy, such as critical, radical, queer, feminist. At times, these overlap and support each other or they challenge each other and are in conflict. In our view feminist pedagogies start from an intersexual, intersectional, intergenerational and interdisciplinary attempt to face and change living in inequitable societies.

This is not a luxury problem.

Our commitment to feminism is far from an essentialist or separatist understanding of sex and gender. It is based on struggles against racism, classism, ableism, weightism, xenophobia, homophobia, transphobia and neoliberalism. Our social, cultural and economic successes are based on structures of care and support, on reproductive as well as immaterial labor, which need to be acknowledged and turned into non-exploitative relationships across families, corporations and governments.

Practicing a feminist pedagogy is a good starting point to counter white, patriarchal, profit-oriented, euro-centrist academia. It is also a step towards policy-making, which does not privilege individual authorship and merit on the back of collective efforts.

Patriarchy has no gender.
— bell hooks, *Teaching Critical Thinking: Practical Wisdom*, 2010

Mobilization

It is a hands-on, process based and experimental practice that maps and discusses contemporary political issues, which are pressing to us. It is an opportunity to gather people from various backgrounds, fields, abilities, gender identification, sexual orientation, ethnicity and religion in the same room, where we can collectively unpick, address and experience specific topics. We hope to activate and spread embodied and theoretical knowledge, share experiences, develop tactics and find joint strategies for change.

As artists we were tired of being expected to passively reflect society. We wanted to make art and we wanted to make political change. — Johanna Gustavsson, Lisa Nyberg, MFK Manual, 2011.

As artists we are tired of being expected to passively reflect society. We want to make art and we want to make political change.

Forum

We have a series of forums, in which we aim to create a space that allow for different positions, conflicts and contradictions. Each forum looks at questions, which are urgent to us. Here, various activities can take place, allowing for queer temporalities and which are not necessarily predominantly based on spoken language.

There will be ruminations, storytelling, informal conversations, repeated readings, performances, workshops and hands-on exercises such as preparing and eating food together, going for a walk, experiencing non-normative uses of the teaching spaces in the academy.

(quote about embodied knowledge, limits of speech?)

Extended learning sessions

We want to expand normative concepts of when and where we learn through an experimental overnight session. This is an opportunity to experience a day-to-day classroom in a new way exploring in practice when, where, how and what do we learn. This forum starts in the evening and continues with breakfast the next morning. Please bring anything you might need for an overnight session, a sleeping bag, pillow, warm socks, soft matt and earplugs, in case you fall asleep.

Language

Let's experiment with modes of translation and mediation. English and Swedish will be the most commonly used languages. There may be various other languages used which will be encouraged and supported as part of a communal effort to understand each other.

Instigator

A person or group invited by the working group to prepare a contribution that will activate each forum and its topic during the mobilization.

Invited Participant

A person or group invited by the working group to attend and participate in the mobilization. We invited practitioners and theoreticians, who are inspiring to us and who we think do great stuff. They don't have a particular role or task, but we hope they contribute through their knowledge and experience informally.

Participants

Refers to everyone who attends the mobilization and spends the days helping to work out stuff with us. Some people will be active and vocal, some will be active and quiet. That's OKAY! We hope everyone is committed to being present.

Economy

Let's be transparent with our budget. We initially received a budget of 100.000 SEK from Valand Academy. We later applied for further financial support from the Valand Academy Research Board and received 50.000 SEK.

We decided to pay a honorarium of 3.000 SEK, alongside travel and accommodation to our instigators, who prepare for the forums and who are not salaried by Gothenburg University. We partly offered exchanges of time and teaching for those working within Gothenburg University. We try to pay for travel costs or host invited participants, who we want to be present, but who may live in precarious conditions (i.e. not salaried).

The working group made the decision to not pay itself for the planning and organizing of the event out of the attributed budget. For some members, but not all, their time will be partially paid by their Valand Academy teaching/ working hours.

We will seek to source and borrow materials in order to limit waste. We also hope to be supported by volunteers from Valand Academy who may be in the position to help us with their time and expertise.

Hosting

We will try to house most of our instigators and invited participant with hosts in our Gothenburg community. This decision reflects our conviction that hospitality helps form community. Opening our private homes during the mobilization has the potential to blur the lines between the domestic and the professional with the desire to build trust through generosity and sharing.

Reader/Workbook

We are circulating resources prior to the mobilization to create a common ground for all the participants. This is what you're reading now. The workbook includes excerpts of texts we have been reading over time, contributions by instigators, participants, staff and students and other forms of utterings. We hope, that it can serve as a tool to inform and share the discussions the working group has had prior to the mobilization. It is also meant as a resource to facilitate critical reflection in the student body at the art academy.

The printed version will be collectively assembled by its readers prior to the event. The pdf version can be downloaded at <http://www.whatisfeministpedagogy.tumblr.com>

Mobilization Kit

In an effort to think about waste and the world we are asking everyone attending the mobilization to bring a kit along. We want to reduce the typical amount of waste that a conference normally produces. This includes, but is not limited to: A cup, plate and eating utensils. Remember, for the extended learning session you may also want to bring a pillow, sleeping bag, a soft matt and earplugs in case you fall asleep.

Feminist Pedagogies Working Group

The work group was triggered by the desire to articulate and create space for a queer and feminist perspective on learning and teaching inside and outside of the art academy. It builds on and responds to the Critical Practices: Education from Arts and Artists Conference at Valand Academy (October 2015) and the Meaning Making Meaning exhibition at A-venue (March 2016) in Gothenburg.

All students and staff at Valand Academy were invited to join this open work group. Over the past year we held lunchtime meetings, dinners at homes, met in bars or over skype, in our studios and offices, went for walks and field trips, held day-long sessions, invited guests to brainstorm with and to learn from. We have been reading texts, sharing experiences, raising doubts and concerns. Basically we just followed our desires not to struggle as individuals, but to get together and acknowledge the importance of queer and feminist issues in education.

The core working group at the moment is Andreas Engman, Eva Weinmayr, Gabo Camnitzer, Kanchan Burathoki, Mary Coble and Rose Borthwick. The expanded group consists of many more members of Valand Academy staff, administration and students, who are supportive and have generously contributed in a multitude of meaningful ways throughout this process.

Let's Mobilize: What is Feminist Pedagogy?
is the closing event of the 150th year jubilee of Valand Academy.



See Red Women's Workshop

Capitalism also depends on domestic labour

Bite the hand that "Feeds you"

Isabell Lorey

The Government of the Precarious:

In Introduction

Lisa Godson, Martin McCabe and Mick Wilson

What is the food thing?

Hajar Alsaidan, Feminist Pedagogy Working Group

In conversation with Hajar (Hoppet)

Don't Forget – Mobilization List

The world of type design seems to be heavily dominated by male designers. "Role models are important" as Kimberly Ihres states. Thank you Kimberly for your Typequality project! (<http://typequality.com>) We used typefaces by female designers in this workbook for the texts, which were laid out by us.



Contributions

Feminist Pedagogy Working Group

Glossary: Mapping the concepts and ways of working for Lets Mobilize

Rudy Loewe

Please don't handcuff me

Jenny Tunedal

A novel of thank you

Johanna Gustavsson and Zafire Vrba

FAGS: METOD

Peggy McIntosh

White Privilege: Unpacking the Invisible Knapsack

Johanna Gustavsson and Zafire Vrba

Bländad: Interview with FAGS/Blinded (Swedish, and English translation)

Annette Krauss

Hidden Curriculum

Charlotte Cooper

Fat Activism and Research Justice
Research Justice: some handy questions

Bedfellows

I squirt during sex by Ladybeard
Yes, No, Maybe – A Sexual Inventory Stocklist by
Heather Corinna and CJ Turett



Rudy Loewe
Decolonising Queer

Sarah Kember, Eva Weinmayr
Rethinking where the thinking happens

AND Publishing
Library of Omissions and Inclusions

Red Ladder Theatre
Strike while the iron is hot (script)


Andrea Phillips
Strike while the iron is hot – a feminist
pedagogical reading

Sara Ahmed
Feministkilljoys: Making Feminist Points

Alison Bechdel
Dykes To Watch Out For: The Rule

Kajsa G. Eriksson
A name made from air and stone

Kajsa Widegren
Notes on “Touching Feeling, Affect, Pedagogy,
Performativity” by Eve Kosofsky Sedgwick



Sara Ahmed
Feministkilljoys: Wiggle room

Dean Spade
Impossibility Now

MISTER Dean Spade
once more ...with feeling

Sophie Vögele
Art School Differences

Eve Tuck and K. Wayne Yang
Decolonization is not a metaphor

Annette Krauss
Site for Unlearning

Annette Krauss
Notes on "Making a European Area of Lifelong Learning a Reality"

Rosalie Schweiker
Work to rule - a strike for action in the arts



Rudy Loewe

A novel of thank you

(for Ann-Marie, Balsam, Ditte, Helena,
Iman, Kirstine, Lars, Liv, Merete, My, Ragnhild, Ulf)

by Jenny Tunedal

What did they do in Gothenburg?
They wrote
There is a dreamlike quality in the beginning
A creation myth doesn't work like that
It is not possible to return even in the dream

She longs to get home to her language
An extreme biology, outside the body
A hysterical melancholia, an oxymoronic state
A glimpse between the shutters,
Showing and exploding, it seems very natural

Not either or but as well as
What holds it together?
That language is not enough
Why isn't language enough
At the same time language is all there is

The pages are skin you peel to get into the language

Writing is always negotiating with death
Learning how to live is the point
Born into a dead world
To remember is a responsibility that demands and stands
In a corner with a suitcase once every month
Even this image wants to dissolve, but at the same time I see it

Every word carries words
There is silence working between the lines
Visible and invisible silence
To be in the body as absence
To be in the world as absence

The hands in front of the face
There are no witnesses
To find yourself alone
To sit there all alone and understand existence
When everything turns white

What can you know, what can you do? In space? In the water?
With the suitcase?
The absence of loyalty in relation to a place
Extreme loyalty in relation to a place
All of a sudden I remembered what it was like to be there / to be a child
The passing glance and the slow look
They do not show pictures of the war
They show what the war does to the pictures

When she sat down to write
Under menacing clouds, an approaching storm
A strong desire, some kind of love
It is not the divine that gives mercy, it is the beauty
A memory is created now: it is imprinted

There are poems you have to dig out
The images are very petrified
The paradisiac and its downside
The rosy and the conjunctions
What does it mean to destroy?

The text produces an answer in me that is as uncertain, but full of meaning
The text asks: what is this power?
The text knows that it doesn't exist and instead it focuses on absence
The text is violence and is in this burning violence, which focuses on absence
There are no question marks
The text is already an answer to something

Every single line surprises me
Memory has the same relationship to the world as language does
The heat, and if there is none
Talk about the veins in the marble
The meat
The looks that rise up
The logic of the child or dream
The logic of the text

Everything will be emptied
I read it as prose
I read it as a short story about the post-colonial family
I read it as a poem about water or heavenly horses
The people and the landscape are made equal
The feelings are already political
The apathy already

The world doesn't fall apart that easily
Everyone is already in disguise
She cannot speak in the first person because she has not recognized herself

A whole new question: It has to do with why one loves?
What it is to be alive?
How do you know that you are alive?
How much text can there be?

The ocean is left alone by the reader
The transaction takes place across borders
The battle for memory: between people and capital, between individuals and groups
The lack of precision is the lack of knowledge in the I
Time is incredibly important, time is frightening

The whirling can be made to whirl more
The earthquake is hellish, but not hellish enough
It is never to late, but almost
What I recognize is my own outrage

The text is a counter-document
The text begins to dry out
The text takes care of the lie
The text takes care of Elsa

The silence of the father evokes other silences
A silence full of language
An artificial silence
It is quiet all the time
Even when someone speaks, in the quicksand, in the corner

To be infected by each others defeats / live at the mercy of others
Someone talks to herself all the time
Someone talks to her father all the time
Look at her The color pink repeated
The unaesthetic of aesthetics

The repressed stay repressed no matter how much attention we give the repression
The body becomes written
There is no future in it
I felt so wild, I cancelled it out

The similarities: are they scary or comforting?
The alphabet is a snafu within the ordinary
Why does X become what it becomes for me?
NATION; HOME; SYMBOL; MIGRATION; CAMP; DISPLACEMENT; FLIGHT / WAR;
CAMP; TRAUMA

What does the fox have to tell us about destroyed bodies?
To not be able to forget is still not the same thing as remembering
The devastated rooms, the devastated nature
The past is not dead, it is not even past
The texts hold together, because of: the I, the objects, the people, the actions
Holding / falling / elevating

The place is the war, that is a between
The outskirts are most alive
A production of anxiety
It is fire that triggers the motion
It is time that triggers the motion
It isn't possible to return even in the dream
How can you talk to the dead about the living?

Why is it that language writes itself with the aid of us?
If something is everything it is also nothing
Something strange in the very heart of language
Something about a sorrow that can only be shared in one single place
Something about a place that you cannot return to
Something about anger, that could have been joy
Something about joy
Something about a common place and the creation of it
It is possible to return in the dream
People it
Over and over again
Something about joy
Thank you

FAGS definition of feminism:

Feminism is to resist patriarchy, hetero sexism and binary gender norms.
Feminism is to resist capitalism and racism.
Feminism is to understand that there are power structures, locally and globally, and that they intersect.
Feminism is to see one's own position within these structures, that we are a part of this world, our bodies throw shadows, that we both gain and lose space and privileges.
Feminism is to understand one's blind spot and to realize that it is impossible to see everything from a singular position.
Feminism is to show solidarity with others and do things together.
Feminism is to reject privileges that prevent equality.

<http://fags.se>

FAGS:METOD

Redaktörer: FAGS/Zafire Vrba och Johanna Gustavsson

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Med stöd av Malmö Fria Kvinnouniversitet

FAGS definierar feminism så här:

Feminism är att göra motstånd mot patriarkatet, heterosexismen och tvåkönsnormer.

Feminism är att göra motstånd mot kapitalismen och rasismen.

Feminism är att förstå att det finns maktstrukturer, globalt och lokalt, och att dessa samverkar.

Feminism är att se sin roll i dessa maktstrukturer – att vi lever i världen, våra kroppar kastar skuggor, vi både äger och förlorar rum och privilegier.

Feminism är att inse att vi har blinda fläckar och inte kan se allt från en enskild position.

Feminism är att solidarisera sig med andra och göra saker tillsammans.

Feminism är att avsäga sig privilegier som motarbetar jämlikhet.

Är du feminist?

Om du håller med om detta är du välkommen till FAGS.



White Privilege: Unpacking the Invisible Knapsack

by Peggy McIntosh

*“I was taught to see racism only in individual acts of meanness,
not in invisible systems conferring dominance on my group”*

DAILY EFFECTS OF WHITE PRIVILEGE

I decided to try to work on myself at least by identifying some of the daily effects of white privilege in my life. I have chosen those conditions that I think in my case attach somewhat more to skin-color privilege than to class, religion, ethnic status, or geographic location, though of course all these other factors are intricately intertwined. As far as I can tell, my African American coworkers, friends, and acquaintances with whom I come into daily or frequent contact in this particular time, place and time of work cannot count on most of these conditions.

1. I can if I wish arrange to be in the company of people of my race most of the time.
2. I can avoid spending time with people whom I was trained to mistrust and who have learned to mistrust my kind or me.
3. If I should need to move, I can be pretty sure of renting or purchasing housing in an area which I can afford and in which I would want to live.
4. I can be pretty sure that my neighbors in such a location will be neutral or pleasant to me.
5. I can go shopping alone most of the time, pretty well assured that I will not be followed or harassed.
6. I can turn on the television or open to the front page of the paper and see people of my race widely represented.
7. When I am told about our national heritage or about “civilization,” I am shown that people of my color made it what it is.
8. I can be sure that my children will be given curricular materials that testify to the existence of their race.
9. If I want to, I can be pretty sure of finding a publisher for this piece on white privilege.
10. I can be pretty sure of having my voice heard in a group in which I am the only member of my race.
11. I can be casual about whether or not to listen to another person’s voice in a group in which s/he is the only member of his/her race.
12. I can go into a music shop and count on finding the music of my race represented, into a supermarket and find the staple foods which fit with my cultural traditions, into a hairdresser’s shop and find someone who can cut my hair.
13. Whether I use checks, credit cards or cash, I can count on my skin color not to work against the appearance of financial reliability.
14. I can arrange to protect my children most of the time from people who might not like them.
15. I do not have to educate my children to be aware of systemic racism for their own daily physical protection.
16. I can be pretty sure that my children’s teachers and employers will tolerate them if they fit school and workplace norms; my chief worries about them do not concern others’ attitudes toward their race.
17. I can talk with my mouth full and not have people put this down to my color.
18. I can swear, or dress in second hand clothes, or not answer letters, without having people attribute these choices to the bad morals, the poverty or the illiteracy of my race.
19. I can speak in public to a powerful male group without putting my race on trial.
20. I can do well in a challenging situation without being called a credit to my race.
21. I am never asked to speak for all the people of my racial group.

22. I can remain oblivious of the language and customs of persons of color who constitute the world's majority without feeling in my culture any penalty for such oblivion.
23. I can criticize our government and talk about how much I fear its policies and behavior without being seen as a cultural outsider.
24. I can be pretty sure that if I ask to talk to the "person in charge", I will be facing a person of my race.
25. If a traffic cop pulls me over or if the IRS audits my tax return, I can be sure I haven't been singled out because of my race.
26. I can easily buy posters, post-cards, picture books, greeting cards, dolls, toys and children's magazines featuring people of my race.
27. I can go home from most meetings of organizations I belong to feeling somewhat tied in, rather than isolated, out-of-place, outnumbered, unheard, held at a distance or feared.
28. I can be pretty sure that an argument with a colleague of another race is more likely to jeopardize her/his chances for advancement than to jeopardize mine.
29. I can be pretty sure that if I argue for the promotion of a person of another race, or a program centering on race, this is not likely to cost me heavily within my present setting, even if my colleagues disagree with me.
30. If I declare there is a racial issue at hand, or there isn't a racial issue at hand, my race will lend me more credibility for either position than a person of color will have.
31. I can choose to ignore developments in minority writing and minority activist programs, or disparage them, or learn from them, but in any case, I can find ways to be more or less protected from negative consequences of any of these choices.
32. My culture gives me little fear about ignoring the perspectives and powers of people of other races.
33. I am not made acutely aware that my shape, bearing or body odor will be taken as a reflection on my race.
34. I can worry about racism without being seen as self-interested or self-seeking.
35. I can take a job with an affirmative action employer without having my co-workers on the job suspect that I got it because of my race.
36. If my day, week or year is going badly, I need not ask of each negative episode or situation whether it had racial overtones.
37. I can be pretty sure of finding people who would be willing to talk with me and advise me about my next steps, professionally.
38. I can think over many options, social, political, imaginative or professional, without asking whether a person of my race would be accepted or allowed to do what I want to do.
39. I can be late to a meeting without having the lateness reflect on my race.
40. I can choose public accommodation without fearing that people of my race cannot get in or will be mistreated in the places I have chosen.
41. I can be sure that if I need legal or medical help, my race will not work against me.
42. I can arrange my activities so that I will never have to experience feelings of rejection owing to my race.
43. If I have low credibility as a leader I can be sure that my race is not the problem.
44. I can easily find academic courses and institutions which give attention only to people of my race.
45. I can expect figurative language and imagery in all of the arts to testify to experiences of my race.
46. I can choose blemish cover or bandages in "flesh" color and have them more or less match my skin.
47. I can travel alone or with my spouse without expecting embarrassment or hostility in those who deal with us.
48. I have no difficulty finding neighborhoods where people approve of our household.
49. My children are given texts and classes which implicitly support our kind of family unit and do not turn them against my choice of domestic partnership.
50. I will feel welcomed and "normal" in the usual walks of public life, institutional and social.

Peggy McIntosh is associate director of the Wellesley College Center for Research on Women. This essay is excerpted from Working Paper 189. "White Privilege and Male Privilege: A Personal Account of Coming To See Correspondences through Work in Women's Studies" (1988), by Peggy McIntosh; available for \$4.00 from the Wellesley College Center for Research on Women, Wellesley MA 02181. The working paper contains a longer list of privileges. This excerpted essay is reprinted from the Winter 1990 issue of Independent School.

Bländad

Vi behöver kunna prata om vithet.
Det är något som länge förts fram inom
den antirasistiska rörelsen i Sverige. Utom-
lands har debatten pågått ännu längre.

” Det handlar om att förstå hur vithet strukturellt överordnas, om white supremacy, säger Irene Molina, som är professor i kulturgeografi med många års kritisk rasforskning bakom sig.

Syftet är inte att kritisera den vita hudfärgen i sig eller dela upp skuldfrågor mellan raser, utan att synliggöra vithetens privilegier och avslöja hur vitheten reproduceras.

Men hur förs en sådan laddad fråga som belysande av vithet upp i vithetsdominerade sammanhang, där den dessutom förlorar sin poäng om den slutar vara obekvämt och jobbig? Konstnärerna Johanna Gustavsson och Zafire Vrba som driver FAGS - Feminist Art Gallery Solidarity - har nyligen genomfört sin fjärde kurs om vithetsnormer, Bländad, för konstnärer som inte själva upplever att de utsätts för rasism. De tidigare har hållits i Stockholm, denna gång gick kursen i Göteborg.

Johanna Gustavsson blev först inspirerad av den amerikanska föreläsaren och fotografen Tia Cross när hon försökte hitta sätt att jobba praktiskt med begreppet intersektionalitet. Tia Cross har genom en mängd projekt och kurser för såväl vita som rasifierade personer arbetat med att omsätta kritisk rasteori till praktisk handling. Arbetet har handlat om att belysa maktstrukturer och främja kommunikation mellan olika grupper i USA, främst på ett lokalt och regionalt plan kring Cape Cod strax söder om Boston. Johanna berättar att det var Tias rasifierade partner, engagerad i The Combahee River Collective, som gjorde henne uppmärksam på hur ansvaret för synliggörande av vithetsskapandet ligger hos vita personer. Ett ansvar som också handlar om att ta hand om processerna kring upptäckten av egen vithet i egna grupper och inte ta tid, plats och kraft från andra antirasistiska forum.

- Men när jag tänkte kring vithet fattade jag bara inte hur det skulle kunna tas upp i Sverige, säger Johanna Gustavsson. Det verkade helt omöjligt att prata om, det fanns inget språk.

- Det finns i det närmaste en konsensus inom den antirasistiska rörelsen om att det är viktigt att lyfta frågor om vithet och begreppsliggöra dem, säger Irene Molina, som snabbt blev ett viktigt bollplank för arbetet med Bländad och även har hållit i flera gästföreläsningar.

Men att behovet av att diskutera vithet är en etablerad sanning både bland vithetsprivilegerade som vill arbeta antirasistiskt och hos rasifierade som arbetar med frågor om rasism, gör inte ämnet mindre svårhanterligt eller oundvikligen laddat. Dels för dem som tvingas se sina egna privilegier och dels för dem som ser andras privilegier hela tiden och blir provocerade av att återigen se vita människor ta sin makt i bruk. Arbetet med kursen har kantats av kritik och varit svårt och jobbigt, berättar Johanna och Zafire. Avgörande har varit att hitta språk och skapa kommunikationsnätverk.

Konstnärernas bas, FAGS, har som grundläggande idé att på olika sätt och med hjälp av feministisk pedagogik dekonstruera och synliggöra maktstrukturer. På sin hemsida formulerar de sin verksamhetsgrund, som börjar:

FAGS är en överlevnadsstrategi.

Vi har startat FAGS för att slippa rätta oss efter högerpatriarkatets kulturpolitik.

För att slippa förhålla oss till vita kuber, vita rum och vita män.

Vi har startat FAGS för att vi behöver få luft.

- Inom konstvärlden är klass och hudfärg väldigt ...

Johanna Gustavsson letar efter rätt ord.

- Ovarierat, säger Zafire Vrba.

Konstnärerna är intresserade av alla slags maktstrukturer,



FOTO: JOHANNA GUSTAVSSON

men frågor om vithet kom att bli ett område de fokuserade på, då det på samma gång är en oerhört dominant struktur och en struktur osynliggjord till den grad att den nästan inte kan diskuteras.

- Vi ville skapa ett konstrum där vi kunde ta itu med vithetsnormen, säger Johanna Gustavsson. Vi skrev in det som en betydande punkt i vårt gemensamma arbete, men det är en sak att definiera det teoretiskt, och en helt annan sak att arbeta med det rent praktiskt. Det visade sig vara mycket svårare än vi hade tänkt.

Det första försöket gjordes med att skapa en varierad arbetsgrupp till FAGS första utställning. Men själva konstrummets vithet, och villkor som handlar om klass vilket kokar ner till tid, pengar och möjligheter att delta, utmynnade i att arbetsgruppen i slutänden var övervägande vit.

Slutsatsen blev att det var nödvändigt dels att vara medveten om rummets betydelse och historia, och till exempel använda sig av ABF:s lokaler eller andra icke-konstförknippade rum för att skapa trygga och välkomnande miljöer, och dels att tänka intersektionellt och agera utifrån ett perspektiv som också inbegriper klass. När det gäller vithetskurserna har klassperspektiv varit viktigt som en grundläggande förståelseram.

Konstnärerna menar att diskussionen om hur maktstruk-

turer samverkar kan göra det lättare att förstå vithetsnormer för den som själv ofta känner sig utsatt och maktlös utifrån andra maktordningar.

- Kursen går in på hur hudfärg hänger ihop med klass, hur en person vars hudfärg rasifieras ofta slentrianmässigt ses som en person med lägre klass. Att förstå sitt eget handlingsutrymme är en viktig del. I lägen där en själv känner sig förtryckt finns inte samma handlingsutrymme som när ens röst blir lyssnad till. Att endast fokusera på en maktordning i taget ger inget effektivt analys, det krävs solidaritet för att kunna jobba intersektionellt, säger Johanna Gustavsson.

Trots att det kändes som ett omöjligt ämne och kritiken från vissa håll har varit hård, utformades en kurs på mellan 8-10 träffar som nu hållits i svenska sammanhang under två års tid. Och efterfrågan är stor. Den senaste kursen blev fullbokad inom 24 timmar.

Zafire Vrba tillägger att de nu, när kursen börjar få spridning, märker hur vithetsnormer påverkar förfrågningarna om att föreläsa om rasism i andra sammanhang.

- Det verkar lättare för någon som inte rasifieras att boka oss som upplevs som vita när en vill prata om rasism. Vi slussar folk vidare till bland annat Interfem med frågor som rör erfarenheter av rasifiering. Till våra Bländad-kurser kommer de som vill undersöka och motverka sin egen position som medskapare av normaliserad vithet.

- Det kan vara väldigt tryckt stämning under kursen, berättar Johanna Gustavsson. I takt med att deltagarna upptäcker sin vithet och hur bländade de har varit av den, skapas mycket ångest.

Men kurserna är inte tänkta att vara terapeutiska eller förlösande, utan en vägledning för att aktivt kunna arbeta mot konventionell reproducering av vithetsnormer.

- Det är inte så viktigt att hitta någon samhörighet i våra grupper. Det handlar om en konstruktiv konflikt som vi vill ska leda till handling, säger Johanna Gustavsson.

Konstnärerna påpekar att det är viktigt att inte fastna i vit skuld. De beskriver skuld som ett okonstruktivt läge. Genom att skapa en pedagogisk ram vill de istället arbeta vidare med kursdeltagarna, som förväntas gå in med intentionen att förändra någonting, så att de kan försöka bli användbara allierade i den antirasistiska kampen.

- Vi ger konkreta tips på hur man kan jobba, säger Zafire Vrba.

Ett exempel är en övning i form av en hemläxa där deltagarna ska intervjuva en person nära dem om vithet. Poängen är dels att se vitheten i det sociala nätverket kring ens egen person, dels att bli tvungen att hitta ett språk som gör intervjun möjlig.

- Mycket handlar om att hitta ett språk som saknas, säger Zafire Vrba, som jämför med hbtq-rörelsens kamp för att befästa ord som "heteronorm" och "cis" för att kunna prata om förtryck och maktrelationer.

Kursen innehåller flera andra delar, bland annat en historisk del som diskuterar uppbyggnaden av den koloniala världsbild som vi idag förhåller oss till. Genom texter och filmer försöker konstnärerna få deltagarna att bli varse om lägen där de behöver ta ett steg tillbaka och ge bort privilegier. Kursen tar även in gästföreläsare med egen erfarenhet av rasifiering.

Men kursen har kritiserats från flera håll. Vid tidpunkten för intervjun med FAGS är de båda konstnärerna tydligt tagna av två hårda konflikter som fått dem att undra om de driver ett projekt som aldrig borde startats.

- Vi har fått stark kritik på Facebook, som genom en snöbollseffekt blev till långa arga trådar av hårda omdömen. Kritiken bygger i huvudsak på ett missförstånd om att kurserna är vitseparatistiska. Det är de inte, men jag förstår att man blir provocerad om man uppfattar det så. Varför skulle det behövas ännu ett vitt rum? Kurserna är vanligtvis separatistiska för feminister eftersom vårt galleri är feministiskt separatistiskt. Sen vänder vi oss till feminister som inte själva blir utsatta för rasism, det är inte samma sak som vitseparatistisk, säger Johanna Gustavsson.

- Varken vithet eller rasifiering är ju en absolut definition, säger Zafire Vrba, som pekar på hur hens eget namn ofta leder till rasifiering, men att hens person passerar som vit.

- Vem som tillåts definiera gör en jättestor skillnad. Det är en själv som upplever om en blir utsatt för rasism eller ej. Den som inte blir det behöver verktyg och kunskap för att kunna hantera sina privilegier. Men kritiken säger något om hur

akut situationen är. Den som har egen erfarenhet av rasifiering är ofta otroligt frustrerad över vit okunskap och blir sjukt provocerad av vad en uppfattar som skapandet av ännu ett vitt rum. Vi kan förstå det, säger Johanna Gustavsson.

Den andra kritiken kom från en kulturinstitution som köpte in kursen, men efter två kurstillfällen gav konstnärerna kicken. Just den kursen var obligatorisk för dem på arbetsplatsen som saknade egen erfarenhet av rasifiering och frivillig för de andra.

- Det blev väldigt mycket diskussioner som handlade om att deltagarna upplevde att de inte kunde prata fritt. Vår poäng var att språk inte är neutralt, men de kände sig censurerade och gick i försvar. "Nu sitter jag här och kan inte säga vad jag tänker." Men det är ju en form av vithetsuppvaknande och i grunden positivt, säger Johanna Gustavsson. "Är det första gången du känner så?" undrade vi. Många uttryckte sig med ord som "Du fattar vad jag menar?" Och vi svarade: "Nej, vad menar du? Säg vad du tänker så att vi tillsammans kan diskutera vad det innebär."

- Ett exempel på ett ord som dök upp i diskussionen var "invandrarbutik". Då frågade vi vad det betyder, vad tänker en att det är för människor som driver butiken och vad förväntar vi oss av dem inom förförståelsen att de närvarande i rummet ska fatta vad som menas?

- En kunde copy-paste:a den makt som deltagarna besatt i sitt vanliga jobb på institutionen, på det utrymme de tog under kursen. Ledningen pratade nästan hela tiden. Vi ville motverka det och använde vår feministiska pedagogik för att balansera samtalen. Till exempel ville vi dela in diskussionerna i små grupper. Då fick vi höra att vi inte kunde hantera storgruppsamtal och sas vara ett skäl till att vi fick sparken, säger Zafire Vrba.

Johanna Gustavsson och Zafire Vrba vrider sig båda i soffan. Tittar ner i marken och försöker formulera känslan av att inte nå fram och få sparken.

Jag får bilden av att ni i ert arbete medvetet går motströms i en flod av seg maktgryttja utan synligt slut. Och sedan blir ni chockade av att ni stöter på motstånd?

Konstnärerna skrattar till.

- Jo, det kan kännas så. Och nej, vi är egentligen inte förvånade. Men just nu har det varit så massivt. Vi saknar inte heller stöd då vi har band till exempelvis Irene Molina och andra antirasistiska kollegor som hjälpt oss med kursen. Vi har kontakt med en rad intressanta föreläsare och drivkraften är att arbetet känns nödvändigt. Det här var det bästa vi kunde komma på att göra just nu, kanske visar det sig att det inte var så bra om några år, då får vi lära, ändra oss och göra nåt annat.

- Det är heller ingen slump att vi som konstnärer utformar detta som en kurs nu. Tiden kräver det. Vi tror inte att ett performanceverk på två timmar kan förklara vithet i dagsläget. Men det ena behöver å andra sidan inte utesluta det andra.

Text: Emma
Eleonoradotter

Blinded

We need to be able to talk about whiteness. It is something that has long been spoken about in the anti-racist movement in Sweden. Abroad, the debate has gone on even longer.

"It's about understanding how whiteness is structurally organized, about white supremacy," says Irene Molina, a professor of cultural geography who has worked with critical race research for many years. The goal isn't to criticize white skin-color in itself, nor to apportion blame between races, rather it is to make white-privilege visible and to reveal how whiteness is reproduced.

But how can such a loaded question, one that interrogates whiteness in white-dominated contexts, be raised when it risks losing its power if it stops being uncomfortable and annoying? The artists Johanna Gustavsson and Zafire Vrba, who together run FAGS (Feminist Art Gallery Solidarity) have recently completed their fourth course on white norms, called *Blinded*, for artists who do not themselves feel exposed to racism. They have previously held courses in Stockholm; this time the course took place in Gothenburg.

While trying to find practical ways of working with the concept of intersectionality, Johanna Gustavsson was inspired by the American lecturer and photographer, Tia Cross. Through a variety of projects and courses for white and racialized people, Tia Cross put critical race theory into practice. Her work focused on shedding light on underlying power structures and promoting communication between different groups in the United States, mainly on the local and regional level in Cape Cod, just south of Boston. Johanna says that it was Tia's racialized partners, engaged in The Combahee River Collective, which made her aware that responsibility for exposing the production of white norms lies with white people. This responsibility also involves tending to processes that surround acknowledging one's own whiteness, without taking time, space, or power away from other anti-racism forums.

"But when I thought about whiteness, I just couldn't figure out how the topic could be raised in Sweden," says Johanna Gustavsson. "It seemed impossible to talk about, there was no language to discuss it."

"Within the anti-racist movement there is a near consensus about the importance of questioning

whiteness, and conceptualizing it," says Irene Molina, who fast became an important consultant for *Blinded*, and has even given several guest lectures.

The fact that the urgency to discuss whiteness is acknowledged by white-privileged people working with anti-racism as well as racialized people working with questions of racism likewise, doesn't make the topic less unwieldy or heavily charged. Charged — for those who have to recognize their own privilege, as well as for those who constantly experience the privilege of others and are being provoked over and over again by seeing white people put their power into use.

"The course has been dogged by criticism, and has been tricky and tough," says Johanna and Zafire. "It has been crucial to build a language and a communication network."

FAGS' basic idea is — in a variety of ways and with the help of feminist pedagogy — to deconstruct and expose power structures. On their website their mission statement begins:

FAGS is a survival strategy.

We started FAGS to avoid having to abide by the right-wing patriarchy's cultural politics.

To avoid having to relate to white cubes, white rooms and white men.

We initiated FAGS because we need air.

- "Within the art world, class and skin color are very..." Johanna Gustavsson pauses, searching for the right word.

- "Unvaried," says Zafire Vrba.

While the artists are interested in all forms of power structures, issues surrounding whiteness has come to be their primary focus, since it is simultaneously such an extremely dominant structure yet a structure that remains so invisible that it almost cannot be discussed.

- "We wanted to create an art space where we could grapple with norms of whiteness," says Johanna Gustavsson. "We emphasized it as a key point of our work together. It is one thing to define it theoretically, and quite another thing to work with it in practice. It proved much more difficult than we first imagined."

The first attempt consisted of creating a diverse working group for FAGS' first exhibition. But the art space's whiteness itself, and it's class conditions - which boil down to time, money and the ability to take part - led to the working group being predominantly white.

The conclusion was that there was a need to be aware of the significance and history of specific spaces, for example to make use of rooms at ABF (the Workers' Educational Association) or other non-art spaces, in order to create safe and welcoming environments, and to also think intersectionally and act from a perspective that takes class into consideration. Using a class perspective as a basic frame of reference has been important for the course on whiteness. The artists believe that a discussion about how different power structures interact can make it easier to understand white norms – especially for people made to feel vulnerable and powerless by other power structures.

- The course goes into how skin-color and class are intertwined, how a person whose skin color is racialized is routinely presumed to be a person of a lower class. To understand how much room there is for someone to maneuver is an important aspect. Someone who feels oppressed does not have the same space to act as someone whose voice is listened to. "To focus on only one power structure at a time does not provide effective analysis. Working intersectionally requires solidarity," says Johanna Gustavsson.

"Although it seemed like an impossible subject to address — and the criticism from some sides has been harsh — a course was developed with 8-10 sessions. It has been held in the Swedish context for two years now. A lot of people wanted to join. The last course was fully booked within 24 hours." Zafire Vrba adds. "It seems easier for someone who is not racialized to book us, since we are perceived as white, when they want to talk about racism.

We refer people with experiences of racialization to places like Interfem, for example. (Interfem is a feminist, anti-racist organization for women and trans folk who are racialized). It's mostly the ones who want to investigate and counteract their own roles as co-creators of normalized whiteness who come to our *Blinded* courses."

- "It can be quite a tense atmosphere during the course," says Johanna Gustavsson. "As the participants discover their own whiteness and how blinded they have been by it, a lot of anxiety comes out."

But the courses are not meant to be therapeutic and liberating, but rather a guide to actively work against the conventional reproduction of white norms.

"It is not so important to create a feeling of togetherness in our groups. It's about a constructive conflict that we want to lead to action," says Johanna Gustavsson.

The artists point out that it is important to not get caught up in feelings of white guilt. They describe guilt as a counterproductive position. By creating a pedagogical framework, they instead want to work further with participants in their course - whom are expected to go in with the intention of bringing about change - to become useful allies in the anti-racist struggle.

- "We give concrete tips on how one can work," says Zafire Vrba.

One example is an exercise in the form of a homework assignment in which participants are asked to interview a person close to them about whiteness. The point of the assignment is to recognize the whiteness of one's own social circle, and to be forced to find a language that makes the interview possible.

- "A lot has to do with creating a language that is lacking," says Zafire Vrba, "this is similar to the LGBTQ movement's struggle to have the words 'heterosexual norms' and 'cis' catch on, in order to talk about oppression and power relations."

The course includes several other components, including a section on history that discusses the construction of the colonial worldview that we today all live in relation to. Through texts and films the artists try to make participants aware of situations in which they should take a step back and give up their privilege. The course also features guest lecturers with experience of racialization.

But the course has been criticized in several circles. At the time of the interview with FAGS, the two artists are engrossed in two serious conflicts that have led them to wonder if they should have ever started the project.

- "We have gotten a lot of criticism on Facebook, which has snowballed into long angry threads with harsh critiques. The criticism is largely based on the misconception that these are white separatist courses. They are not, but I can understand how people could be provoked by believing they are. Why is a white space even necessary? The courses are usually separatist for feminists since our gallery is a feminist separatist space. We also target feminists who have not themselves been victims of racism - this is not the same thing as white separatist," says Johanna Gustavsson.

- "Neither whiteness nor racialization are absolute definitions," says Zafire Vrba, indicating how their own name often leads to them being racialized, while as a person themselves passing as white.

- "Who gets to define words makes a huge difference. Only oneself can say if they've experienced being a victim of racism or not. Those who do not experience it need the tools and knowledge to understand their privilege. But the criticism tells us how urgent the situation is. Those who have had experience of being racialized are often incredibly frustrated by white ignorance and are provoked by what they perceive as the creation of yet another white space. We can understand that," says Johanna Gustavsson.

The second criticism came from a cultural institution that commissioned the course, but after two sessions fired the artists. This particular course was mandatory for those in the workplace who lacked experience of racialization and optional for others.

- "There was a lot of discussion about how participants felt they could not speak freely. The point we were making was that language is not neutral, but the participants felt censored and got defensive: 'Now I'm sitting here and can not say what I think.' But this is of course a part of becoming aware of whiteness, and is at its core positive," says Johanna Gustavsson. 'Is this the first time you have felt this way?', we wondered. Many expressed themselves using phrases like 'You know what I mean?' And we said, 'No, what do you mean? Tell me what you think so we can discuss what it means together.'

- "An example of a word that came up in the discussion was "invandrarbutik" (immigrant shop). We asked what it means, what assumptions does one have about the people who run the shop and what do we expect of them as part of this assumption, which those present in the room should understand."

- "One could guess what powers the participants possessed in their day jobs by just observing the amount of space they took up during the course. The people in management positions spoke almost constantly. We wanted to counter that and used feminist pedagogy to balance the discussion. For instance, we wanted to divide the discussion into smaller groups. We were then told that we were bad at leading large group discussions, and this was used as a reason to sack us," says Zafire Vrba.

Johanna Gustavsson and Zafire Vrba both shift in their seats on the sofa. They look down at the ground and try to articulate the feeling of failing to get through and then getting fired.

I get the image that in your work you are knowingly swimming upstream in a muddy river of restrictive power relations with no visible end. And you are shocked that you meet resistance?

The artists laugh.

- "Yes, it can feel like that. And no, we are not really surprised. But right now it has been so massive. We are not lacking support. We have ties to, for example, Irene Molina and other anti-racist colleagues, who helped us with the course. We are in contact with a number of interesting speakers and our driving force is that the work feels necessary. This was the best thing we could come up with to do right now, maybe in a few years we will realize it wasn't so good, in which case we will learn from it, change and do something else."

- It is not a coincidence that we, as artists, are devising this course now. The situation demands it. We do not think a two-hour performance can explain whiteness in its current form. But doing one does not rule out the other.

This text by Emma Eleonoradotter has been published in Swedish in MANA Magazine 4, 2014. Translated into English by Gabo Camnitzer for this workbook.

Typeset in Garth Graphic, designed by Constance Blanchard, Renee LeWinter, John Matt in 1979.

I overslept.

It was raining.

HIDDEN CURRICULUM

I was on my bike

A project by Annette Krauss

and realized

that I still had

my pyjamas on,

and had also

forgotten my bag.

Annette Krauss

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Registrieren - PW vergessen?



... To be hidden does not mean to be merely revealed - Part 1

Drucken



Artistic research on hidden curriculum

AutorIn: Annette Krauss

Im ersten Teil ihres englischsprachigen Beitrags thematisiert Annette Krauss den "geheimen Lehrplan", das Hidden Curriculum, das parallel zu den schulischen Curricula die Medienkompetenz von Kindern und Jugendlichen befördern kann ... Dabei steht die Frage im Raum: Was ist legitimes Wissen?

Abstract

This text revisits the long-term project Hidden Curriculum, initiated by Annette Krauss. The project addresses unquestioned routines, hierarchies of knowledge (part 1), and the role of the body in learning processes (part 2) from the perspective of secondary/high school education (in the research on a hidden curriculum). A deeper analysis of educational studies on the phenomenon of 'hidden curriculum' in relation to the feminist and critical pedagogies of bell hooks, Paulo Freire, and Jacques Rancière brings forward important insights generated through the artistic research within hidden curriculum. The aim of this text is to address academic canons, corporeality, and investigate everyday norms through revisiting the framework, results, and processes of the collaborative research into hidden curriculum with secondary high school students.

1. An outline of the project Hidden Curriculum

The art project Hidden Curriculum (HC) revolves around the question how high school students understand, engage with, and ultimately investigate a so-called hidden curriculum in their specific everyday school environment. In the context of this project, the term 'hidden curriculum' has been understood as everything that is learned in the context of school next to the official curriculum. The project's claim has been that there is not only knowledge, for example that is reproduced in schoolbooks, transferred to following generations through the 'official canon.' Rather, a whole range of unintended or unrecognized - maybe even undesired forms of knowledge, values, unofficial abilities, and talents - are generated: authority dependency, pressure to perform, role models, standardized thinking, etc., are taught and learned, without this being necessarily noticed. These other forms of knowledge are not really fixed in books, curricula, and school materials (at least not explicitly), but they form a structural component of the school system and everyday life in school. These other forms of knowledge are investigated in the HC project. They include on the one hand various kinds of actions and tactics challenging enforced cultural values and attitudes (e.g., punctuality, tidiness, etc.). And on the other hand the HC project looks at practices that students develop in order to cope with the requirements in daily life in school, investigating forms of subordination, hierarchies, and silent violence. In very general terms the project deals with the realm of communication within school, trying to address its blind spots, hidden niches, and mute practices that are contained within everyday routines at school. Departing from these rather general considerations and assumptions, the project tries to create a framework that encourages students to investigate aspects of a hidden curriculum in their specific school context. The recurring question posed in the project has been: How would you as students of this specific school try to investigate a hidden curriculum?

The format of the HC project is workshop-based. The workshop series have been realized with students between the age of 13 and 17 years. It took place seven times since 2007 in different countries such as France, Germany, the Netherlands, and the United Kingdom.

[...]

2. Hierarchies of Knowledge

Over the course of the HC project, different trajectories have surfaced quite prominently. I have chosen two of them here. First, the 'hierarchies of knowledge' under the question: What is regarded as legitimate knowledge? And second, the 'physicality of education' to better understand the trajectories of the HC research and articulate the project's own claims and questions. I begin with a selection of project outcomes in the form of videos (here indicated by video stills) produced by the project participants. The stills are followed by brief explanations of the context of each video and aspects of the video itself in order to situate the example for a deeper analysis. These explanations give insight into the workings of the HC project and introduce particular approaches by different groups of students toward a hidden curriculum.

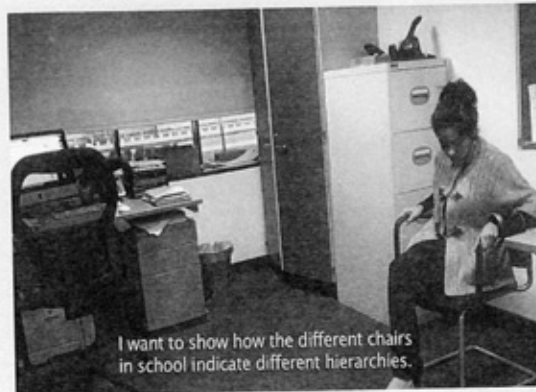


Figure 1: 'Chair Hierarchies,' video still (Ruksana Bhana, St Paul's Way Trust School, London).
Courtesy of *Hidden Curriculum / In Search of the Missing Lessons*, London, 2013.

Interpretation of Figure 1: In the video a student shows different chairs that are used in everyday life at school. She distinguishes the chairs by the different persons who use them at school. The comfortable, spinning chairs are reserved for teachers, while students use static and smaller chairs. Accordingly, she indicates how I, when I introduced the project in the first session sat on a 'student chair' but then self-confidently grabbed a spinning chair during the next session. This is a gesture that the student herself would

not dare to do in her school. The student extended her research on many other objects of everyday life in school. By identifying and thoroughly describing moments of hierarchies, domination, and powerful gestures that are linked to objects and who is using these in which contexts the student shows how these moments are determined by, and at the same time frozen into school objects and form a daily part in the experience of power by this students.



Interpretation of Figure 2: As a response to the workshops question of what constitutes a hidden curriculum for you, some students of the Quintin Kynaston School in London produced a video about how they cope with everyday requirements of wearing school uniforms and the constraints resulting from it. In the video, the girls assemble in the girls' restroom discussing their concerns over wearing school uniforms and how they bypass the rigid rules of wearing them. One girl (in the middle of the image) shows how she would roll up the hem of her skirt to make it look shorter. Another girl would advise wearing really 'cool' short pants under the skirt that could be shown by tucking up the skirt when the teachers are not around. Some of the students extended their investigations and interviewed some boys revealing an equal attentiveness to their clothes and explaining subtle modifications of their uniforms. Both groups were very critical of the uniforms, which they indicated in the title of the video: 'Uniforms are never cool.' The category 'cool' can in their view hardly be attained by any school uniform. Despite clear contestation, the students also find ways to discuss implicit social rules attached to the uniform. They acknowledged a certain relevance in wearing uniforms to avoid fashion branding and clothing competition between the students. Moreover, one of the girls acknowledged that subverting the clothing protocol of the school uniform (e.g., making the skirt look shorter) could also be seen as adhering to the social norms of a particular fashion that is currently in vogue. The girls also indicated the implementation and expression of social status and hierarchies through the school uniforms itself. To untrained eyes, these uniforms all look the same, but the subtleties of more expensive, precious fabrics do not escape the students' attention and form a distinct layer of social hierarchy in the students everyday life that is hardly addressed at school. The students were well informed and showed a wide variety of perspectives on how they wanted to engage with the topic of uniforms, far exceeding my limited understanding of the politics of school uniforms. The way they discussed the social hierarchies at play was astonishing. Their attempt to also involve their teachers in this discussion was, however, not successful. One teacher, for instance, avoided a conversation by simply stating that he did not see much value in discussing school uniforms.



Figure 3: 'Collectively Rocking Chairs,' video still (St Pauls Way Trust School, London).
 Courtesy of *Hidden Curriculum / In Search of the Missing Lessons*, London, 2013.

Interpretation of Figure 3: The video still depicts a moment of a self-designed exercise by a group of students as a particular approach toward a hidden curriculum at their school. The group that developed the exercise 'Collectively Rocking Chairs' had been studying school furniture and trying to redefine their usage or functionality. They were also looking into how group conversations took place in their lessons and analyzed the constellation and organization of the group discussions. In the exercise 'Collectively Rocking Chairs' the students merged both study topics. While exercising collectivity by 're-using' a normally individualized practice that is forbidden in school, namely rocking chairs, the students commented on the norms and conventions of a group discussion. The students developed a complex exercise that instigated many discussions amongst students and teachers who were invited to join the exercise. Putting a group discussion literally out of balance, the students triggered reflections in participants concerning mutual trust and body language during school discussions. Some teachers expressed a sense of disbelief in the function of the exercise and were hesitant to allow the chairs to rock. Most of the students did not dare to join because they did not have enough trust in each other's capability to support each other. However, once the participants engaged in the exercise, it sparked many exciting discussions that related to the questions of how we work with one another and what the unwritten rules in these relationships are.

In all examples (figures 1–3) certain aspects of a hidden curriculum have been investigated by groups of students. All of these examples relate to the question of what is regarded as (legitimate) knowledge, or what is not recognized as knowledge at all in school. Hence, hierarchies of knowledge are not only established by those in power who decide which knowledges are worth more than others, and by the circumstances that make certain knowledges seem to have no worth. In this way these knowledges being addressed have an impact on the everyday life of the students.

In the first example (figure 1) the student talked about the experience of power being implicit in school furniture. In this particular school there is no written protocol for who is allowed to use which furniture. Nevertheless students learn to compare, distinguish, and develop an implicit knowledge about these objects. This implicit knowledge that we take for granted most of the time also made it quite hard for the student to convince her group to further investigate school furniture under the terms of the study. My usage of the spinning chair became a part of this investigation, it indicated to the students that I entitled myself, as all other teachers, to use these specific chairs. Therefore I seemed to have another position in the realm of the school. This is but one example of how an investigation of the school context would directly influence a discussion of the HC project and the different positions involved.

In the second example (figure 2) the students addressed a school object as well: the school uniform. Although the students still investigated implicit power structures, the way they addressed these differ quite a lot from the previous example. The students articulated their subversion of school norms by finding ways to alter their uniforms on their own terms. The students developed great knowledge about different aspects of school uniforms without ever being formally taught. These aspects ranged from navigating everyday norms to having a sharp view of how discriminatory elements (in this case social class) are reintroduced through the different fabrics of the uniforms. When the students presented their findings to teachers, some of the teachers could not relate to it as knowledge being taught in school, which they understood as being explicit in school books, curricula, or written rules. The students investigated a hidden curriculum that existed precisely in these practices that are not explicit or really addressed in their coursework, but of which they obtain a sophisticated understanding throughout their school life.

The third example (figure 3) is yet another way to address a hidden curriculum of implicit norms and unwritten rules. The 'Collectively Rocking Chairs' exercise allowed students and teachers to physically consider how they related to each other spatially and bodily during group discussions in class. The students investigated what forms of trust different discussions need or presuppose and how this exercise as compared to other forms of discussion relates to individuality and collectivity.

All three examples indicate that learning does not only take place as part of the official curriculum. Students generate different forms of unintended, unrecognized, or undesired knowledge, unofficial abilities and talents: students learn to compare themselves with others, to compete, and distrust each other (e.g., investigated in 'Collectively Rocking Chairs'). They learn to respect authority (e.g., investigated in 'Chair Hierarchies') and learn to anticipate what teachers want to hear and see or how far they can go in order to pursue their own interests during their everyday lives in school (e.g., investigated in 'School Uniforms Are Never Cool'). These other forms of knowledge are contained within everyday routines at school and form a force that the HC project sets out to collectively investigate. Against this backdrop, research into hidden curriculum crucially deals with the relations between power, knowledge, classroom control, and society, and how these relations are institutionalized in school. In the following I will examine these relations and investigate the various debates out of which the HC project emerges and gains its mode of existence.

3. Studies on hidden curriculum in the field of education

The title of the artistic research project *Hidden Curriculum* is borrowed from the field of education, which has been an important point of reference throughout. This field provides a third area to which the project relates, next to feminist theory and the arts. Further, the debates over 'hidden curriculum studies' within educational studies date back to the 1960s; they have put forward many challenging aspects in relation to hidden curriculum. Below I will identify pertinent characteristics of studies on hidden curriculum in relation to hierarchies of knowledge and try to understand relevant differences to my own artistic research on the subject. Henry Giroux, one of the leading contemporary critical pedagogues, has done extensive research on hidden curriculum studies. His elaborations open up the discussions to critical pedagogy, a highly inspirational field for the HC project alongside scholars such as bell hooks, Paulo Freire, and Jacques Rancière.

[...]

Analyzing the different approaches, I mostly agree with Giroux's criticism and claims. However, I disagree with all approaches, including Giroux's, in their use of the direct article when talking about 'hidden curriculum.' This seemingly minor shift is crucial for me since it implies there is not merely *one* hidden curriculum that these

social inquiries are directed toward. Following the feminist approach of politics of location (explored significantly through Haraway's critical positioning in situated knowledges), it is important to be strict about the specific historicity of a knowledge claim without being trapped in social constructivism. Thus, we need to understand that there is no such thing as *the* hidden curriculum. I will therefore rather speak of 'a' hidden curriculum in the following.

Against the backdrop of the different approaches a hidden curriculum can be seen on one side as a tool to address assumptions and interests that go unexamined in the discourse about and materials that shape school experience. On the other hand, Giroux demands that research into a hidden curriculum 'has to be grounded in values of social justice and personal dignity' (Giroux 1983, p. 61). What is important to note, here, is that schools are understood as sites of domination *and* contestation. Accordingly, an investigation of a hidden curriculum has to look at both dimensions. This would also include looking at different types of contestation, since not all forms of oppositional behaviour have radical implications. Rather, contestation has to be seen as contradictory in itself, since it might reiterate or strengthen existent power dynamics and 'ultimately tend to be reproductive' (Giroux 1983, p. 120). Therefore, a study on hidden curriculum has to be concerned with reproduction *and* transformation on different levels. This relates to the video pieces by the students (figure 2) in which they investigate how they deal with their school uniforms. The students discuss how their subversion practices also risk reproducing existing social norms and conventions. For example, subverting the clothing protocol in school, they might very easily adhere to other fashion norms in society without necessarily being aware of them. On the level of school authority and the school's vision, the students also indicated how the school uniform, supposedly a tool for equality in school, introduces other forms of inequality.

4. The feminist and critical pedagogies of bell hooks, Paulo Freire, and Jacques Rancière

Giroux's multidimensional approach resonates strongly with bell hook's contribution to feminist pedagogy. Her proposition lies in a multidimensional approach to education and her insistence on a democratic classroom.[4] In *Feminist Theory: From the Margin to Center* (1984), hooks unfolds her intersectional definition of feminism stating that '[R]ace and class oppression should be recognized as feminist issues with as much relevance as sexism' (hooks 1984, p. 25). Forms of domination infuse society and therefore also education, not only in questions of gender and sex. hooks urges us to examine the 'inter-relatedness of sex, race, and class oppression' (hooks 1984, p. 31) and 'our role in their maintenance and perpetuation' (hooks 1983, pp. 25-26).

The exercise 'Collectively Rocking Chairs' (figure 3) highlights several aspects of this. The reactions of the teachers that students asked to join the exercise and more importantly to use it in their classroom activity was especially striking. After one workshop session in which the students involved a wider public of the school community, I had the opportunity to talk with a teacher who decided not to participate. He explained his decision by stating that the school had problems with some of the female students in the workshop, because they would not study seriously. Additionally, he pointed out that we do not know much about them, since they come from Bengali communities. He also mentioned that the male students would be particularly receptive toward a, in his eyes, nonsensical exercise.

It was poignant to me that the teacher linked the seriousness of studying to being incompatible with the female students. The proximity to his utterance of not knowing the female students, because of their Bengali upbringing, raised questions in relation to the students' gender and ethnicity. In my opinion, the way he talked about the male students showed his different expectations toward them that included a victimization of the male students. Moreover, the teacher identified the exercise as nonsense. This is a recurring issue in the HC project: when the playfulness of the students' ideas clashes with dominant expectations of what seriously studying entails. Indeed the students took great pleasure in developing the exercise, but at the same time didn't shy away from scrutinizing the exercise as a comment on how classroom conversations are held, and how these affect trust amongst the students. Convinced of the practical-theoretical dimensions of the exercise, other teachers introduced it in their classes. During the exercise the students and teachers would discuss its relevance to how they discuss and work with each other practically and theoretically. The exercise entered other workshop sessions of mine too, through which forms of collaborations and their spatial arrangements are discussed. The 'Collectively Rocking Chair' has gained quite some prominence, showing how an exercise can intervene in the everyday life of school or workshop settings and challenge taken for granted set-ups.

hooks identifies the production of pedagogic pleasure as an important aspect for a feminist politics in the classroom (hooks, 1994, p. 7). Lena Wånggren and Karin Sellberg compellingly elaborate on this difference from other critical pedagogies that lack the notion of pleasure in classroom situations (Wånggren and Sellberg 2012, pp. 542-555). Although hooks (and Wånggren and Sellberg) refers specifically to academic classrooms, I consider the notion of pleasure as crucial for secondary schools' everyday life as well. Not only can the classroom be exciting, but this 'excitement can co-exist with and even stimulate serious intellectual and/or academic engagement' (hooks 1994, p. 7). Regarding the lack of interest and apathy that dominate stories and feelings about the classroom experience, hooks regards the pleasure of teaching and learning indeed as an 'act of resistance' in itself (hooks 1994, p. 10).

Returning to the elaborations in academic educational literature on hidden curriculum, I was struck by how little research has involved the students themselves and their views on hidden curriculum. Students had been observed, their conversations and their relations with teachers in classrooms were interrogated. However, there is hardly any mention of an active involvement of the students in finding out what a hidden curriculum could be. This has been an important finding on my side, since this is exactly where the artistic research on hidden curriculum ties in, namely in the collaboration with the students. The idea has been from the beginning of the project to develop together with students a framework for how to approach what a hidden curriculum could be, mean, and do. The term collaboration, seen as an equal engagement in working together is of course not without problems. As hidden curriculum studies show, classroom situations are imbued with social hierarchies and imperatives articulated toward students. Addressing this seemingly impossible endeavour of collaboration and investigating the problematic that surrounds collaboration in a classroom lies at the heart of the project. The art project links the question of 'what' a hidden curriculum could be for a specific group of students with the questions 'who' investigates it and 'how.' Working collaboratively with students demands one be attentive to the danger of obscuring authority or hierarchies, by investigating and locating the production of knowledge in the social hierarchies in which we are entangled in such a project. The aim would be to make all participants aware that inserting such a project into the classroom bears its own blind spots and structures of hierarchies. The example of the student who investigated how different hierarchies were attached to objects in schools (figure 1) is an important aspect of the project. The way she addressed my role in re-inscribing

hierarchies by self-confidently grabbing a spinning chair that would be reserved for teachers was an excellent way of tackling unquestioned relations within the structure and practices of the HC project. Discussing the politics of the particular spinning chairs in the classroom made it clear to many of us that we have a mutual investment in this project, and I can learn as much from the students as they might learn from me or the project set-up.

The emphasis on and the continuous struggle for a process of collaboration has been majorly inspired by what hooks calls an 'engaged pedagogy.' Although hooks did not explicitly frame her writings on teaching and classroom experiences in relation to a hidden curriculum research, many aspects of her work helped to structure the HC project. In *Teaching to Transgress* (1994) she elaborates on education as 'a way of teaching that anyone can learn,' which should not be limited to an understanding of enabling different kinds of learning for different students. More importantly, teaching has to be organized in a way that it includes the teacher as someone who learns in the classroom as well.[5] hooks is convinced that 'education can only be liberating when everyone claims knowledge as a field in which we all labour' (hooks 1994, p. 14). She understands education as an ongoing recognition that everyone influences the classroom dynamic to which everyone contributes (hooks 1994, p. 8). Education needs to engage many and diverse teachers and students to consider ideas, issues, and suggestions of reciprocity. In this way the classroom may provide 'a location of possibility,' where we can 'collectively imagine ways to move beyond boundaries, to transgress' (hooks 1994, p. 207).

In terms of the HC project, its set-up does not only speak to the school situation and its hierarchies, it also addresses the studies of hidden curricula on the level of university. As already indicated, the studies discussed above have been undertaken by academic researchers that decide what would be important to address in relation to a research on hidden curriculum in education. The dimension of what research on a hidden curriculum would look like from the perspective of those who are part of it (students, teachers) remains unaddressed. This produces a distance between the ones who have the power to investigate a hidden curriculum in school, and the ones who might receive information about it. With regard to what I discussed in the previous chapter this runs the danger of reinstalling a conservative recipient attitude and renders the students and their situation in school as passive. Instead, the HC project tries to open up this research to a situation in which students investigate their school situation in terms of a hidden curriculum. By initiating collaborative research into a hidden curriculum the project takes seriously the relevance of redefining what knowledge is and the importance of mutual classroom engagement in dimensions that are normally confined to university research. In this sense, the artistic, collaborative research project is an intervention into both the realm of primary and high school, and university research. Consequently, the hierarchies of knowledge and their relation to a hidden curriculum are not only to be addressed within the primary and high school context but also within higher education and academic research that is conducted around it.

What links the engaged pedagogy through hooks and Giroux's dialectic critique is their critical and antiracist approach that challenges the hegemonic canon. Both have grounded their ideas in the work of Brazilian educator and philosopher Paulo Freire, a leading advocate of critical pedagogy. A closer look at his pedagogies will help to better understand both hooks and Giroux as well as relevant issues within my artistic research around hidden curriculum and hierarchies of knowledge.

Freire has developed a large body of work fighting illiteracy in Brazil and supporting the development of a critical consciousness. He developed the idea of the 'pedagogy of the oppressed' (Freire, 1970). What characterizes critical pedagogy for him is the acknowledgement that education is a political act. Consequently, politics and pedagogy cannot be separated – critical pedagogy is a struggle for justice and equality. According to Freire, students and teachers have to become aware of the 'politics' that are imbricated in education. What students are being taught and the way they are being taught is never politically neutral or disinterested. It always serves a political agenda. The contestations around the neutrality and disinterestedness of schooling echoes Bourdieu's studies on education, who, since the 1960s/1970s has argued that schools institutionalize dominant 'cultural capital' through the meanings and rules that constitute the day-to-day workings of classroom experience. In his writings 'cultural capital' refers to those systems of meanings, linguistic, and social competencies, and elements of style, manner, taste, and dispositions that the dominant class permeates society with as being the most legitimate.[6] While appearing to be neutral, schooling reproduces the unequal distribution of cultural capital.

"The most important and, in relation to school, most effective part of the cultural heritage, the disinterested education and language, is transmitted in an osmotic way without any methodical effort and influence. This is exactly what contributes to reinforce the conviction of the members of the cultivated class, that those forms of knowledge, aptitudes and attitudes that have never been perceived as results of learning processes, are solely owed to their natural talents (Bourdieu 2001, p. 31)."[7]

Whereas Freire provides useful insights and practices when working with disadvantaged groups and the working class in Brazil where he developed his literacy programs, Bourdieu's theories enable us to understand the middle class in Western societies. According to Beverly Skeggs, Bourdieu offers tools to identify 'their authorization, exchange and use of distinction. [...] He can show how the bourgeois perspective is implemented, how interests are protected and pursued and how authorization occurs' (Skeggs 2004, p. 30). This is especially helpful when trying to identify mechanisms of exclusion within school education and the moments of learning that are unvoiced in the classroom.

Having in mind the struggle around neutrality in schooling processes and the difficulties of taking a stand, I return to the student-teacher relation. Being one of the most contested relationships in schooling, Freire, hooks, and Giroux dedicated a lot of attention to it. Freire famously criticized traditional educational systems for their 'banking' concept of education. Students are, according to Freire, seen as an empty container that can be filled by the teacher. This understanding and practice 'transforms students into receiving objects. It attempts to control thinking and action, leads men and women to adjust to the world, and inhibits their creative powers' (Freire 1970, p. 77). In this model, Freire identifies the teacher as the subject (that is, the active participant) and the students as passive objects. Teachers, as the ones who know, are the epistemological authority in this system; students' pre-existing knowledge is ignored, apart from what was expected to be 'deposited' into them earlier. The banking paradigm relegates students as being 'adaptable, manageable beings. ... The more completely they accept the passive role imposed on them, the more they tend simply to adapt to the world as it is and to the fragmented view of reality deposited in them' (Freire 1970, p. 60). This understanding of the teacher-student relation has important implications for how authority

is viewed in educational processes. Naturalizing the teacher-student relation in terms of who has and who provides knowledge and who does not, fixes structures of authority in school. Instead, Freire clearly positions students as active participants in educational processes. And this in turn has important consequences for processes of learning. First of all, learning can then no longer be understood as a process in which a one-way transmission of knowledge takes place, in which some have knowledge and others need it. Rather, the relation between teacher and student has to be seen as one of mutuality. Accordingly, knowledge is not to be understood as something that a person *has*, but something that has to be *engaged with* from all sides within education.

Furthermore, if this relation between teacher and student is active and mutual, it is never entirely controllable. This explains why Freire and (as I showed before) hooks and Giroux refuse an entirely oppressive structuralism and pessimism. If the relation between students and teachers is active and therefore not entirely controllable, it has to be seen as a process that is not only ruled by structural necessities, but which bears the potential for contestation and ideally provides a platform for teaching to transgress.

We find a slightly different yet comparable articulation of critical pedagogy in Jacques Rancière's famous statement that 'the most important quality of a schoolmaster is the virtue of ignorance' (Rancière 2010, p. 1). In his book *The Ignorant Schoolmaster: Five Lessons in Educational Emancipation* (1987) Rancière criticizes common education in which the teacher thinks he or she knows exactly which steps have to be taken and which examples are easy enough for the acquisition of knowledge. This is very similar to Freire's critique of education. Whereas Freire, hooks, and Giroux focus on the passivity of students, Rancière looks at how knowledge (re)produces an authoritarian distance between teachers and students. This authority does not only exist in the difference of knowledge, but also in the power of the teacher to define the distance between student and teacher. This produces students whose knowledge always remains inferior to the teacher's, thus both are caught in a hierarchical relationship of knowledge. Rancière calls these relations of superiority and inferiority 'the method of stultification.' As an example that counters these seemingly given relationships, Rancière introduces the historical case of Joseph Jacotot, a French teacher in the early nineteenth century. During the period of Restoration in France Jacotot was exiled to Belgium, where he developed an unconventional method of teaching. Being a professor in Louvain, he had to teach French without being able to speak Flemish. He decided to use his own ignorance as a teaching method. Without any explanation, he gave his students a French text to read along with its translation. This had several implications. First of all, he brought two languages into relation with each other without being directly explicatory. Second of all, and possibly more important, he removed himself from the centre of the classroom as the one who would normally transmit knowledge. To his surprise, the experiment worked well. The students learnt French and crucially, they developed their own methods of learning, relating the two texts in a way that would best help their learning process. What is important here is not the teacher's knowledge, but his intentional use of his ignorance to establish equality as the centre of the educational process. This 'practice of equality' is what Rancière regards as the important moment of emancipatory education. Equality is practiced here as starting point rather than destination. In the case of Jacotot's example, it is the 'how' to learn (two books in different languages without direct explanatory link) that relates to 'who' is producing knowledge. Wånggren and Sellberg poignantly link Rancière's, Freire's, and hooks's engagement with pedagogy by suggesting that 'the "ignorance" of the schoolmaster is pivotal in a classroom dynamic that emphasizes the importance both of redefining "knowledge" and of mutual classroom engagement' (Wånggren and Sellberg 2012, p. 546). Decentering oneself as a teacher in the classroom not only has consequences for the way students' positions are understood and related to, it is also crucial for how 'knowledge' is conceptualized in the classroom situation. It supports an understanding of knowledge that is not treated as an external body of information whose production appears to be independent of particular human beings. In this way knowledge cannot be regarded as neutral, but as the result of a human activity *situated* in human norms and interests. The critical pedagogies discussed above share a view on knowledge that is integrally linked to the question of hierarchies and social relations.

How can we think of Rancière's 'ignorance' in the context of the HC project? Against the backdrop of the different educational studies that I have discussed, I understand a hidden curriculum as something that evolves from the interaction between sociopolitical and economic conditions of schooling (inside and outside the school institution) and the process of learning a very specific student's situation at a certain place and time. As a consequence it is not necessarily me as teacher, artist, or researcher who would know about it, but the students themselves who are able to find out about it. Thus I claim to use my ignorance deliberately to engage in a collaborative investigation and experiment around hidden curricula. Against this backdrop I address three critical elements of practicing a 'deliberate ignorance' that complicates such a stance, but at the same time might show its potential. Key to this experiment on 'ignorance' is interrogating the premises which affirm the roles of 'teacher' (a) and 'student' (b) and my own role (c) in the project, in order to challenge a conservative relation between the three parts.

[...]

It is useful to discuss some of the reactions of involved teachers (a) in relation to the framework and conditions of the HC project. These set-ups, as I introduced in the outline of the project, are important for the collaborative research. They are devised in a way that challenges processes of thinking on many levels. Some teachers involved were quite doubtful about the collaborative research and voiced critique in the sense that my attitude was irresponsible, considering that I wanted to work together with young people and 'did not know what to do.' These teachers demanded a clear step-by-step plan and requested a defined outcome. A tangible 'product' would be the best way of 'providing security' for everyone involved.[8] The teachers were not only touching upon the reproduction of an authority structure by a step-by-step approach that was criticized in Rancière's *Ignorant Schoolmaster*, they were also preoccupied with eliminating risk in educational settings. This provoked tensions, since the set-up of the project explicitly and intentionally included various openings for uncertainty and instability when it comes to deliberately not knowing. In a common educational setting this is seen as risk—intellectual, but also social and practical. It runs counter to the predictable outcomes in the structuring of school lessons, and of school life in general. The school structure and the acting participants in it aim for stability and certainty in terms of knowing step-by-step plans and predictable outcomes. In *Teaching to Transgress* hooks demands from engaged pedagogy that instructors face their deep fears about loss of control of the classroom (hooks 1994, p. 34). This is not surprising since the 'prevailing pedagogical model [is] authoritarian, hierarchical in a coercive and often dominating way, where the voice of the professor is the privileged transmitter of knowledge' (hooks 1994, p. 85).

The approach of 'not knowing' sometimes led to tensions in the workshop groups together with the students, especially when we tried to figure out how to continue certain processes (b). We had to come to terms with the fact that there was no infallible secure way of proceeding. Even more, since I deliberately put myself in a

situation in which I was not able to provide the answers, the students had to find out by themselves how they would approach certain steps in their research on hidden curriculum. Some of the students approached me with a somewhat angry sense of impatience that I should finally tell them what a hidden curriculum really was. It was understandable that the students turned to me, since I brought the questions and the project to them. However, they seemed to not take seriously my ignorance about the hidden curriculum or did not know how to cope with it. Many students conceived our discussions as 'one of these strange student-teacher games'[9] in which a teacher asks a question although she already knows the answer, but acts as if she did not in order to motivate the student. The students recalled these experiences when teachers obscured their position of the 'knowledgeable' as a motivation to ask certain questions. These 'as-if-ignorances' (as I called them) reinstall in a forceful way the hierarchies between those who are supposed to know and those who are not. This example shows that participants in schooling processes are in danger of internalizing the 'as-if-ignorances' and interpreting situations for it be fulfilled. hooks describes these kind of situations also in terms of students resisting their responsibility to engage in classroom, 'since the vast majority of students learn through conservative, traditional educational practices and concern themselves only with the presence of the professor' (hooks 1994, p. 8). hooks instead suggests that she very deliberately tries to turn students away from her voice and her presence, and to listen to each other.

The hierarchies of who is allowed to know and who is not are reiterated between students themselves. In many situations, especially in the beginning of the workshops, the students tried to install my role as the explicator in the project, when they had to make decisions on, e.g., what would be a good aspect to dive deeper into, or where to go in the school building to proceed with some actions. By trying to force me to decide, they were posing questions to their own group: Who is speaking? Who is entitled to speak? And who, they assume, has the knowledge to explain? This means installing new practices aiming at a different teacher-student relationship is a lengthy practice that challenges the very norms that are ingrained in everyday life in school. It is a necessary process in order to transform 'the classroom into a democratic setting where everyone feels a responsibility to contribute' (hooks 1994, p. 39).

These situations also cast light on my own role (3) that needs some further scrutiny: the group dynamics changed a lot depending on the locations where we met, and my own role shifted constantly in relation to settings. In school I found myself frequently addressed by the students as an artist or – as one of them put it – 'different from the teachers.' One student pointed out that the reason for this could be that the project allowed them to climb up on cupboards, as opposed to what their teachers would do, which would be to try to get them off them, or prevent them from climbing in the first place. During the project I became aware that there were many moments like this that would come to define their perception of my role within school. This included the way the students sat on the tables when we met, or how we used mobile phones in the school building in order to organize ourselves during the sessions. In school I adopted the role of the 'ignorant' artist more easily, since I did not know the environment, processes, and routines at play. When the students went to art spaces involved (e.g., Casco, Utrecht; Whitechapel Gallery, London), I found myself increasingly adopting the role of an instructor or tutor. In my opinion, this was due to the fact that the students were entering an environment they were not used to and were looking to me for guidance on how to relate to this new environment. Consequently, my self-assigned role of the 'ignorant artist' became difficult to maintain and shifted depending on the context we were working in. What is challenging about working within such different kinds of (power) structures is that you cannot deny that you are part of them, so you have to find a way to question them, interrogate the premises which affirm certain roles within this processes, and at best start a process of renegotiation. Having a closer look at the ambiguity of my role in the workshops is very helpful here. By trying to leave behind the role of an authority figure, I see how implicated I am in its reproduction nonetheless, simply by entering the institution of a school or an art space. Within the workshops we seek to try to find out how the students' ideas can become constitutive of what ends up happening there. This corresponds with how I understand Rancière's 'practices of equality' as a collaborative process. It does not mean that inequality can be diminished or eliminated by simply taking a radical position and hoping the rest follows. Rather, as Marina Vishmidt commented in a conversation around the HC project: 'It's a contingent process of experimentation in the social field that posits equality as a desire that can be actualized, and then figures out how, and why it fails when it does' (Krauss, Pethick, and Vishmidt 2008, p. 34).

Comments

[1] The archive is currently in process of being transformed into a digital iteration, soon available at: <http://hiddencurriculum.info/index.html>.

[...]
Read full text on:
[www.medienimpulse.at/
articles/view/848](http://www.medienimpulse.at/articles/view/848)

This is an
excerpt.

But I had a flat
tyre! Then I
missed the bus,
my locker had
been moved, and
my sister fell
ill, so I had to
help her.



Obesity Timebomb

Ka-boom!

29 June 2016

Fat Activism and Research Justice

I first came across the term 'Research Justice' at the [Allied Media Conference](#) in Detroit in 2010. This may have been the first time that the conference scheduled some sessions on the theme. Since then, the AMC has hosted Research Justice network gatherings and the concept has grown. You can find documentation on the AMC website.

As I understand it, Research Justice has grown out of indigenous Participatory Action Research projects and Linda Tuhiwai Smith's foundational text *Decolonizing Methodologies*. [DataCenter](#), in Oakland, California is an organisational proponent of the term, and has published various toolkits and reports. Research by and about Domestic Workers in Southern California that I have found through DataCenter have made particularly powerful reading. The organisation has a useful YouTube presence too. Last year Andrew J. Jolivet published a [Research Justice](#) anthology in Chicago, which looks pretty good but also somewhat academic and focused primarily on work in North America. It is important that Research Justice not become another academic discipline, especially when academia excludes so many, but remains something that anyone can use.

When I was first learning about Research Justice I was also inspired by the Young Women's Empowerment Project in Chicago, who produced a really great piece of research about their Bad Encounter Line. I'm not sure if the project still exists, but you can read about this research on their [Media & Free Stuff](#) page. In the UK, [Salvage](#), a recent project about gendered violence in activist communities is similarly brilliant, I am proud to have been a part of it and am looking forwards to seeing where it goes as more people learn about it.

I have produced my own small-scale research projects using this concept, in particular [No More Stitch-Ups](#), from 2014. [My book](#) is built on the idea that how knowledge is generated and owned is political, and that obesity discourse does not have to be the only way in which we might understand fat people.

Research Justice enables me to think of research as activism. There is a tradition in fat activism of ripping apart obesity research, about fighting research injustice, but what would it be like to generate and own our own knowledge? It would be amazing if fat people were to undertake their own research, and not only with university support or under the patronage of thin academics. What might we find if we pursued our own research agendas? I am particularly interested in DIY research, using low or no-cost resources to find things out that might benefit communities of people who don't otherwise get a look-in. I am interested in developing research skill-shares around this stuff. It is a myth that research has to be expensive, obscure and highly academic.

I also want to encourage people working in research institutions to consider Research Justice as a form of methodology. There are certainly overlaps with Participatory Action Research, but I think that Research Justice is more than a method or a consideration of ethics in research, it is a theoretical orientation that can underpin all kinds of research and places a commitment to social justice at its heart.

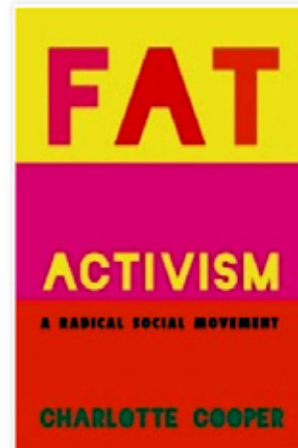
In June I made a little graphic with some questions to consider when either looking at or designing research. I made the mind-map as a response to a series of performances and workshops in Bristol called [Emergenc\(i\)es](#), which was about developing new responses to the crises of the times we are in. It was a prompt to think about how to survive and thrive in difficult times. [Emergenc\(i\)es](#) was affiliated to the [AntiUniversity](#) a really fantastic [para-academic](#) project in the UK. The graphic is not exhaustive, I expect to come back to it and fill in gaps as I go along, but I hope it gives some idea of the critical nature of Research Justice as I see it, and encourages people to think about how knowledge is created, perhaps to become knowledge producers themselves.

Click on the image to see a larger-sized version. Extra points if you can spot the accidental typo!

Info

[About this blog](#) - who, what, why, where, when
[Forthcoming Events](#) - see me in action
[CharlotteCooper.net](#) - the muthalode

My new book!



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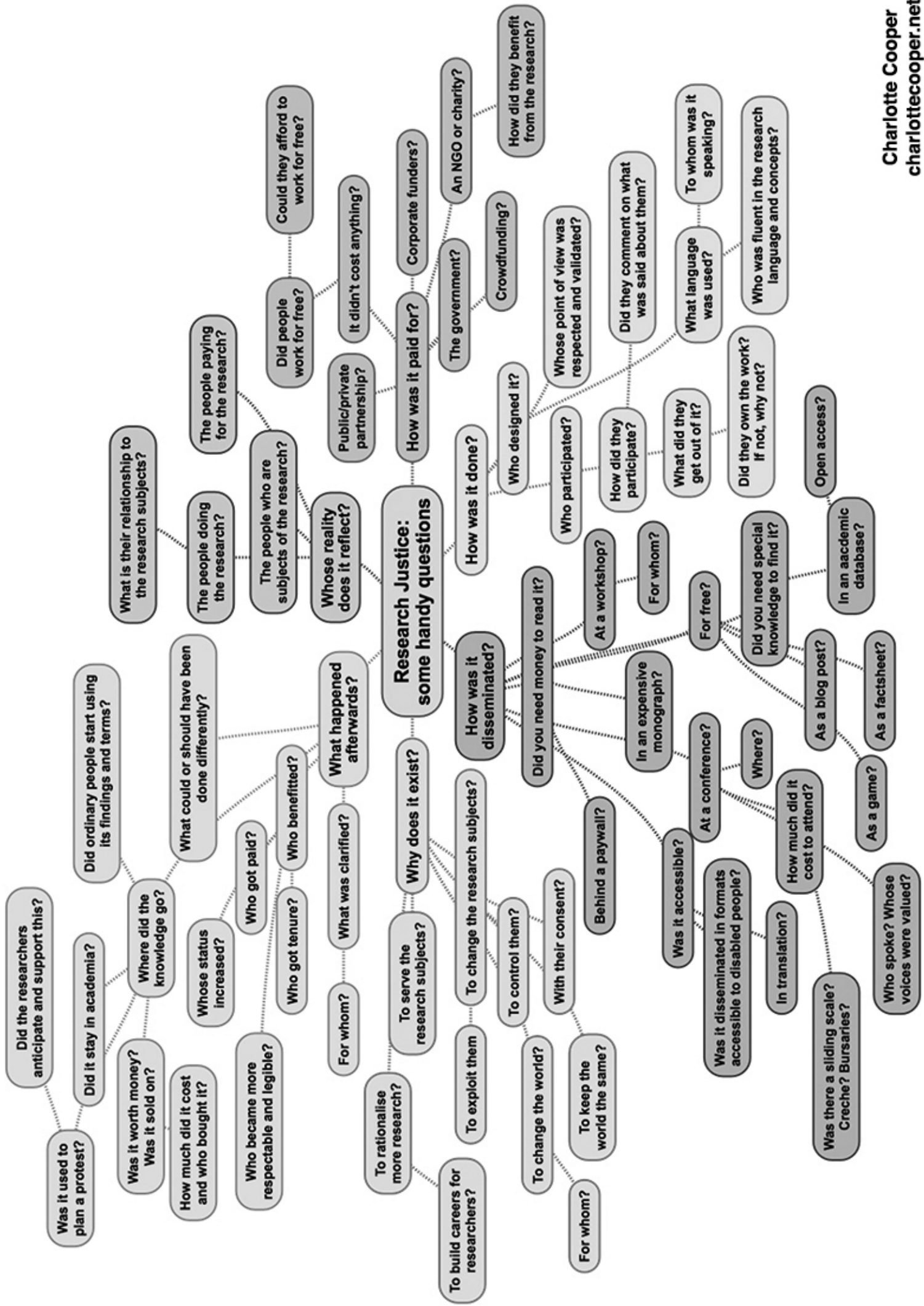


Selected Projects

- [Homosexual Death Drive](#)
- [SWAGGA](#)
- [No More Stitch-Ups! Developing Media Literacy Through Fat Activist Community Research](#)
- [Fattylympics](#)
- [A Queer and Trans Fat Activist Timeline](#)
- [Big Bum Jumble](#)
- [The Fat of The Land: A Queer Chub Harvest Festival](#)

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I squirt during sex.

Sometimes it's great but sometimes it doesn't feel that amazing. Sometimes, it's so powerful that it forces the penis out. The cum literally drenches the sheets. It smells like boys' cum but it's thinner and there's much more of it. It leaves a white outline.

Boys usually react with disgust. Once a boy said, "Please don't ever do that again." They say that they've never seen it happen before. Usually they go on about their sheets, which makes me feel gross and dirty. There is such a sudden change in their attitude towards me after I come. I usually say, "I'm really sorry", which is pathetic.

I try to stop it or delay it happening, but I can't, especially when I'm drunk (which I usually am if it's a one night stand). I suck in by tensing my muscles or hope that they come quicker. It's distracting and makes it harder to have really good sex.

It's now a serious source of anxiety when I think I'm going to sleep with someone. Recently, on a Tinder date I raised it because I wanted to test the waters. He was like, "WOW I really want to get with you now." But then, when he was licking me out, it went in his face – like projectile. He just looked up and wiped it off. It was so awkward and not at all sexy. He didn't call and I think that was the reason why. I think his perception of squirting was from porn – a bit like a fountain rather than a gush.

I feel embarrassed that I'm embarrassed – it probably shows that most of the boys I sleep with are dicks.

Anonymous

PAGE FROM: BEDFELLOWS, SEX TALK MTG LATE @ TATE BRITAIN APRIL, 2016
IMAGE FROM: LADYBEARD THE SEX ISSUE, 2016

BEDFELLOWS IS A SEX EDUCATION RESEARCH PROJECT LED BY ARTISTS CHLOE COOPER, PHOEBE DAVIES AND JENNY MOORE AND BORN FROM THE PERSONAL, THE POLITICAL, AND THE PROFESSIONAL, INVESTIGATING SEX, SEXUAL IDENTITY AND FEMINIST PORN. BLAH BLAH BLAH...
@BEDFELLOWSRESEARCH

Yes, No, Maybe — A Sexual Inventory Stocklist

by Heather Corinna and CJ Turett

(www.scarleteen.com)

Clear, truthful and open communication is a must with partnered sex. It's the best way to assure everyone is fully and freely consenting as well as physically and emotionally safe; to help sex and sexual relationships be as satisfying, positive and awesome as they can be. We can't just know or guess what we or others want or need, like or dislike, are or are not okay with: we need to communicate those things and have them communicated to us.

Yes, No and Maybe lists aren't something we invented. They've been used for a long time by sexuality educators, sex therapists, communities, couples and individuals, and they can be seriously useful tools. So, we've made one specifically for Scarleteen readers including all the issues you ask us about and we've talked about together over the years.

Code Guide
Y — Yes
N — No
M — Maybe
IDK — I don't know
F — Fantasy
N/A — Not applicable

Body Boundaries

- A partner touching me affectionately without asking first
- Touching a partner affectionately without asking first
- A partner touching me sexually without asking first
- Touching a partner sexually without asking first
- A partner touching me affectionately in public
- Touching a partner affectionately in public
- A partner touching me sexually in public
- Touching a partner sexually in public
- Having my shirt/top off with a partner
- Having a partner's shirt/top off
- Having my pants/bottoms off with a partner
- Having a partner's pants/bottoms off

- Being completely naked with a partner with the lights off or low
- A partner being completely naked with the lights off or low
- Being completely naked with a partner with the lights on
- A partner being completely naked with the lights on
- Direct eye contact
- Being looked at directly, overall, when I am naked
- Grooming or toileting in front of a partner
- A partner grooming/using the toilet in front of me
- A partner looking directly at my genitals
- A partner talking about my body
- Talking about a partner's body
- Some or all of a disability, identity or difference I have being specifically made part of sex, sexualized or objectified
- Some or all of a disability, identity or difference a partner has being specifically made part of sex, sexualized or objectified
- Some or all kinds of sex during a menstrual period
- Seeing or being exposed to other kinds of body fluids (like semen, sweat or urine)
- Shaving/trimming/removing my own pubic hair
- Shaving/trimming/removing a partner's pubic hair
- Other:
- Other:

Some parts of my body are just off-limits. Those are:

I am not comfortable looking at, touching or feeling some parts of another person's body. Those are:

I am triggered by (have a post-traumatic response to) something(s) about body boundaries. Those are/that is:

What helps me feel most comfortable being naked with someone?

What ways a partner does or may talk about my body make or could make me feel uncomfortable?

What do I "count" as sexual touching and what do I consider affectionate touching?.....

Words & Terms

I prefer the following gender/sexual identity or role words (like man, woman, boi, femme, butch, top, etc.) to be used for me:

I prefer my chest or breasts be referred to as:

I prefer my genitals to be referred to as:

I prefer my sexual orientation and/or identity to be referred to as:

Some words I am not okay with to refer to me, my identity, my body or, which I am uncomfortable using or hearing about, with or during any kind of sex are:

.....

I am triggered by certain words or language. Those are/that is:

Are certain words okay in some settings or situations but not in others?

How flexible am I with what a partner might want to call something I like calling something else?

Why do I use the words for my parts that I do?

Relationship Models & Choices

- A partner talking to close friends about our sex life
- Talking to close friends about my sex life
- A partner talking to acquaintances, family or co-workers about our sex life
- Talking to acquaintances, family or co-workers about my sex life
- An exclusive romantic relationship
- An exclusive sexual relationship
- Some kind of casual or occasional open/non-exclusive romantic relationship
- Some kind of casual or occasional open/non-exclusive sexual relationship
- Some kind of serious or ongoing open/non-exclusive romantic relationship
- Some kind of serious or ongoing open/non-exclusive sexual relationship
- Sex of some kind(s) with one partner at a time, only
- Sex of some kind(s) with two partners at a time
- Sex of some kind(s) with three partners at a time
- Sex of some kind(s) with more than three partners at a time
- A partner directing/deciding for me in some way with sex
- Directing or deciding for a partner in some way with sex
- Other:
- Other:

What kind of agreements do/would I want with the kinds of relationships models I want or am interested in?

What are my personal values with relationships and simultaneous sexual partners?

.....

Safer Sex & Overall Safety Items & Behaviour

- Sharing my sexual history with a partner
- A partner sharing their sexual history with me
- Doing anything sexual which does or might pose high risks of certain or all sexually transmitted infections (STIs)
- Doing anything sexual which does or might pose moderate risks of certain or all sexually transmitted infections (STIs)
- Doing anything sexual which does or might pose low risks of certain or all sexually transmitted infections (STIs)
- Using a condom with a partner, always
- Using a condom with a partner, not always
- Putting on a condom myself
- Putting on a condom for someone else
- Someone else putting on a condom for me
- Using a dental dam, with a partner, always
- Using a dental dam, with a partner, not always
- Putting on a dental dam for myself
- Putting a dental dam on someone else
- Someone else putting a dental dam on me
- Using a latex glove with a partner, always
- Using a latex glove with a partner, not always
- Putting on a latex glove for myself
- Putting on a latex glove for someone else
- Someone else putting a latex glove on me
- Using lubricant with a partner
- Applying lubricant to myself
- Applying lubricant on a partner
- Someone else putting lubricant on me
- Getting tested for STIs before sex with a partner
- Getting regularly tested for STIs by myself
- Getting tested for STIs with a partner
- A partner getting regularly tested for STIs
- Sharing STI test results with a partner
- Doing things which might cause me momentary or minor discomfort or pain

- Doing things which might cause a partner momentary or minor discomfort or pain
- Doing things which might cause me sustained or major discomfort or pain
- Doing things which might cause a partner sustained or major discomfort or pain
- Being unable to communicate clearly during sex
- Having a partner be unable to communicate clearly
- Initiating or having sex while or after I have been using alcohol or other recreational drugs
- A partner initiating or having sex while or after using alcohol or other recreational drugs
- Other:
- Other:

I am triggered by something(s) around sexual safety, or need additional safety precautions because of triggers. Those are/that is:

Are sexual history conversations loaded for me? Do I have any double-standards with safer sex, testing or other safety? What makes me feel some risk is worth it, while another isn't?

“Receptive” means the person in a given activity who is taking someone else into their body in some way, and “insertive” means the partner who is putting themselves into another person. “Giving” means a person doing something to someone else, and “receiving” is the person having something done to them. Language for these things is imperfect, though, since any time we’re actively having sex with someone else, everyone is the “doer” not just one person.

Sexual Responses

- Experiencing or expressing unexpected or challenging emotions before, during or after sex
- A partner experiencing or expressing or challenging emotions before, during or after sex
- Not experiencing or expressing expected emotions before, during or after sex
- A partner not experiencing or expressing expected emotions before, during or after sex
- Feeling and being aroused (sexually excited), alone
- Feeling and being aroused, with or in front of a partner
- Having genital sexual response, like erection or lubrication, alone
- Having genital sexual response, like erection or lubrication, seen or felt by a partner
- Not having or “losing” erection or lubrication, alone
- Not having or “losing” erection or lubrication, with or in front of a partner
- Being unable to reach orgasm, alone
- Being unable to reach orgasm, with a partner
- Having one orgasm, alone
- Having one orgasm, with or in front of a partner
- Having more than one orgasm, alone
- Having more than one orgasm, with or in front of a partner
- Ejaculating, alone
- Ejaculating, with or in front of a partner
- Having a partner ejaculate with me/while I’m present
- Having an orgasm before or after you feel like you “should” with a partner
- Having a partner have an orgasm before or after you feel like they “should”
- Making noise during sex or orgasm, alone
- Making noise during sex or orgasm, with a partner
- Having sex interrupted by something or someone external or your own body or feelings
- Other:
- Other:

I am triggered by certain sexual responses of my own or those of a partner. Those are:

I like or don't like having or giving certain kinds of sexual aftercare (like snuggling or reaffirming emotional feelings). Those are:

Is what I/we think of as “ideal” in alignment with what my/our responses and comfort with them really are? What parts of sexual response make me feel vulnerable or exposed? Am I putting any pressure on myself or partners to respond a certain way?

Physical and/or Sexual Activity

- Masturbation
- Holding hands
- Hugging
- Kissing, cheek or face
- Kissing, closed-mouth
- Kissing, open-mouth
- Being kissed or touched on the neck
- Kissing or touching a partner's neck
- Giving hickeys
- Getting hickeys
- Tickling, doing the tickling
- Tickling, being tickled
- Wrestling or “play-fighting”
- General massage, giving
- General massage, receiving

Physical and/or Sexual Activity

- Having my chest, breasts and/or nipples touched or rubbed
- Touching or rubbing a partner's breasts, chest and/or nipples
- Frottage (dry humping/clothed body-to-body rubbing)
- Tribadism (scissoring, rubbing naked genitals together with a partner)
- A partner putting their mouth or tongue on my breasts or chest
- Putting my mouth or tongue on a partner's breasts or chest
- Masturbating in front of/with a partner
- A partner masturbating in front of/with me
- Manual sex (hands or fingers on penis or strap-on), receiving
- Manual sex (hands or fingers to penis or strap-on), giving
- Manual sex (hands or fingers on testes), receiving
- Manual sex (hands or fingers on testes), giving
- Manual sex (hands or fingers on vulva), receiving
- Manual sex (hands or fingers on vulva), giving
- Manual sex (hands or fingers inside vagina), receiving
- Manual sex (hands or fingers inside vagina), giving
- Manual sex (hands or fingers on or around anus), receiving
- Manual sex (hands or fingers on or around anus), giving
- Manual sex (hands or fingers inside rectum), receiving
- Manual sex (hands or fingers inside rectum), giving
- Ejaculating (coming) on or in a partner's body
- A partner ejaculating (coming) on or in my body
- Using sex toys (like vibrators, dildos or masturbation sleeves), alone
- Using sex toys (like vibrators, dildos or masturbation sleeves), with a partner
- Oral sex (to vulva), receptive partner
- Oral sex (to vulva), doing to someone else
- Oral sex (to penis or strap-on), receptive partner
- Oral sex (to penis or strap-on), doing to someone else
- Oral sex (to testes), receptive partner
- Oral sex (to testes), doing to someone else
- Oral sex (to anus), receptive partner
- Oral sex (to anus), doing to someone else

- Vaginal intercourse, receptive partner
- Vaginal intercourse, insertive partner
- Anal intercourse, receptive partner
- Anal intercourse, insertive partner
- Using food items as a part of sex
- Cross-dressing during sex
- Having a partner cross-dress during sex
- Biting a partner
- Being bitten by a partner
- Scratching a partner
- Being scratched by a partner
- Wearing something that covers my eyes
- A partner wearing something that covers their eyes
- Having my movement restricted
- Restricting the movement of a partner
- Being slapped or spanked by a partner in the context of sexual pleasure
- Slapping or spanking a partner in the context of sexual pleasure
- Pinching or having any kind of clamp used on my body during sex
- Pinching a partner or using any kind of clamp on them during sex
- Other:
- Other:

I am triggered by certain sexual activities. Those are:

If I said yes to something but my partner said maybe, what conditions might make their maybe a yes? With a partner, can we each live with and accept our no's? What ways do each of us, so far, know we like things done we've said we would do/like to do?

Non-physical (or necessarily physical) Sexual Activities

- Communicating my sexual fantasies to/with a partner
- Receiving information about a partner's sexual fantasies
- Role-play
- Phone sex
- Cybersex, in IM
- Cybersex, in chat room
- Cybersex, on cell phone
- Getting sexual images of a partner in my email or on my phone
- Giving sexual images to a partner in their email or on their phone
- Reading pornography or erotica, alone
- Reading pornography or erotica, with a partner
- Viewing pornography, alone
- Viewing pornography, with a partner
- A partner reading or viewing pornography
- Giving pornography/erotica to a partner
- Getting pornography/erotica from a partner
- Other:
- Other:

I am triggered by certain non-physical sexual activities. Those are:

How do non-physical sexual activities figure into our/my relationship agreements? How much of a role do/ or would I like non-physical sexual activities to play in my sex life?.....

Birth Control / Reproductive Choices

- Doing anything sexual which does or might pose a risk of pregnancy without using a reliable method of birth control
- Doing anything sexual which does or might pose a risk of pregnancy with a reliable form of birth control
- Using emergency contraception
- Having a partner use emergency contraception
- Becoming pregnant
- Creating a pregnancy with a partner
- Helping a partner throughout a pregnancy and delivery
- Experiencing a loss with a pregnancy, like miscarriage or abortion
- Supporting a partner through a loss with a pregnancy, like miscarriage or abortion
- Parenting with a partner
- Parenting by myself
- Paying child support for a pregnancy I co-created
- Terminating a pregnancy (abortion)
- A partner terminating a pregnancy (abortion)
- Choosing adoption if there was a pregnancy
- Other:

In what situations do I see myself making a given reproductive choice (if applicable)? How do/might I feel about a partner having very different answers in this section than I do, and how would that impact my choice to be with them?

.....

Starting deep and honest communication about sex can be daunting, especially in areas which can be more loaded, tricky or where we feel vulnerable. Someone might ask what you do or don't like, or what may or may not be okay with you, and you may find you – or a partner, when they're asked – have a hard time knowing how to respond. It might be particularly tough to start these conversations if talking about sex openly and out loud is something you've never done. When sex is newer to us, we may not even have a sense of all there is to talk about. It can feel like being asked what you want to eat at a restaurant without having a menu to even know your options. We might also sometimes find ourselves feeling inclined to only say what we think a partner wants to hear, or only responding to what they bring up rather than putting our own stuff on the table and initiating our own questions.

How can you use this list?

- 1) You can either just read through it online, using it as a mental self-evaluation tool or talking with a partner as you both scroll through it. Or, you can print it out using this PDF file, and fill it in by hand. (It makes a fine bedfellow for our Sex Readiness Checklist, too!)
- 2) First do it alone. Take your time, especially with areas or questions you haven't thought about before or haven't had experience with yet. When you're answering, figure this is about now: not right this very second, but in your life overall at this time and over the next few months. If you're answering about things you have no experience with, go with your gut on what you feel like you want. You might only use it for self-evaluation and your own decision-making, to get a better sense of where you stand or what you want to talk about with a partner without sharing it or having them fill it out for themselves.
- 3) If you want to do it with a partner? Even though we use the term "partner" here to mean anyone with whom you'd be engaging in any kind of sexual contact or relationship, this is not first-date stuff. This is a lot of very personal information for anyone to give or ask for. Young people often tell us they want some serious sexual intimacy: this is that kind of intimacy, big time. It would be overwhelming to find flopped in one's hands after only hanging out for a few days. If you're doing it with someone, you want to have been together for a while to have built some trust, to have some solid sense of your relationship and to have already started to discuss many things on this list already. If there are areas of this you

don't feel ready to talk about, or that just make you really uncomfortable, feel free to hack it up in a word doc to make it into what you need and want. If you are going to do this with a partner, also be sure you're both earnestly ready to know and accept all of each other's truths (and to be truthful). Make some agreements in advance about the way you'll both address this with each other with maturity and care.

The coding guide for the list is below. A yes is an "I want to" or "I think I would," and a no is "I don't want to" or "I don't think I would." A maybe is an "I might," either only with certain people, at certain times, or in other specific circumstances. If there's something where you just have no idea, that's an IDK. None of these answers are a commitment to always say yes or no to anything, or a promise you'll say either: they're just assessments of how you generally feel about them. Your answers to this list may, and probably will, change over time: you may find something that's a yes now becomes a no after you try it, or that a no now is something you discover you're interested in down the road. Figure it's a snapshot of this point in time and an ever-evolving work in progress, just like you and your sexuality.

We included a code for fantasy. People often confuse what someone fantasizes about with what someone wants to actually or potentially do, which is especially a doozy for young people who can tend to feel freaked by the idea that fantasies must be "want-to-do's" rather than just "really-like-to-think-about's." Recognizing the difference is important and can also take a lot of pressure off sharing fantasies. N/A is for the things that just don't apply to you: like, I can't get anyone pregnant, so those questions would be an N/A for me. You'll find some fill-in-the-blanks in this list, too.

Lists like this are not finish lines but starting points: for evaluating your own sexuality and/or for deeper conversations with someone else. This is so you can start thinking about things for yourself, or start having conversations with a partner. At the end of each section, we've included a few sample jumping-off points for conversations to give you some ideas.

Written by: Heather Corinna and CJ Turett

Sourced from: www.scarleteen.com

Contributed by Bedfellows

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DECOLONISING QUEER

Why do people have to identify as bisexual? Why can't they just say QUEER?



In my experience, it has mostly been white queers who advocate so strongly for the use of 'queer', positioning 'bisexual' as transphobic or binary.

Ironically, many of the bisexual people I know are trans or non binary, and most are people of colour

CLAIMING IN THE NAME OF QUEERNESS

Claude McKay was black and queer!



But at what point does it become an imperialistic desire, an attempt to colonise identities and absorb them into our own?



Queer has been a guiding light to find others like me, but it has also been spaces of overbearing whiteness, where masculinity is heralded

Queer can mean so much and so little



If I want to speak to my Jamaican family about sexuality BISEXUAL is a conversation starter, a beginning. QUEER is a wall with no point of reference.

And there is privilege in who gets to be seen as queer, whose queerness is acceptable.

Claiming an identity can be magical, but in gatekeeping other people's identities, we colonise them



LGBTIQ FOLKS ARE ALSO MIGRANTS, SEX WORKERS, DISABLED, REFUGEES, IMPRISONED, WORKING CLASS, BLACK, BROWN, INDIGENOUS, FEMME, RELIGIOUS (...) AND THERE DOESN'T HAVE TO BE ONE WORD TO DESCRIBE US ALL

RUDY LOEWE

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Sarah Kember: Rethinking where the thinking happens

This is an edited transcript of a public conversation between Eva Weinmayr and Sarah Kember, who is the Director of a new academic publishing house, *Goldsmiths Press*.

Open access — an enclosure

Eva Weinmayr: I wanted to talk to you about your ideas and plans for Goldsmiths Press. I'd like to use this opportunity today to conduct a public interview. So, I have prepared questions, but if anybody around the table wants to add anything – just chip in.

Sarah Kember: Okay, I made a little list of things that I thought we might address mainly as problems, but also as kind of opportunities. Some of it has to do with policy around open access, which I would like to talk to you about. It is a big issue for academic publishers.

Eva: It would be good to briefly explain open access in scholarly publishing. In principle it seems like a great idea to make research available online at no cost. But this also has consequences. Somebody has to cover the costs...

Sarah: Exactly. The publishing house shifts their business model from charging readers to charging authors for the costs. It is triggered by UK policy around open access and copyright reform. [1] [sighs]

The “Gold” [2] model for example is a business model, which charges the author a processing fee and— this is a big issue for academic publishers. It comes from sciences and engineering subjects, but for arts, humanities and social sciences the pot of government money available for open access journal publishing is tiny or non-existent. Therefore it would mean real streamlining – a massive reduction of research and output. There is also a top-down, policy push towards open access book publishing without any central budget attached to it at all. Other publishers who are producing open access books are drawing on institutional money, donations and, ironically, good old fashioned sales of the print-on-demand versions.

So *Goldsmiths Press* will take the better end of open access publishing, the green rather than gold model, which means we can still give some content away, we can use archives and repositories, but we're not trying to **transfer the burden of the cost from the reader to the author**. This is a no-go. We're making stuff freely available, when we can, but we are not in a **fantasy world**, that says that content is in any sense free.

Scholarly writing shut down and clamped into two very restrictive modes

Another really big issue for me, and for a lot of people I talk to now, is realising how standardised publishing has become. Academics have to write in two modes now and that is really incredibly boring and restrictive and not particularly readerly, and not particularly inventive, creative or intellectual, necessarily. We have basically **two formats**: we have 7000 word journal articles, which are social science orientated and not really suiting people in arts or humanities, who might be better at writing essays, which is more discursive, open, less defensive. That very rigid journal-publishing model, which of course gets all of the citation and audit points attached to it, is a very problematic format for me. So you've got your 7000-word journal article and you've got your 70 000-word academic monograph, which is increasingly being pushed to be more of a textbook, because publishers can only make money out of textbooks. They can't really make money out of monographs. So again: **a real sense of constriction**. A real sense of scholarly writing being shut down and clamped into two very restrictive modes. I want to address that in some way.

Eva: How can you do this differently?

Sarah: Well, there is already some innovation of course, when you're getting publishers like Palgrave, who I'm writing for at the moment, doing short monographs. So, not 70 000 words, but 25 000 – 30 000 words or a range of 30 000 – 50 000 thousand words. It sounds quite trivial, but it isn't!

One of the reasons I agreed to write a short monograph for Palgrave is that I knew I could write it differently. I can write differently and I'm able to create a culture around not just academic writing, but, more broadly, encourage scholarly communication that is less constrained. So, you know, at the moment these very stereotypical terms of "you are a theorist or a practitioner" really constrain people who work across theory, practice and performance boundaries. And I am working in an intellectual environment where pretty much everybody does that, and yet we have very separated and restricted outlets for that kind of work.

So this is a platform for Goldsmiths beginning to commission experimental fiction. And that really excites me. So we are actually going to — as university — to publish fiction as well as trade books. Our first title, Les Back's Academic Diary is a trade book. It was written for a more general audience and has been selling well in bookshops. So we are messing up a few institutional categories here. In fact we will be the first UK university press to publish fiction.

Temporary stabilization * What was ever not fluid about print?

So, I think Goldsmiths Press came in at that time of realizing that being a digital first publisher does not mean being a digital only publisher. And in that sense, it's not all about moving from print to digital. And lots of times, when I speak about what's going on in scholarly publishing it has to do with "can we please do better than these ridiculous binaries: print and digital or fluid and fixed books." What the hell is that? **What was ever not fluid about print?** It was always a contingent, as you were saying, always a temporary stabilization. And anyone who knows

anything about critical theory, anyone who ever read Barthes or Derrida would know that the book always came off the page, was always about references, was always about intertextuality.

Rethinking where the thinking happens

I am interested in what Minnesota University Press are doing for example. In what some people want to call “grey literature”, which might be blogs and tweets, scripts and storyboards and things like that. But for me its not all about to rush over to social media and that’s where the future of publishing is. It’s not. But it is about **rethinking where the thinking happens, institutionally**. Conventional academic publishing just sees research or scholarship as a particular thing and it becomes rather fixed and rather fossilized. I want to push that and **ask where is scholarship? And who are scholars?**

Stone age claim * Having to be right

And of course one of the other big constraints for us is the audit, the REF. You know this?

Eva: [sighs] Yeah, the Research Excellence Framework.

Sarah: Well, yeah! The massive academic audit, which has been going on since I’ve been an academic and has had, I think, appalling effects on scholarly work. It makes it more conservative. It makes it churned. You know the obligation is to produce a monograph every three years or so. If you don’t, your tenure might be in doubt. You won’t get promotion... you know. All these institutional award things come into play. But it’s NOT been good! It tends to mitigate against experimental or speculative work and pushes everyone... towards a particularly **stone age claim** for the status of the work, that what we produce has an impact, has economic benefits and is quite reduced in that way. **Having to be right!** is how I put it. Do you know what I mean? It reminds me of my favourite bit of feminist writing from the 70s — that stuff is so relevant for us now — by Xavière Gauthier, who wrote like Hélène Cixous, and many others, about this **frightful masculine fashion of speaking in order to be right**, in order to put other people in the wrong. It’s a kind of scientism, you know, to have impact, to be economically valuable and research having to have this direct claim to be able to describe the world to you. Academics – particularly in the arts and humanities, don’t do that, you know, and it has pushed our research to be more like that. And it’s false. And it’s fake. And I dislike it intensely and I want to recreate a space for what Cixous described as a kind of writerliness. So I am very, very, interested in how academic work becomes writerly again, or speculative, or all the synonyms that we might use for that. But it’s something in tension with this tendency to make truth claims with what you are doing. And we are all being obliged to do that —in a bizarre way.

Peer review * Dialogue rather than judgement

Eva: I am quite interested in the potential of peer review in this process. On one side you probably need it in order to create credibility. But there are massive problems with peer review, which tends to be anonymous and judgmental. How could peer review take full advantage of what it

actually could be: a dialogue, a constructive and transparent critique rather than judgments?
 Sarah: It's a huge problem for any publisher starting out now how to address the problems of double-blind peer review — a system, Carol Stabile [3] refers to, which is broken and corrupt and differentiated, which means that it can be abused. So **people hide behind anonymous peer review**. Certain journals that remain nameless here have a reputation for doing so, and there can be grandstanding abuses — really, really.

There is a piece by Rosalind Gill in *The Hidden Injuries of the Neoliberal University* and it is about the abuses of double blind peer review and how it a-symmetrically affects women and early career researchers. It can do untold damage. It can actually stop somebody in the early stages in their career from going on, if they get something which is really vitriolic. “What is this? This is rubbish, bla bla bla”, right? That can see people off.

Boycott them

One of the other problems with publishing at the moment is **free labour**. Who supplies it and who benefits from it? [...] They are exporting a lot of that labour to editors. Editors are not paid and they are not rewarded. The institution is not rewarding you for doing that. So we're doing more and more and more of their work as they continue to profit massively from it.

There is a piece by Ronan Deazley [4] pointing out how much profit is made by the English language speaking journal publishers from academic free labour in research and reviewing – and then they want to charge us [laughs], so we're double ripped off to the tune of – I think the figure was over £1.7 billion for 2007. That's a lot of money. And the lawyer was saying: **Boycott them! Boycott commercial academic journal publishers**. They are ripping us off at least once, twice, probably three times. That was interesting coming from an academic lawyer. [laughs]

Free labour and peer review is not an easy problem to fix. The answer is not: It was closed – let's make it open. It's not going to be that easy. One of the big problems of peer review is a pragmatic thing: it is very difficult to get people to peer review anything, because they are too busy. Actually a lot of your time as a journal editor is spent not reading work, not commissioning work, but simply chasing up maybe up to ten reviewers for each piece. It drives me mad. So I've got to find a way of dealing with it pragmatically and **politicizing it and joining a bigger conversation**, which is about the problems of peer review and it's about citation practices and it's about free labour.

Boys' citation club

Eva: You mentioned citation just now. At some point you said you were planning to introduce a female citation proportion policy? It sounds like a brilliant idea!

Sarah: [laughs] I am being naughty, because what I perceive is that – and my research is in the field of New Media, Feminist Theory, Science and Technology studies – out there in science and Technology Studies or Cultural Theory, there are a lot of boys. The broader context actually

is all about conservatism, is all about shutting down on practices. And one of the things to attend to, which I perceive, is increasing masculinization. Along with conservatism it's like what we have got in academic work, at least in my field, is a **boys' citation club**. There is something inherently conservative in citation anyway, right? In order to be recognised, you have to be associated with this author or that. It tends to be dead white male, the usual kind of practice that we have known for a long time. But it's just becoming worse, and it's becoming more cynical.

The point is: About 20 years ago, a lot of feminists got their heads round ubiquitous computing, chaos theory, complexity theory and critiqued them, problematised them in relationship to postmodernism, Hayles, Sobchack – they were all there. What is happening at the moment is that the new generation of young male scholars is rediscovering – for example through ubiquitous computing – things like chaos and complexity, but it's as if the feminists working in those areas had never been there. **They are simply erased**. So even when they do engage with people that are difficult to avoid in scholarship at the moment like Rosi Braidotti, or Donna Haraway, big names – they probably won't go near Donna Haraway, because it's hard to strip bits away from her. But with Rosi Braidotti, who is a Deleuzian and Deleuzian philosophy is very trendy at the moment, they go for the Deleuzian bits, but they leave out the feminist bits. **This is making me furious**.

Imperfect strategies * Parody, Irony, Satire

So furious, that I've considered what for me are **imperfect strategies** for dealing with it. They are only imperfect strategies and for me they include things like **parody and irony and satire**. So I have sat down with some friends of mine Caroline Bassett and Kate O'Riordan and we have started writing a book which parodies and satirises current citation practices by only citing women. It's tempting, right? Doing a George Perec piece, not just leaving the “e” out, but leaving the “he” out. Well that's not exactly what we're doing (it's kind of hard) but we are certainly inspired by the thought.

“Metrically inadequate”

I was at a conference in Coventry the other week with all the other publishers starting up at the moment and John Holmwood, a sociologist, was talking how his own institution is encouraging people — kind of obliging people — to do collaborative research across institutions. That gets more points, right. But the institution is vetting who he collaborates with and some academics are deemed to be **“metrically inadequate”**, which means their work is not cited enough. Immediately my thought, you know, it's very facile, to get a t-shirt printed with “metrically inadequate” across the front [laughter] — I don't know what else to do! It's hopeless! The conversation we had as a group was, **well can we do our own metrics?** Can we in any sense use data as a tool of intervention here? This is something we need to talk about. Carol is working on this. So are grass roots open access publishers. It's not easy. We don't have access to the stuff Google has access to. We would never reach any kind of comparable scale. So for me, I do fall back on old-fashioned strategies of humour, parody and satire. I think they work to a limited extent. So I am going for the T-shirt.

Messing up binaries * Getting in the same room

I think metrics is such a minefield of a problem. We obviously are going to have to do it. As Director of a university press **I will have to play the games that irk me**. I have to produce work that is auditable. The press increases our citations as an institution, whilst problematising them, whilst politicising them. I'd rather do that, than create something outside of an audit that would have no power at all. One of the advantages of not being independent, of being an institutional press is that **I can start a messed up category**. Messing up that binary of auditable, impact, sanctioned, innovation-based research versus experimental, interventional, politicised, activist stuff, because I'm in it. That's the kind of work that the press is really trying to do. It's not about saying "the answer is essays again". I love the idea, that we can bring back a lot of the forms of communication, knowledge and communication practices, that have been excluded and extruded gradually from the institution and from academic publishing. Essays, manifestos, pamphlets, booklets, I love all that kind of stuff, the binding, everything, the kind of art book feel of something, the feminist journal feel. We are deliberately evoking those historical references, because it's not accidental that there is at least a handful, already, of new academic publishers coming on. It's not surprising that this is happening now. These things came up before in order to resist institutionalisation and all the rest of it, you know. We recognise that we are reinventing new provisional forms, that's fine, but then what we don't do is to make them the answer. **The answer is the struggle**. We have to try and push against this kind of constriction of what scholarly practice means at the moment. And that's kind of a big job.

The other bit of it is to recognise that we are doing this within a loose affiliation of what – in a more capitalist system – would be deemed competitors. The competition is getting together at the moment: Open Humanities Press, Open Books, Meson, Mattering Press: we are getting in the same room. We've all got our own mission statements, our own manifestos on open access, on peer review and citation. **What can we do together to get a slightly louder voice?**

Funding

Joyce Cronin or Althea Greenan (couldn't identify the voice): How is the press funded ?

Sarah: Our model at the moment is that we'll get institutional funding. That's what I have been battling for. There was no question that the institution was very excited. I think Goldsmiths can see why Goldsmiths should be a press right now and we have that verified. But we are in hard times and everybody knows, that you don't make money out of publishing. So it's kind of a hard sell to the institution. There is a level of institutional funding. Its not that high and neither are we treating it as an income supply. Over a period over four years we are expected to become stand-alone.

This means they function as bank, as a cash flow for us and that helps hugely. We also get support in kind. We have the communication department helping with our website. Other departments will start to feed in as they see how the press will benefit them. Our margin is very small and we're not heavy on infrastructure. Apart from the institutional start-up funds, we have a business model based on grants, recruitment and of course, where we can, sales.

Antagonism

Karen Di Franco: That's a really interesting model that you are presenting. It is not necessary an opposition. It's trying to use your position to work towards making it work according to your needs.

Sarah: Trying to get ourselves **out of the habit of oppositionalism** is key to this. I guess part of my research is to figure out a kind of political theory and so I think a lot with Chantal Mouffe with this notion of antagonism, which is not oppositionalism. It's based on deconstruction. They aren't opposites. They are constitutive outsides, this thing and that thing enable each other. It was always a mistake thinking that academia is outside of industry, the forces of marketisation and commercialisation – somehow kind of pure. It never was. So think again, what do you want to do strategically, not in opposition, but perhaps in tension with what the marketisation of academia actually does. It does mean occupying much more uncomfortable, but also... I don't know — somehow more... open possibilities.

I mean, for me personally a lot of the concern is, how do we avoid thinking in terms of the opposition between the terms of the neoliberal academic subject, which are traditionally now recognised as being feminised, flexible, caring, all of that kind of stuff and a kind of romantic subject position. There is no point in rethinking publishing or writing **in terms of romanticism**. We are going to starve in the garret again. It's not going to catch on. Given that we are in these kinds of positions, we have to negotiate them: **How tactically, locally or collectively do we do this?** That's kind of where we are. We don't have answers.

Academic activism

Eva: In this text, Sarah, which you published on ADA [5] you write “academic capitalism may therefore be seen to be giving rise to at least one form of academic activism”. And if we talk about our “Why Publish?” research being funded by University of the Arts' Enterprise and Employability department [laughs] — it is exactly the same sort of balancing act between being subsumed under the neo-liberal agenda or creating a space to critically discuss these terms.

Sarah: It is, yes. We are obliged to do it anyway, as we are in an institutional environment, which is basically: **Publish or perish**. I think you raised this in one of your questions: am I making things worse by enabling short monographs, which just have a faster turn around? Yes probably, but also no. Because those shorter monographs can encourage directly and indirectly people to open out the ways they communicate. So the very platforms that are in a sense restricting and determining to a certain extent the conditions and the terms of debate can be “hijacked”. Can we start to use terms like that? Officially I wouldn't. In my own work I freely use these sort of terms “occupy, hijack”...

Eva: That's “infrastructure in the making”. [6] [laughs]

Sarah: Yes, let's go with Irit. [laughs] We are remaking infrastructures. And I think what we are

doing here is a **direct politically activist critique through setting up a press**. I am in no doubt that's what I am up to. But it is a kind of "making things" at the same time. And a lot of us are not used to that, you know, proper academics... [laughs] but I think the culture is changing around that. This is an opportunity for us to do something: to reclaim some of **what matters to us** about scholarly communication rather than what we have to do to jump through the REF hoops and satisfy our sense of wanting to be "metrically adequate". [laughter]

Playing a double game

Andrea Francke: [...] I am not connected to any institution, so I am quite cynical about universities. I was a MA student here at Chelsea, not too long ago. And there is a part that worries me: what happens, when you expand the infrastructure of the university taking over your own spaces so that suddenly your own fiction gets inside the discourse of "best practices" and evaluation and citation. The academic, or the writer or the artist becomes an entrepreneur to make everything productive and justified and then – your fiction is going to be done. I feel that a lot of practice-based PhDs and artworks are made to fit certain modes of the university. I am quite interested in the idea of the Undercommons [7]., this other way of relating to the institution, which instead of allowing to take over more and more space, makes you aware that if academics were well paid they would have time to do their own fiction and do these other things. It's a very tricky thing to navigate.

Sarah: Yeah I know exactly what you mean, but I think increasingly I simply don't believe that there is a position to occupy that is not inside it. And that's just like a kind of theoretical, political theoretical belief. I am so sympathetic with those older, more oppositional models, or anarchic or undercurrent models, and I think you are right. There is so much irony at stake here in terms of **playing a double game** the whole time. You know, I am marketing Goldsmiths, right? That's what I am doing – partly – and I have to live with that. I can live with that. On this basis, I think, Goldsmiths Press still represents something broadly antagonistic to the institution or rather within the institution. And **I have to live with that discomfort**. I actually think the other model is entirely legitimate, but for me it simply doesn't work and I can't make it work within the institution. I can make this version of antagonism work and as it begins to catalyse me I just look for more modes of antagonism. That's all there is. I think.

Sarah Kember is Professor for New Media of Communications at Goldsmiths in London and director of newly established Goldsmiths Press. Her research focuses on the future of publishing, digital media, smart media, questions of mediation and feminist science and technology studies.

Eva Weinmayr is an artist, writer and co-founder of AND Publishing. She is currently doctoral researcher on feminist pedagogies, authorship and politics of publishing and dissemination at Valand Academy in Gothenburg.

This recorded conversation took place on 8 July 2015 at Chelsea College of Art and Design during Study Day – Why Publish?, the University Gallery and Archives, a joint research by Joyce Cronin (Afterall), Karen Di Franco (Chelsea Space) and Eva Weinmayr (AND Publishing). Funded by Curriculum Development, Student Enterprise and Employability (SEE), University of the Arts, London.

Why Publish? is a research project to collectively explore the pedagogical, creative and critical spaces of publishing. www.andpublishing.org

Notes

[1] The Finch report on open access (UK, 2012) states that open access would lead to efficiency benefits for researchers and produce economic growth. Barriers to access to publicly funded research 'are increasingly unacceptable in an online world' as they 'restrict the innovation, growth and other benefits'. Subsequently the UK Research Councils mandated in their RCUK Policy on Open Access the use of Creative Commons license (CC BY) allowing for commercial re-use of research material with attribution rather than a license for non-commercial use or the author's permission.

[2] The advocated "Gold" model of open access asks researchers to pay an upfront fee to a journal for their paper to be made available online, free of charge, as soon as it is published.

[3] Carole Stabile is co-editor of ADA, A Journal for Gender, New Media and Technology, an open access, peer reviewed journal published by Fembot collective, University of Oregon. They developed open peer review process as an alternative to double-blind peer review, a process where author and reviewer remain anonymous.



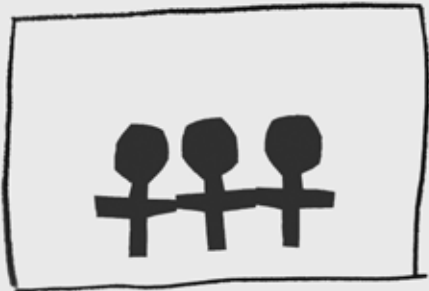
[4] Deazley, Ronan and Mathis Jason. Writing About Comics and Copyright. CREATE Working Paper, 9. 2013. <http://www.create.ac.uk/publications/writing-about-comics-and-copyright>.

[5] Kember, Sarah. Opening out from open access: writing and publishing in response to neoliberalism. ADA a journal for gender, new media and technology 4. 2014. <http://www.adanewmedia.org/2014/04/issue4-kember/>

[6] Rogoff, Irit. Infrastructure. Keynote lecture at Former West, 20 March 2013. <http://www.formerwest.org/DocumentsConstellationsProspects/Contributions/Infrastructure>. See also freethought collective. <https://freethought-infrastructure.org>.

[7] Harney, Stefano & Moten, Fred. The Undercommons, Fugitive Planning & Black Studies, Wivenhoe / New York / Port Watson: Minor Compositions, 2013.

Edit

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IF YOU COULD DO IT
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**Let's Mobilize – What is Feminist Pedagogy?
12 – 14 October 2016**

Hello,

I'd like to ask you to bring a book, text, or any other form of publication, for a temporary reading room during **Let's Mobilize — What is Feminist Pedagogy** at Valand Academy in Göteborg.

With this reading room, I want to create a social space for communication and information, housing an body of knowledge and experience that is curated by the very community that is using it.

I am particularly interested in forgotten histories, intersectionalist practices — in material that is still missing in our established libraries and databases, does not conform with the canon of Western, white, patriarchal academia, main-stream publishing, or is marginalised for other reasons.

What would you like to add to such a collection? Which books, novels, poems, comics, scholarly essays or self-published texts are relevant to you, changed the way you think about yourself and the world, or opened up a new horizon?

This project seeks to collectively examine societal norms and drives for structural change. It asks how value is attributed – and for what reasons? Please spread the word to people you think are interested!

See you soon



Please put a small card inside the book on which you briefly explain why you selected it. Do add the title and author of the book on the insert, and your name if you feel comfortable with that. If you don't have a copy of the book at hand, please get in touch and we will try to find and add it to the collection. If you prefer to email a pdf, we can add this to our digital archive. You can either send the book by post to Eva Weinmayr (Valand Akademin, Vasagatan 50, 411 25 Göteborg) or just bring it with you, when you come to **Let's Mobilize**. Any questions: hello@evaweinmayr.com

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INVISIBLES

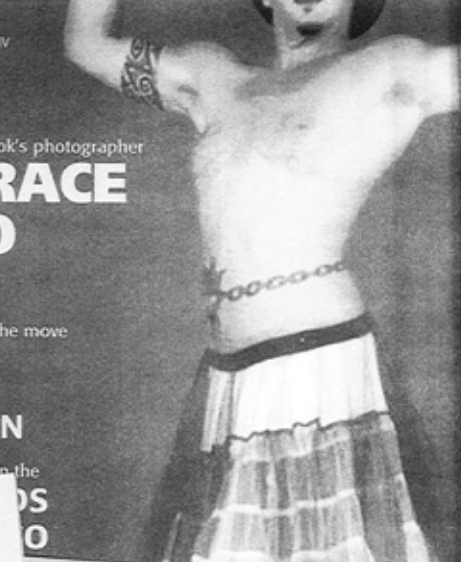
SHEMAN PART TWO
DAY OF GRANT MORRISON
NINE DOGS JILL THOMPSON

drag king book's photographer
GRACE VOLCANO

mecca is on the move

illy's kingpin
KINGPIN

about pop art in the



Andre Alves

Sheman
The Invisibles Volume 2, #13, #14, #15
Grant Morrison, Jill Thompson
Colours and separation Daniel Vozzo
New York City: Vertigo, 1995

A friend of mine told me "this is the weirdest shit found in comics. You see, they use this blank pin as a badge, to recognize each other." He was talking about "The invisibles" written by Grant Morrison. I was intrigued by the blank, the all or nothing as a symbol for something. How powerful!
I grew up in a house with no books. But my brother bought comics as he progressed into his mid-teenager years. I borrowed the enthusiasm and the opportunity from him. Without knowing, he was the main responsible for the survival of an intellectual mind through comic-reading.

I would tend to prefer team-based comics, specially those reflecting social injustices

Moving to Washington DC from a mall farming town in North Carolina my m
blown when I met the DC Kings - a drag king troupe who's queer performance
ways of thinking + interacting in the world finally
Grace Volcano - Intersex activist
in Sweden

Kingdom International
Drag King Magazine, Vol IV
Winnipeg, Canada, Washington DC, 2003

Der Bunte Hund

DM 12.80 47 DER BUNTE HUND



MAG FÜR K

Rosalie Schweiker

Der Bunte Hund Nr 47
(The Colourful Dog)
Weinheim (Germany): August, 1997

This is a German children's magazine which has now ceased to exist but was quite popular during my childhood. I loved it because it addressed me not as a stupid child, but as an adult, as a serious writer, artist and thinker. It introduced me to art & writing.

It's full of stories and ideas and amazing illustrations. * Each issue also has a short story competition and once my story was published, which was a really great moment - imagine seeing your own words in print! As an 8-year old!!!

I think this magazine should be in the library because these kind of magazines aren't published anymore. It's not economically viable. Kids now can publish on social media at anytime, if they have ipads. But I still feel there is a huge need for publications that don't dumb down content for kids but let them

Immer noch
THEMA:
LIEBE!

Irene
Mohr:
Ent-
stehung
der
Schrift (4)

Erzählwettbewerb
Über Astrid Lindgren



Jakob Jakobsen

Søren Hansen, Jesper Jensen
The Little Red School Book
Denmark, 1969

The Little Red Schoolbook was published in Denmark in 1969. It caused a big uproar in the media at the time because the book was written and composed as a manual to empower school-kids. The book brought class struggle into the classroom revealing how authority and power were being reproduced in the school system. The Little Red Schoolbook was published in Denmark in 1969. It caused a big uproar in the media at the time because the book was written and composed as a manual to empower School-kids. The book brought class struggle into the classroom revealing how authority and power were being reproduced in the school system. The book was translated and published in 18 countries. Especially due to the parts about sex it provoked vicious debates. It was banned in the UK and the publishers in France and Spain was thrown in jail.

the
little
red
school-
book

original and uncensored edition
of the controversial book
that tried to change the world

Rose Borthwick

Chapess zine issues #5-8
ed. Cherry Styles, Manchester

... Sorry for being slow had to submit some essay writing that I'd left to last minute. My reasons are vague I guess for the zines because for me it's the fact they exist and what they represent which is the important thing. I'm into DIY culture and promoting feminist projects within that. So sick of confident obnoxious men taking all the space.

and the divides within the different oppressed groups. But "The invisibles" did not appear as a surrealistic oppressed group: it was something that could be felt like "us". Us as in the "we in the now" in this apocalyptic obsessed and techno-future imaginative XXI century.

"The invisibles" felt as a revelation to a universe that would not take place with the confinement of my vocabulary, neither of the rural setting of my dwelling. There is so much richness in it. And there I found Lord Fanny, a transgender amazon sorcerer, a character in which mysticism and eroticism are expressed in similar ways. I saw myself through her; raised and living at the farm, masturbating to trees and talking to moss, living through the endless ghosts and rhythms of the apparently quiet landscape. I saw myself in Lord Fanny, in her combination of the erotic relation to the human acted through a sentiment of misanthropy (or even death) as a weird form of miraculous relief, in her relation between nature and cosmetics, in her relation between the sounds of nature and the beat of disco. Lord Fanny works me as a protective divinity every time I see my back reflected in mirrors and the image of tattooed honeysuckle roses forms from butt-crack to neck. Or every time I step into the high heels kept in my studio, escaping the floor, shadowing the ground high as a tree.



THE CHAPE



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publishing activity
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**Let's Mobilize – What is Feminist Pedagogy?
12 – 14 October 2016**

Hej,

Jag skulle vilja be dig att låna ut en bok, eller någon annan form av text, till ett tillfälligt lärum som jag håller på att bygga upp i samband med Let's Mobilize – What Is Feminist Pedagogy på Akademin Valand i Göteborg.

I det här lärummet vill jag skapa en plats för kommunikation och information, där en samling av kunskap och erfarenheter, formad av de människor som använder, får växa fram.

Jag är särskilt intresserad av bortglömda historier, intersektionella texter samt material som saknas i våra etablerade bibliotek och databaser. Röster som inte tillhör den patriarkala, vita och västerländska akademiska kanon, komersiellt publicerande eller som är marginaliserade av andra orsaker.

Vad skulle du vilja bidra med till en sådan samling? Vilka böcker, noveller, dikter, serier, essäer eller andra texter är relevanta och viktiga för dig? Vilka texter har ändrat ditt sätt att tänka kring dig själv och världen och öppnat upp nya perspektiv för dig?

Det här projektet strävar efter att kollektivt granska samhällseliga normer kritiskt för att uppnå strukturell förändring, det fokuserar på hur och av vilka skäl något värderas på ett särskilt sätt. Sprid gärna information om projektet till andra som kan vara intresserade!

Eva Weinmayr

Placera ett litet kort på insidan där du förklarar kort varför du valt denna bok samt namn och titel på boken, skriv gärna ditt namn också om du vill. Om du inte har tillgång till boken får du gärna höra av dig så försöker vi hjälpa dig att hitta den till samlingen. Om du föredrar att skicka texten över mail så läggs den till i vår digitala samling. Du kan antingen posta boken till Eva Weinmayr, Akademin Valand, Vasagatan 50, 411 25 Göteborg eller personligen ta med dig till **Let's Mobilize** på Akademin Valand. Om du har frågor får du gärna höra av dig till hello@evaweinmayr.com.

www.andpublishing.org



المعنى يخلق المعنى

غرفة القراءة

12 – 14 October 2016

مرحبا

من خلال معرض يسمى معنى يخلق المعنى نود القيام بتجهيز غرفة للقراءة و لذلك أود الطلب منكم مساعدتي في استعارة كتب أو أي نصوص أو منشورات لخلق هذه الغرفة.

الدخول لهذه الغرفة متاح للجميع و يستقبل أيا كان ومن أي ثقافة كانت و يرحب بالجميع.

من خلال معرض (معنى يخلق المعنى) وغرفة القراءة نريد خلق مساحة اجتماعية للتواصل وتبادل المعلومات والخبرات والمعرفة، حيث نستطيع التعامل مع المجتمعات التي نعيش فيها بشكل أفضل ونستخدم تلك المعلومات بشكل أكثر فعالية.

أنا مهتمة بشكل خاص بتلك الكتب التي ألفتها نساء والتي كتبت بأيدي نسائية وتلك الكتب التي تتحدث عن التاريخ المنسي وأيضا تلك الكتب التي لا نجدها في المكتبات العامة، كما أنني مهتمة بالمواد التي تعنى بثقافات ورؤى مختلفة عن المجتمع الذكوري الغربي أو تلك المواد التي هي من دور نشر صغيرة ولم تحظ باهتمام جيد أو المواد التي تم تهميشها لأي أسباب أخرى.

ماذا تريد/ين أن تضيف إلى هذه المجموعة؟

أي كتب، روايات، كتابات هزلية، قصائد وقصص مصورة، مقالات علمية، نصوص ذاتية النشر... أيا من ذلك قد غير طريقة تفكيرك بنفسك و بالعالم من حولك أو فتحت لك آفاق جديدة.

يرجى وضع بطاقة صغيرة تحتوي على شرح مفصل لسبب اختيارك له.

أضف/أضيفي عنوان الكتاب والمؤلف بالداخل. بإمكانك إضافة اسمك في حال عدم ممانعتك.

ان لم يكن في متناولك نسخة من الكتاب نرجو منك التواصل معنا لنحاول ايجاده واضافته للمجموعة.

إذا كنت/ي تفضل/ين ارساله بواسطة البريد الالكتروني بصيغة PDF نستطيع إضافته ألى أرشيفنا الرقمي.

هذا المشروع عبارة عن جهد جماعي يحفز على النقد وتغيير الأنظمة ويطرح أسئلة حول القيمة المرجوة وكيف تنسب... لماذا ولأي أسباب؟

يرجا نشر الدعوة للمهتمين.

نراكم قريبا.

Eva Weinmayr



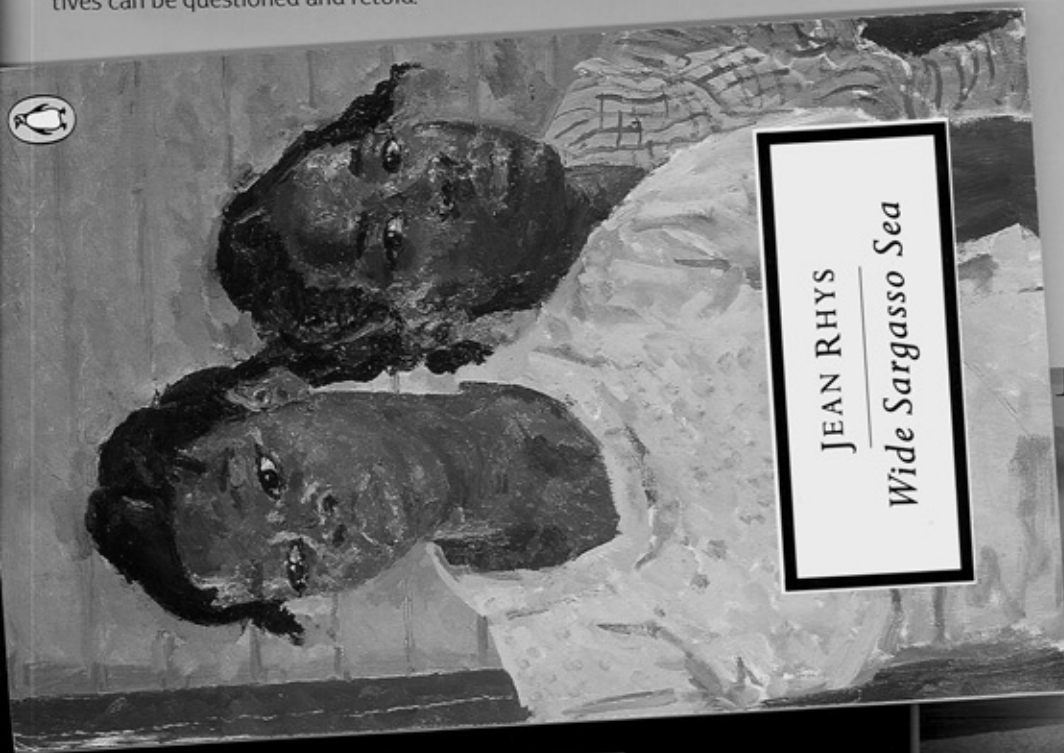
Nicole Emmenegger

Jean Rhys

Wide Sargasso Sea

London: Penguin, 1966

The answer to Jane Eyre's women in the attic. Bertha's tale is told as is the story of colonial England from the perspective of the colonized. A book that showed me narratives can be questioned and retold.



andström

a K. Le Guin

Left Hand of Darkness

think what it the human is, or could be, is o
o. Also, I love that there is so much snow
love.

THE HUGO AND NEBULA AWARDS
BEST SCIENCE FICTION NOVEL OF THE YEAR

SULA K.
LE GUIN



THE

Jason Bowman

Tom Higdon
The Burston Rebellion

Hi Eva,
I have a book to bring for you. It's The Burston Rebellion by Tom Higdon. It chronicles the longest strike in history, which was by schoolchildren. The school was built to support their leftist teachers, who were being castigated for their workers rights in rural Norfolk. They were evicted from their school in 1911. The school was built by donations from comrades. Its the 101st anniversary this year. Higdon was the schoolmaster, and his wife Kitty was the head of the Strike school.

Strangely, or not, very few people seem to know about this.

CLASSIC REPRINT SERIES

THE BURSTON
REBELLION

Judith Halberstam

The Queer Art of Failure

Durham and London: Duke University Press, 2011

This book opened my eyes to alternative approaches to knowledge and its organization. It made me reevaluate how/where we place value within academic and cultural institutions. The book provides insight into ways of navigating academia without falling prey to stultification. Halberstam places emphasis on the transformative power of losing your way, and of not being a slave to protocol. Halberstam affirms risk taking, failure, and counterintuitive approaches to subversion. I've often found myself returning to the introduction of this book when in moments of doubt.

The Queer Art of Failure

Strike While the Iron is Hot
a feminist pedagogical reading

When we struggle for wages, we struggle unambiguously and directly against our social role... [W]hen we struggle for a wage we do not struggle to enter capitalist relations, because we have never been out of them. We struggle to break capital's plan for women, which is an essential moment of that planned division of labour and social power within the working class, through which capital has been able to maintain power. (Sylvia Federici, New York, 1974.)¹

Strike While the Iron is Hot a play collectively devised between 1972 and 1974 by Red Ladder Theatre Company (UK). The play centres upon a newly wed couple who consequently have children. Dave (father) works in a local factory and Helen (wife) stays at home looking after the children, receiving an amount on a weekly basis from Dave's pay-packet in order to cover domestic expenses. Over the first half of the play Helen gets bored at home, slowly recognises she is missing out and that her childcare labour is unrecognized and unpaid, and begins to want more from her life, including some money of her own. She gets a job at the same factory as Dave and begins to realise that not only is she doing two jobs (home and work), but that women in the factory get paid less than men.

In our staged reading for Let's Mobilise at Valand Academy, we join the action for the last four scenes of the play. Helen is already ensconced in the work of the factory and is organising other women around her. Meanwhile 'the bosses' are trying to do deals with the male union leaders.

Please read this section of the play which is published in the Let's Mobilise Reader. On the second full day of the event members of the collective who organised Let's Mobilise and friends will perform the scenes once. Then, as befitting the original play, which was modified as it toured trade union meetings, women's groups, tenants' associations and working men's clubs in the UK through discussions with audiences, and following the work of Augusto Boal, we will perform the play again but this time invite you to either take up a role, make an intervention or develop discussion of the conditions described in the play.

The play was published in 1980 in a collection that also included plays by two other British agit-prop theatre companies, Gay Sweatshop and the Women's Theatre Group. As Chris Rawlence (introducing the play) and Michelene Wandor (contextualizing the plays in an introduction to the publication) describe, Strike While the Iron is Hot comes out of a very particular period of union and labour politics in Europe, where unionism's strong Marxist values were being challenged by the women's movement. Strike While the Iron is Hot emerged from discussions about the division of labour not only generally in the lives of ordinary people but also in the methods and conventions of Red Ladder itself. The play is semi-naturalistic and interspersed with songs (here the influence of Brecht is clear).

¹ Sylvia Federici, Wages against Housework (New York: Power of Women Collective and Falling Wall Press, 1975), p.5.

As Wandor says,

[t]he need to find points of identification with the audience means that th[e] question of form is central... The overall objective of the play[...] is to contribute to the socialist feminist intervention in today's world; this involves bringing theatre into the lives of ordinary people, and bringing political struggle into the world of theatre work. ³

For me, it is interesting to revisit this play (which I first saw performed in a local town hall in support of the British Miner's Strike in 1984) to recreate a period that seems so different now. The play's figures and dialogue are very firmly set within a political context that is not only, perhaps, peculiarly British, but also within a time in which collective struggle, especially organised through unionism, was a dominant feature of left wing struggle. As Federici observes, such struggle is always gendered, and Helen's eventual achievement in the final scene, of having her husband do the childcare and housework whilst she is at work, now seems inadequate. Yet in the play's shadows the world of precarity looms, the loss of formal organisational power in unionism and the rise of middle management and administration within neoliberalism. This is the field described by Isabell Lorey so well as 'wageless production':

Knowledge and therefore also communication and creativity were only able to become productive thanks to a fundamental change in modes of production, that is, in how commodities and services are made, how work is organised, and how capital accumulation occurs. This transformation can be observed from the 1970s. With the crisis of Fordism, activities that were not traditionally understood as work, and were therefore not considered in terms of economic rationality, became increasingly relevant for the composition of the labour force. Forms of knowledge and activity have gained significance that previously were allocated not only to the cultural and artistic field, but above all to women in the reproductive sphere, such as affective labour. ⁴

The context of Let's Mobilise at Valand Academy raises further questions that may be explicitly examined through our work with the play and our experience of the shifting forms of wage labour:

- First is the question of artistic labour within our structures of production (a question which already surfaced for the workers of Red Ladder Theatre Company in 1972 but that has altered dramatically since then);
- Secondly the question of Sweden and the idea of the efficacy of democratic traditions;
- Thirdly, and perhaps most importantly, the question of gendered labour within the art school – not simply in its staffing but, as Lorey suggests, in the affective registers of its epistemological and infrastructural traditions.

Andrea Phillips

³ Michelene Wandor, 'Introduction' in *Strike While the Iron is Hot* (London: Journeyman Press, 1980), pp. 11-14.

⁴ Isabell Lorey, 'Precarisation, Indebtedness, Giving Time: Interlacing Lines across Maria Eichorn's 5 weeks, 25 days, 175 hours' in *Maria Eichorn: 5 weeks, 25 days, 175 hours* (London: Chisenhale, 2016), p. 39.



**STRIKE WHILE
THE IRON
IS HOT**

sexual politics in theatre
three plays from
Gay Sweatshop
Red Ladder Theatre
Women's Theatre Group
edited by Michelene Wandor

20 *Strike While the Iron is Hot*

Strike While the Iron is Hot was first performed at an AUEW TASS weekend school at Weston-Super-Mare on March 11, 1974.

CAST

Most of the performers play more than one character:

- Female 1: HELEN
Female 2: BRIDE'S MOTHER
CHRISSE
Singer of 'The Maintenance Engineer'
DORIS (Mrs Taylor)
CANTEEN WORKER
Female 3: GROOM'S MOTHER
IRIS
MRS EDWARDS
MARY
SHEILA
Male 1: DAVE
One of Council characters
Male 2: VICAR
BEST MAN
Shop Steward (GEORGE)
One of Council characters
JOB EVALUATOR
EDDIE
Male 3: BRIDE'S FATHER
MIKE
Trade union official (JOHN)

Other small parts are played by members of the cast as available.

Strike While the Iron is Hot was made by Marian Sedley, Richard Seyd, Noreen MacDowell, Carlos Guarita, Chris Rawlence, Steve Trafford, Glen Park, Richard Stourac and Kathleen McCreery. In its two years of touring the following also performed in it: Susan Glanville, Judy Lloyd, Diana Quick, Malcolm Reid, Libby Mason.

Scene Six. Placard: 'Never Keep a Lady Waiting'.

An electronic components factory. The red ladder is set back stage. A management figure JOHNSON enters with an umbrella. He climbs the ladder and has the following conversation with the managing DIRECTOR who is heard from offstage.

DIRECTOR Hello? Johnson?

JOHNSON Oh hello. Yes, sir?

DIRECTOR Look, they've been on strike for over five weeks now.

JOHNSON Yes. I know, sir.

DIRECTOR Well, I want this parity thing settled immediately.

JOHNSON Yes, sir. Righty ho, sir. And what about the women's demand for equal pay?

DIRECTOR On no account give way to that. It will set a precedent for the whole corporation and cost us a fortune.

JOHNSON Yes. I see.

DIRECTOR No equal pay, understand. If the worst comes to the worst we'll offer them a job evaluation and try and get round it that way.

JOHNSON Fine. I'll try that.

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JOHNSON *opens his umbrella. Holding it face on to the audience he disappears behind it. Letters read PROFIT round the umbrella top. Enter GEORGE, the shop steward, and JOHN, a trade union negotiator. They meet on stage.*

JOHN George!

GEORGE Hello, John. Where have you been?

JOHN Sorry I'm late, George. I got held up in these bloody negotiations at GEC. Took two hours. Now, how are things going here?

GEORGE Oh fine. Fine. The lads are going to pull it through. Don't you worry.

JOHN Good. Good. And what about the women?

GEORGE Oh, it's the same old story. You never see them down the picket line. They're probably all at home knitting.

JOHN Now come on, George. You know what I'm talking about. What about this equal pay claim?

GEORGE Well, you know how I stand on that. If we could just have some adjustment—

JOHN Now seriously, George, head office are dead keen on recruiting women and they're red hot on this one.

GEORGE Well, head office doesn't have to work on the shop floor, do they? Alright. Equal pay, so long as we get parity first. Some of the men are going to go barmy.

JOHN Don't worry now. We're strong enough to win the both of them.

JOHNSON appears from behind the umbrella.

JOHNSON Gentlemen? If you're ready?

JOHN Right then.

GEORGE and JOHN go to the ladder. Each climbs half way up a different side. They are now a pyramid of three with JOHNSON at the top, still holding the umbrella open, top out to the audience. JOHNSON shakes JOHN's hand.

JOHNSON Hello there, John, nice to see you again. *(He turns to GEORGE and offers his hand. GEORGE doesn't take it)* Hello.

GEORGE How do. *(Mouths 'bastard')*

JOHNSON I see. Right.

All three then swoop in behind the umbrella. An aggressive, improvised negotiation argument takes place for a few seconds. Hands, fists, and fingers

gesticulate from behind the umbrella. The babble suddenly stops. All heads pop out.

JOHNSON I have no mandate from my board to settle this claim.

JOHN Don't you give me that line.

GEORGE Bloody rubbish. I'm off.

JOHNSON However . . . (GEORGE, *about to leave, stays at the prospect of concession from JOHNSON*) . . . what about parity . . . but in stages?

JOHN Stages?

GEORGE (*aggressively*) Stages!

JOHNSON Yes . . . how about the end of 1978?

GEORGE We want it now!

JOHNSON '76?

JOHN Late 1975.

JOHNSON Agreed.

GEORGE (*to the audience*) Good day's work there. Get off home now. (*He makes to leave*)

JOHN What about the women's demand for equal pay, George?

GEORGE (*caught out*) Oh . . . aye . . . equal pay. (*He returns to the ladder*)

All three in behind the ladder again but this time the aggression is gone. The argument is sweeter. JOHNSON appears.

JOHNSON No. No, I'm afraid until reorganisation the ladies will just have to wait. (*He returns behind the umbrella*)

Sweeter argument now gives way to the telling of sexist jokes behind the umbrella.

GEORGE Here . . . have you heard the one about — (*Babble and laughter*) . . . and he said: 'What do you think these are, pickled onions?' (*Laughter*) Then she said: 'Never keep a lady waiting!'

All three come out from behind the umbrella roaring with laughter. They stop, mutually embarrassed. Then dive behind again. The argument resumes its aggression. They appear again.

JOHNSON If that's the attitude you're going to take about equal pay, you can forget all about your parity claim.

Now JOHN makes to leave.

GEORGE Steady on, John.

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JOHNSON What about a job evaluation scheme?

GEORGE Eh?

JOHN (*returning*) Not without union control.

JOHNSON Very well.

GEORGE/JOHN We've won.

JOHNSON (*to the audience*) I've won. (*GEORGE and JOHN exit. JOHNSON stays on the ladder behind the umbrella*)

Enter HELEN and SHEILA, another worker in the factory. They sit down at their work bench. The work, when it takes place, is the mimed soldering of components to printed circuits.

SHEILA Well, she told me she waited until she were married.

HELEN Oh yes? Did you?

SHEILA Did I heck!

Enter CHRISSIE, aged about seventeen. HELEN and SHEILA are working.

HELEN When are you getting married, Chrissie?

CHRISSIE Oh, I've had second thoughts.

SHEILA Oh dear. What's the matter this time?

CHRISSIE Well, he drinks a lot, you know.

HELEN Oh does he?

CHRISSIE And they're not much good at it when they've been drinking, now are they?

SHEILA No they're not. My husband were like that.

CHRISSIE Oh yes? What did you do?

SHEILA I told him: if you come home drunk again you're not having it.

CHRISSIE Did it work?

SHEILA Oh, it worked alright. I've not seen him for five years.

CHRISSIE Well I won't try that then, will I?

HELEN I might.

CHRISSIE What I really wanted to know was . . . what's it like after five years with the same bloke night after night?

HELEN Well, it's not night after night after five years, love. You get used to it.

SHEILA You get bloody fed up with it.

Enter MIKE.

CHRISSE Oooh. . . here he comes . . . Alvin Stardust back on the line. Hey Alvin, how do you get your hair to go like that?

MIKE Get knotted. (*He sits with them on the line and starts working*)

HELEN Oh, Chrissie. I like his action, don't you?

CHRISSE (*sings*) Something in the way he walks

WOMEN Reminds me of no other lover

MIKE You're just jealous. (*To the audience*) Makes you bloody sick.

Enter the TIME AND MOTION MAN, or Job Evaluator. He wears a white coat and has glasses on with clock faces for the lenses. He carries a clipboard and pencil.

T & M (*to the audience*) Trouble with the workforce? Need a solution? Speed up, rationalisation, measured day work . . . you name it, I evaluate it. Now — today's little problem. (*Pointing to the workers*) This lot here. The women are going for equal pay, but to get that they have to prove that the work they're doing is the same or of a broadly similar nature to what the men are doing.

JOHNSON (*appearing from behind the ladder*) And we have to prove that it isn't. (*He disappears again*)

T & M And that's where I come in. Now . . . let's see what the women are actually doing, shall we? (*He looks them over*) Oh yes. Well, they're only fitting up components. Now — let's have a look at the man. (*Looks*) Oh dear. He's fitting up components. This is going to be tricky. Still, press on, eh? (*To the women*) Good morning, ladies.

CHRISSE Hello.

SHEILA Hello. Trouble!

T & M Right (*He examines CHRISSE's work*) Number one. (*Consulting his clipboard*) Skill. (*To CHRISSE*) Well, that doesn't look too difficult to me, dear.

CHRISSE Oh no. It's not really.

HELEN It's very fiddly . . . detailed. You have to be quick with your hands.

SHEILA Yes. A bloke couldn't do this job. They're too clumsy.

CHRISSE But it's ever so boring.

JOHNSON (*popping out*) Actually, we do find that our female operatives are naturally suited to boring monotonous work. (*Pops back*)

T & M Boring. I'll put that down for the women then. (*Makes a note*) Right. Now let's have a look at the man. (*To MIKE*) Oh . . . that does look extremely difficult to me, sir, if you don't mind my saying so.

48 *Strike While the Iron is Hot*

MIKE Piss off, will you, pal. I'm busy.

T & M (to the audience) Did you see that? No time to natter, this lad. Far too busy. Not like the girls, eh? (Writes) High degree of concentration required. (To MIKE) It does look extremely difficult and complicated, sir.

MIKE Well, of course it's complicated. It's all complicated, isn't it, girls?

WOMEN Yes.

T & M (to the audience) Oh well. Win a few, lose a few. (Writes) Same degree of skill required on the basic operation.

MIKE moves from the line, bends down and picks something up. T & M perks up.

T & M How many times a day do you do that?

MIKE Get stuffed.

T & M (to the audience) Did you see that? Turn, lift, load . . . that's physical effort, that is. And what if he dropped it? (Writes) High degree of responsibility required. Now . . . that's two point three times five point nine add the weighting factor and take away the number you first thought of . . . now. — Let's see . . . oh yes . . . surprise surprise . . . men — pay scale three . . . women scale four.

SHEILA How do you get that then?

T & M Well, it's all in the figures, dear. Extremely complicated. You wouldn't understand.

SHEILA What do you mean? In the figures?

T & M Well, it's all sorts of things like skill, initiative, training.

HELEN We never get a chance to be trained.

SHEILA That's right. I applied but they wouldn't give it to a woman.

T & M Well . . . that's nothing to do with me. I'm just the job evaluator. (To the audience) It's all scientific. (He moves to go but the women grab hold of him)

SHEILA Scientific? You won't get away with that.

HELEN No. We're doing the same work as the men.

T & M But look — physical effort.

SHEILA Physical effort? What about our backs?

HELEN Yes — I get a crick in mine bending over all day.

SHEILA And I'm going boss-eyed staring at all them little circuits.

HELEN We're not standing for this.

SHEILA No, we're not.

They have now forced T & M upstage. As they are about to go for him JOHNSON brings his umbrella neatly down over to protect T & M.

JOHNSON (to the DIRECTOR on the phone) Hello, sir.

DIRECTOR (from offstage) Yes. What is it?

JOHNSON The job evaluator's managed to put the women one grade below the men but I'm afraid they're kicking up a bit of a stink about it.

DIRECTOR Well, tell them if they're not careful, we'll close the whole place down.

JOHNSON Try that old chestnut on them, eh, sir? Righty - ho.

Scene Seven

Placard: 'Parity begins at home'. HELEN and DAVE's bedroom. HELEN comes in and starts making the bed.

VOICE OFF Mum.

HELEN Oh, what is it, Peter? Are you still up, love?

PETER I can't sleep, Mum.

HELEN Oh, alright, I'll be with you in a minute (*She goes off*)

Enter DAVE, dressed only in towel and socks, humming 'Something in the way I move'. He admires his body in the mirror, takes off towel, to reveal his natty underpants, jumps into bed.

DAVE Helen.

HELEN (from downstairs) Yes, what is it?

DAVE You coming, love?

HELEN Ay, in a minute. I'm just finishing your shirt.

DAVE Oh. (DAVE looks around guiltily, picks out Playboy magazine from under the bed and begins to look at the dirty pictures. Stripper music fades up on tape. DAVE becomes involved in it, begins humming tune. Stripper music fades down on tape, HELEN comes on stage. DAVE is caught in the act of getting into the pictures) Oh, there you are, love, I was just waiting for you. (HELEN gets into bed) There, snug as a bug in a rug, eh?

HELEN (kisses DAVE) Goodnight, love. (*She lies down*)

DAVE (left stranded, he then snuggles up to her) Here, you've washed your hair — smells really nice.

HELEN (*turns over*) Ooh, I am tired.

DAVE (*looks at audience in desperation, tries again*) Come on, Helen, love.

HELEN It's late. I've got to get up at half past six.

DAVE (*sits up, exasperated*) I don't know what's happening to us, I really don't.

HELEN I'm sorry, I'm tired.

DAVE You're always too tired these days. You call this a marriage?

HELEN So it's my fault, is it? What were you doing this evening?

DAVE Watching tele.

HELEN And what was I doing?

DAVE Watching tele.

HELEN Yes, and doing the ironing. And last night it was the washing. I come home from work and I have to start all over again and you wonder why I'm tired.

DAVE I did warn you before you started work that it might be too much for you. Bloody good thing if you do get the push from this job of yours, if you ask me. At least things'd start getting back to normal round here.

HELEN You're beginning to sound like my boss. When it suits him I've got to give up my job, when it suits you I've got to give up my job. Well, did it ever occur to you that I don't want to give up my job?

DAVE Well, if that's what you want, why don't you stop complaining and let me get some sleep, will you.

HELEN I'm not complaining about having a job, I'm complaining about having two — one in the factory and one here.

DAVE What do you mean? Two jobs? When you married me, you said that was all you ever wanted out of life, and now you've got it, you do nothing but moan. You're never satisfied, woman.

HELEN They're your kids too, you know. And it was your shirt this evening I was ironing. What do you think I am, a bloody laundry service? Why can't you iron your own shirts.

DAVE Because that's what I married you for. If I'd have thought things were going to turn out like this, I would have stayed single and had some fun. At least I wouldn't have a wife and two kids hanging round my neck.

HELEN So that's all we are to you, is it?

DAVE Well, don't blame me for feeling like that. You're the one that's ruining everything, not me. Don't you love me and the kids? Eh?

HELEN But what about me? Do you love me?

DAVE Well, yes, of course I do, love. That's why I'm saying, you should give up your job because it's obviously too much for you, isn't it?

HELEN No, Dave, I'm not giving up my job. I'm not going back to asking you every time I want a bob or two for something. Oh, look, Dave. Work's not that marvellous, but for the first time I've got a life of my own outside these four walls. I've got friends of my own at work. And with this closure threat, we've got a real fight on our hands. So, you're just going to have to start helping at home. You can start — with the ironing.

DAVE Oh, no. You're not getting me doing woman's work.

HELEN You'll soon do it, love — if no one does it for you. (*They exit*)

Placard: 'The Maintenance Engineer'. A woman, not HELEN, sings —

SONG One Friday night it happened
some years after we were wed
when my old man come home from work
as usual, I said:
'Your tea is on the table
your clothes are on the rack
your bath'll soon be ready.
I'll come up and scrub your back.'
He kissed me very tenderly
and said 'I'll tell you, flat,
the service I give my machine
ain't half as good as that'.
I said: 'I'm not your little woman
your sweetheart or your dear,
I'm a wage slave without wages,
I'm a maintenance engineer.'
And then we got to talking
I told him how I felt
how I kept him running just as smooth
as some conveyor belt.
For after all, it's I'm the one
provides the power supply
he goes just like the clappers
on my steak and kidney pie.
His fittings are all shiny
'cos I keep them nice and clean
and I told him his machine tool
is the best I've ever seen —

but

I'm not (etc) . . .

The terms of my employment
would make your hair turn grey
I have to be on call, you see,
for twenty-four hours a day.
I quite enjoy the perks, though,
when I'm working through the night
we get job satisfaction
well, *he* will and p'raps I might.
If I keep up full production
with another kid or two
some future boss will have a brand-new
labour force to screw . . .

but

I'm not (etc) . . .

The truth began to dawn then
how I keep him fit and trim
so the boss can make a nice fat profit
out of me and him.
And as a solid union man
he got in quite a rage
to think that we're both working hard
and getting one man's wage.
I said 'And what about the part-time
packing job I do?
That's three men that I work for, love,
my boss, your boss and you.'

I said:

I'm not (etc) . . .

He looked a little sheepish
and said 'As from today,
The lads and me'll see what we
can do on equal pay.
Would you like a housewives' union,
do you think you should be paid
as a cook, and as a cleaner,
as a nurse and as a maid?'
I said 'Don't jump the gun, love,
if you did your share at home,

then I might have some time to fight
some battles of my own.'

I'm not (etc) . . .

Scene Eight

*Placard: 'The way to a man's heart is through his stomach'. The factory,
SHEILA, LEN, CHRISSIE and MIKE are working.*

SHEILA Did you fix it up at the canteen, then?

HELEN Ay, I did.

SHEILA Are they coming out with us?

HELEN They are.

SHEILA Eh, this is going to be a laugh. I can hardly wait.

HELEN You won't have to. It's twelve o'clock.

SHEILA Twelve o'clock, girls. You know what that means.

SHEILA and HELEN stop working.

HELEN (to CHRISSIE) Come on, Chrissie, love. It's twelve o'clock.

MIKE Hey, what's going on? It's not dinner time yet.

HELEN Well, I think they call it a 'down tools'.

MIKE But you can't do that. You'll stop the whole process.

SHEILA That's the general idea.

MIKE Well, have you talked to the shop steward yet?

SHEILA and HELEN No.

MIKE You women don't know nothing, do you?

SHEILA and HELEN No.

MIKE I better go and do it, then. (*He exits*)

HELEN Come on, Chrissie, love, it's twelve o'clock.

CHRISSIE Here, I don't like this.

SHEILA Look, love, if you want equal pay, you'll have to put up a fight for it.
They'll never —

CHRISSIE Yes, that's just the point. I don't think I do want equal pay. I mean,
my boy friend, he says it makes a man feel inferior and I agree with him.

HELEN Well, if that's his attitude, love, then he is inferior.

SHEILA My husband were like that. The one thing that gave him a bit of comfort was knowing there was someone worse off than him — me.

Enter GEORGE *and* MIKE.

GEORGE Now then, girls, what's all this commotion here? What's going on?

HELEN It's this job evaluation, George. They downgraded us and we're not standing for it.

GEORGE Look, how many times must I . . . the shop stewards committee is already considering your case.

HELEN And how much longer are they going to consider it? When are you going to do something?

GEORGE They've got a lot on their plate, you know. Now listen, you can't just do what you want, you must stick to procedure on this.

SHEILA We did, George. We even brought it up at a branch meeting and what happened, eh?

HELEN Show him, Sheila.

GEORGE Look, I haven't got time to mess —

SHEILA Alright, I will. (*She stands up and takes off a male shop steward addressing a meeting*) 'Right, brothers. Any other business? Oh, I do believe a sister here wants to say something.' (*She turns to GEORGE*) 'Come on, dear, don't be shy.' (*The other women whistle and make kissing noises*) 'Well, that's very interesting and we'll forward that to the District Committee and I'm sure they'll give it their fullest consideration. Right, now, if there's no other business, I'll close the meeting and there's just time for a quick one before they shut.'

GEORGE Have you finished?

SHEILA I have.

GEORGE Now listen, don't you try and make a monkey out of me.

HELEN That's why we want a mass meeting, George.

GEORGE A mass meeting?

SHEILA A mass meeting.

GEORGE Oh, come on, girls, it's nearly dinner time. Why don't we all pop down to the canteen, have a nice bite to eat and a cup of tea and talk it over amongst ourselves.

HELEN Oh, no, George. We women can't afford to eat in the canteen on our wages.

SHEILA Besides, we feel uncomfortable with all you skilled men.

GEORGE Uuugh — women. (*Bumps into MIKE*) Get out of my bloody way, will you.

Exit MIKE and GEORGE. HELEN and SHEILA laugh.

SHEILA That got him rattled.

HELEN Yes, I hope he's hungry.

SHEILA Hey up, what's up with our Chrissie.

HELEN Chrissie, are you going to come out with us or not?

CHRISSE Oh, I'll have to ask me boy friend.

HELEN Look, love, when I first got married I used to let my husband make all the decisions. After a while you begin to feel like half a person. You've got to start making up your own mind.

Enter GEORGE

GEORGE Alright, now this has gone far enough.

MIKE enters, bearing placard which he shows to the audience. Placard: 'If you want a square meal, give us a square deal — equal pay'.

MIKE Look at this. Now the bloody canteen women have come out on strike. (*To the women*) This is all your doing, isn't it.

WOMEN Yes.

GEORGE Now just a minute, lad —

MIKE This lot are never satisfied. You don't do the overtime, you don't do the night shift. (*To the audience*) Well, what right have they got to equal pay, eh?

CHRISSE Yes, that's what my boy friend says. (*To HELEN*) Here, I don't want to work the night shift if I get equal pay.

SHEILA No, love, the point is that no one should have to work the night shift or do all that overtime.

MIKE Oh, bloody hell. I'm going for some fish and chips. (*To the audience*) I hate fish and chips. (*He exits*)

HELEN Now look, George, you told me that trade unions are for getting better conditions, not worse. Well, we women have got better conditions. We don't do the night shift. So you men shouldn't be trying to drag us down to your level. Maybe you men should go on strike for parity conditions with us. We'd support you.

GEORGE Eh? Oh come on, girls, look, you know I'm behind you, but I hope you realise that management have threatened to close this place down because of you.

SHEILA Oh, George, if we fell for that one every time, none of us would get anywhere, would we?

GEORGE You're asking the lads to put their jobs in jeopardy for you.

HELEN That's why we want a mass meeting to put our case to the men.

SHEILA And if we don't get one, we're still going out.

HELEN So you can take your choice: either come out with us and make it a hundred per cent, or wait until they lay you off.

GEORGE Alright, girls, I'll set it up. One of you can talk to the men, alright?

HELEN You do that, Sheila.

SHEILA Oh no, not me. I'd lose me temper. You do it, love.

CHRISSIE Yes, you do it.

CHRISSIE and SHEILA *exit*.

GEORGE (*turns round, addresses the audience as though they were a works meeting*) Alright, now, bit of hush at the back, now come on, settle down. Now, we've got little Helen along here to talk to you on behalf of the women, so I want you to put your hands together and show your usual sign of appreciation. (*Encourages the audience to applaud HELEN*) Alright, love. Nice big voice.

HELEN Well, I expect you're probably wondering what all the fuss is about. I mean, equal pay is the law in 1975, so why don't we wait till the end of the year. But the fact is that job evaluation has put the women in our section one grade below the men so we won't get equal pay — not this year, next year, never. So we've got to take action now if we're ever going to get anywhere and we're asking you to support us in this fight.

Applause. GEORGE *conducts the meeting, asks for questions from the floor.*

WORKER (*from the audience*) I see your point, love, but what you girls don't seem to realise is, the reason a man gets more than a woman is because he's got a family to support. Am I right? I mean, he's not in it for a bit of pin money, bit of extra. No, I'm sorry. I don't believe in equal pay. No.

FRED (*an old worker*) George, George, over here, George.

GEORGE (*sees him*) Alright, come on, Fred.

FRED You think you're so flaming militant, don't you, the lot of you. The number of times I've heard blokes in this factory say, and you're one of them, George, 'If only the bloody women'd get involved and show a bit of fight.' Well, here they are, lads. They're ready to walk out them gates and we should support them.

Applause and cheers from women.

MIKE (*waving his arms from the back*) It's a flaming hunger strike, that's what it is. It's a flaming hunger strike. They're on strike and we go hungry. When are they going to open the canteen? That's what I want to know.

CANTEEN WOMAN We'll agree to open the canteen when you agree to support our strike. Until then, we're only going to feed the women. So think on it, brother.

ANOTHER WORKER George. Through the chair, George. Now look, normally I would support the women's demand for equal pay, I really would. But. We got to face facts. The management's threatened to close the whole place down and if it comes to a choice, between equal pay and the jobs of family men like you and me, well, I've just got to say no. I mean, lovely speech, dear, but no, I'm sorry.

SHEILA George. George. Well, I've got three kids and I haven't got a husband supporting me. I have to bring my kids up on the miserable pittance I earn here and I want a living wage like you.

Pandemonium, with GEORGE trying to keep order.

WORKER You're a bloody exception, dear. She's not what we're talking about.

SHEILA An exception? Are all the single men here exceptions, then? They don't have families to support. Perhaps you think they should take a cut in wages, do you? Honestly, some of you men are as thick as two short planks.

Pandemonium. GEORGE trying to keep order.

MIKE Open the bloody canteen.

GEORGE Will you shut up about the canteen. Now, I'm going to let Helen have the last word, so a bit of hush, please.

HELEN Well, first of all, none of us is working for pin money. We're all working for essentials. But it's more than that. We women don't always want to depend on our husbands. If you're lucky, you get a good husband and he gives you the money, and if you're unlucky you do without and you might get a black eye for your trouble. Either way, you ask, and he decides. Well, we want the right to work too. For a living wage just like you men, and that means equal pay for a start.

MAN Yes, but what about our jobs, love?

HELEN Do you think I want to lose my job? Can't you see? It's a management trick to keep our wages down and their bloody profits up and they're trying it on us women because they think we're weak, because they think you

won't support us. Well, mark my words, if you don't support us, next time it'll be you electricians, then it'll be you draughtsmen, then it'll be you fitters. What we're saying is, we've all got to support each other. Then we'll win this fight just like we all won parity.

Applause.

GEORGE Thank you, Helen, thank you. I'm going to put my two penn'orth in for what it's worth now.

MIKE Open the canteen!

GEORGE (to MIKE) Just once more, do you hear, just once more. (*To the meeting*) I think we really should support these women in their fight.

MAN Bloody rubbish, George.

Pandemonium.

GEORGE Hang on, hang on. I know it's difficult, I know it's not easy. But after all you must agree that their fight is our fight. And besides, you heard what they said. (*To MIKE*) And you heard what she said. You want some dinner? Get your bloody hand up. (*To the meeting*) Right. All those in favour.

HELEN *holds up placard with question mark on it.*

Scene Nine

Placard: 'Strike while the iron is hot'.

DAVE and HELEN's kitchen. DAVE is ironing. He burns his hand on the iron.

DAVE Ow. (*To the audience*) Alright, alright, wipe that smile off your face. I mean, you've got to help out sometimes, haven't you? It's only fair to the wife. And for those of you among us who've never done this before — it may look easy. But you know, I've found out it involves a fair amount of skill. It's boring, but it involves a fair amount of skill. Any old idiot can do a pillow case but to be able to do a shirt — oh, completely different.

Enter HELEN.

HELEN Dave, you'll never guess what's happened, love.

DAVE (*surprised*) Oh, I've got a hot iron here, love.

HELEN Oh, I'm sorry. I'll do it for you, shall I?

DAVE No, it's alright, I'm on the last one.

HELEN Oh. Well, shall I put the tea on, then?

DAVE Tea's on. Kids have had their grub. Everything's under control.

HELEN Is there nothing I can do?

DAVE Yes, why don't you just sit down and tell me what's happened, eh?

HELEN Well, we got the shop stewards to call a mass meeting.

DAVE Mass meeting, eh?

HELEN And the girls chose me to make a speech.

DAVE You?

HELEN Yes. I was dead nervous but then some of the men started yelling things and I got so angry I forgot all about being scared.

DAVE And?

HELEN They took a vote.

DAVE Yes?

HELEN They agreed to support us. We're coming out on strike tomorrow.

DAVE Oh, that's really good, love. Might mean a bit more money coming in. We could do with that. (DAVE picks up a sheet) Give us a hand with this, will you, love? (This sequence involves the folding of a sheet)

DAVE I can remember the time when you used to argue with me about even being in the union. (To the audience) Not bad, eh?

HELEN There's another mass meeting on Saturday.

DAVE Oh yes? You going, are you?

HELEN I'm chairing it.

DAVE Oh. Who's going to look after the kids then?

HELEN Well, we've organised a play group so that more of the women can get involved.

DAVE Oh, that's a really good idea. Yes. You go to your meeting and I can go to the football Saturday. Yes.

HELEN Well, actually, love . . .

DAVE Yes?

HELEN I put you down for the playgroup.

The sheet is now folded. DAVE is holding it. He drops it in amazement.

DAVE You did what?

HELEN Well, I didn't know you had a football match.

DAVE Well, you can bloody well take me off again because I'm going to the football Saturday.

60 *Strike While the Iron is Hot*

HELEN Oh now look, Dave, I stayed home all last weekend so you could go to your union weekend school.

DAVE Oh, trust you to bring that up. Now look, Helen, I don't mind looking after my own two, but I do draw the line at other people's kids. Why can't the other husbands look after them?

HELEN Well, some of the women haven't got husbands, and some of the husbands work on Saturdays, and besides, love, not all of them are as good with kids as you are.

DAVE Yes, that's true. Oh, no, you're not going to get round me that way. That won't work.

HELEN Well, Emily's husband's going to do it.

DAVE What, old Fred? (*Laughs. To the audience*) You don't know old Fred. Now that would be worth seeing. Fred with nappies.

HELEN So you don't mind, love?

DAVE No, I'm not going. No.

HELEN Well, I'll just go next door and see Elsie before tea then.

DAVE Yes, you do that.

HELEN It's important, Dave. If we start out weak, we'll never win. (*She exits*)

DAVE You think I don't know it's important? I taught you everything you know about trade unionism. Bloody hell. (*He exits*)

Two banners are placed in front of the audience, one saying 'Workers will never be free while women are in chains' and the other 'Women will never be free while workers are in chains'.

CAST Workers fight in many lands
and freedom is their aim
but the fight can only be half won
while women are in chains.
We got to stand together
if we can
stand together
every woman, every man.
The fascists marched on Cable Street
'They shall not pass,' we cried
we built the East End barricades
with dockers at our side
in the Easter of '16
we fought for Ireland's freedom
at the side of Connolly

we fought in Saigon province
at the side of Ho Chi Minh
brought down a Yankee bomber
in the hills of Do I Bin.

We got to stand together
and we can
stand together
every woman, every man.

So call us sweetheart if you like
but don't say that we're meek
we're workers just the same as you,
without us you are weak
we service men and children
and we're stuck at home all day
work part-time in the sweatshops
get the factories' lowest pay
the bosses live off all our backs
divide us with their lies
men and women, white and black,
let's fight, let's organise.

We got to stand together
you know we can
stand together
every woman, every man.

So sisters, brothers, organise
remember first and last
that power to the sisters must mean
power to the class.

We got to stand together
we can
every woman, every man.

Enter HELEN.

HELEN (*to the audience*) You don't count as a woman without a husband so you get married. But you're not much of a wife without kids so you stay at home. But you can't be a good mother without money so you go out to work. But you can't be a good worker and a good mother so you stay, underpaid, untrained and you do a second shift at home. But you're not a good wife when you're tired so you don't count as a woman.

We fight against all these things and what we've achieved is a beginning. But the fight won't end while we keep asking for crumbs. We've got to fight

for something different. A world where children can grow up under decent conditions, where women can choose when to have kids, where we have free contraception and, when we need it, abortion. Where women can choose not to have kids and that's just as natural as having them. A world where women really are men's equals, not just with equal pay — that's just equal exploitation — but a world with no exploitation. This means big changes and only you and I can make them. But if they're needed, can you say we're asking too much?

THE END

STRIKE WHILE THE IRON IS HOT

edited by *Michelene Wandor*

The three plays in this book are a unique contribution to the socialist theatre movement in Britain, each developing and enriching it. All emerged from the collaborative work methods used by touring theatre groups over the last decade or so — *Strike While the Iron is Hot* from Red Ladder Theatre (established in 1968); *My Mother Says I Never Should* from the Women's Theatre Group (1973) and *Care and Control* from Gay Sweatshop (1975).

Dealing with the division of labour at home and at work, the double standard in sexual education, and the attitude of the State to family life, the plays successfully combine instruction with entertainment — in a confident blend of realism, stylisation, comedy, music and song.

Together they illustrate a complementary approach to sexual politics in theatre, in the groups' composition, in the content of their work, and in the audiences to whom they play.

Michelene Wandor has been the Poetry Editor and a regular theatre critic of *Time Out* since 1971. A playwright for theatre, radio and television, she has worked with Gay Sweatshop (for whom she scripted *Care and Control*), Monstrous Regiment, Wakefield Tricycle, Women's Project and Mrs Worthington's Daughters.

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Sara Ahmed

feministkilljoys

killing joy as a world making project

Making Feminist Points

Posted on September 11, 2013

In my first ever blog (not that long ago, but already it feels like a long time ago!) I created a list. We might call this a list of the tendencies that feminist killjoys share, or a list of points that feminist killjoys tend to make (if feminists have to sharpen our tools just to get through the walls of perception, no wonder we tend to be heard as sharp!).

I suggested that you might be interested in a blog on feminist killjoys if you *as* a feminist killjoy tend to do x. One of these tendencies relate to citation. Feminist killjoys “*will point out when men cite men about men as a learned social habit that is diminishing (ie. most or usual citational practice).*”

I am of course describing this feminist killjoy tendency in my own terms here. But so many of my feminist killjoy experiences within the academy relate to the politics of citation: I would describe citation as a rather successful reproductive technology, a way of reproducing the world around certain bodies.

These citational structures can form what we call disciplines. I was once asked to contribute to a sociology course, for example, and found that all the core readings were by male writers. I pointed this out and the course convener implied that “that” was simply a reflection of the history of the discipline. Well: this is a very selective history! The reproduction of a discipline can be the reproduction of *these techniques of selection*, ways of making certain bodies and thematics core to the discipline, and others not even part.

I have noticed as well that these citational practices can occur even when the topic is one that feminists have written extensively about. I recently attended a conference in which there was a panel on reproductive justice, a topic that feminists have written rather extensively about, and two of the three papers were entirely framed around the work of male philosophers! Or take the case of scholarship on the body. Feminists have been writing about the body (and critiquing mind-body dualisms) for well over a century. But how often have I heard utterances in which such-and-such male theorist is identified as the origin of the turn to the body!

Indeed men can even cite only men when critiquing male privilege, as we can see [here](#):

I also stated that this citational structure is “most or usual citational practice.” And I think within feminist and gender studies, the problem does not disappear. Even when feminists cite each other, there is still a tendency to frame our own work in relation to a male intellectual tradition. And there is certainly an expectation that you will recognise your place through giving your allegiance or love to this or that male theorist.

I mentioned this problem in my earlier blog post: “[Creating Feminist Paths](#)”.

I have noticed when giving talks or hearing other female academics giving talks how often the first question is ‘how does what you are saying relate to such and such a male theorist?’ as a way of *slotting* you into an established male intellectual genealogy. I think it is hard to convey how this works in the abstract; but it’s a style of questioning (where you almost become “the but” of a rebuttable, *but* what about, *but* what about) and you learn to hear the trouble they have in hearing you.

We are not just talking about citation within academic contexts. We are talking about what I think of as *screening techniques*: how certain bodies take up spaces by screening out the existence of others. If you are screened out (by

virtue of the body you have) then you simply do not even appear or register to others. You might even have to become insistent, wave your arms, even shout, just to appear. And then of course how you appear (as being insistent) means you still tend not to be heard.

When we think this question "who appears?" we are asked a question about how spaces are occupied by certain bodies who get so used to their occupation that they don't even notice it. They are comfortable, like a body that sinks into a chair that has received its shape over time. To question who appears is to become the cause of discomfort. It is almost as if we have a duty not to notice who turns up and who doesn't. Just noticing can get in the way of an occupation of space.

When I think back to my own experience as an academic many of my most uncomfortable moments have been as a result of asking this question: who appears? And: who does not appear? There was one conference on Australian feminism for example, when only white women were invited as speakers. Hey: I was used to this, you come to expect this, and I didn't say anything. Whiteness is wearing.

But then many of those speakers began talking about native title. They did so without referring to any Indigenous scholars; indeed they were talking about native title almost entirely in relation to the European philosophical tradition (Derrida, Deleuze etc.) There was no discussion of the politics of that framing; no discussion of whiteness; or of what it means to speak from the position of occupying stolen land. When I pointed this out, it caused quite an upset. It became very uncomfortable. And then a special issue of a journal was published (again with all or only white non-Indigenous feminists) and the introduction stressed how Australian feminism was "good" with questions of cultural difference. Up against it, you come up against it. The wall keeps its place so it is you that becomes sore.

I am obviously giving my own account here, told from my point of view. But I want in this blog to think *about* as well as *through* these situations.

I am sharing below some paragraphs from the conclusion of *On Being Included: Racism and Diversity in Institutional Life*. I will develop these arguments in *Living a Feminist Life* and will blog more about the politics of citation as I go along.

When the restrictions governing who can occupy a category become explicit you are noticing what is around you, what gathers, but what does not ordinarily come into view. When you realise that the apparently open spaces of academic gatherings are restricted, you notice the restriction: you also notice how those restrictions are either kept out of view or defended if they come into view. Over and over again, it is revealed to me: this institutional lesson, which is also a life lesson, of coming up against a category *in the very attempt to make the restrictions more explicit*. How many times have I had male colleagues defending all male reading lists, all male speaker lists, all male reference lists! To give an account of these defences is to account for how worlds are reproduced.

An open call comes out for an academic event on power and resistance. A number of speakers are named on the call: all male speakers but one, all white speakers, but one (is this "but one," a way of holding onto the "all"?). Some of us point out the restriction. A wall comes up in the very denial of a wall. We begin with a friendly openness. It's an open call, they say. Come along, they say. Take our places, they even say. Note here how the gesture of inclusion, which is also a promise of inclusion, can be offered in a way that negates a point about exclusion. To suggest incorporation as potential (come along as you *can* come along) blocks an acknowledgement that the open call was restricted as a call. How to respond? We point out publicly that the publicity of the call suggests the event is not open. We didn't mean anything by it, they say; it's unfair to assume we did, they say. You have hurt our feelings; you have presumed knowledge of our intentions. That's just who turned up. I respond: if

privilege means going the way things are flowing, then letting things flow, will mean that's who ends up going. The friendly tone ceases. You are the problem, they say. In assuming we have a problem, you are the problem.

It is not noticeable this "all" to those who pass through this "all" until you point it out, becoming a feminist killjoy, making sore points, assumed to be sore because of your points. I do not even usually bother to point out that the "all male" is often "all white," though I could make that point, becoming an angry person of colour. Sometimes we have to take the risk of fulfilling the fantasies other people have of us! I should note as well that I have experienced the most defensive reactions to such points from white male academics who think of themselves as "critical." When criticality becomes an ego ideal, it can participate in not seeing complicity. Perhaps criticality as an ego ideal offers a fantasy of being seeing. Critical whiteness might operate as a way of not seeing in the fantasy of being seeing: critical white subjects by seeing their whiteness, might not see themselves as participating in whiteness in the same way.

At one moment I express my fatigue at the repetition of these gatherings, where the all is hidden by the assumed generality of a particular (open to all often translating into all male, all white; or all but one). I express a sense of what is lost when academic gatherings are restricted to certain kinds of bodies. And someone replies that they thought I sounded "very 1980s," and that they thought we had "got over" identity politics. Not only might we want to challenge the use of identity politics here as a form of political caricature, but we might want to think of this "over." What does it mean to assume we have "got over" something? This claim might participate in a genre of argumentation I describe as "overing." In assuming that we are over certain kinds of critique, they create the impression that we are over what is being critiqued. Feminist and anti-racist critique are heard as old-fashioned and out-dated, as based on identity categories that we are assumed to be over.

It is not always the case that "overing" arguments are made explicitly. I would say that in the landscape of contemporary critical theory there is a sense – sometimes spoken, sometimes not – that we need to "get beyond" categories like gender and race: as if the categories themselves have restricted our understanding; as if the categories themselves are the blockage points. Those who point out restrictions and blockages become identified with the restrictions and blockages they are pointing out, as if we are creating what we are describing. The hope invested in new terms (movement, becoming, assemblages, capacities) can thus be considered a way of "overing" as if these terms are how we "get over" the categories themselves. And in turn, academic work that works on questions of gender, or race, or which works with existing social categories (whether or not these categories are the starting points, and whether or not the categories are assumed in advance of starting), becomes associated with stasis.

An example of how categories are understood as "blockages of thought" is offered in the following statement [here](#):

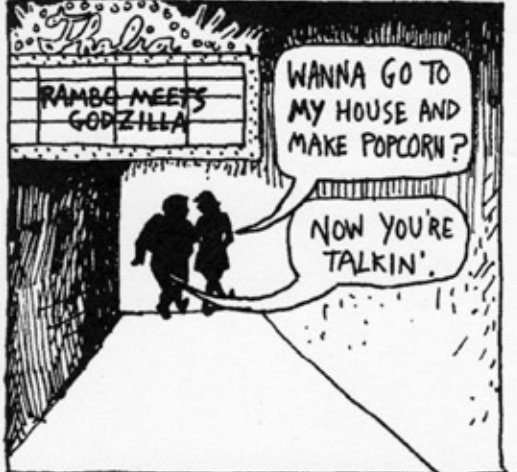
those of us who want to build on struggles in a way that embraces and amplifies the capacity to act instead of storying every momentary gain as 'cooptation,' —no wonder there is still a lingering melancholia of the left in some corners!—or those who want to think beyond the narrow categorizations of gender race and class (and ableism, ageism, et cetera) to new configurations and alliances. I think Hegel or Spinoza provides a kind of metaphysics that helps us move beyond current blockages in thought."

Here race, gender, and class (and all that is relegated to the bracket, as well as all that is pointed to by the et cetera) enter theoretical discourse as "narrow categorizations." The implication is that to exercise such categories would be to restrict not only the "capacity to act" but our capacity to think that capacity. Category thinking becomes seen as a narrowing of vision, associated with a lingering melancholia, as what is holding us back, stopping us from moving on. Perhaps those who point to such categories are the ones who linger, who are stopping the forward movement we might attach to progression. This is how those who "stay behind" can get in the way of a forward progression. I am not saying here that we need to dismiss these new theoretical vocabularies: we need resources to think differently as we encounter worlds. I am suggesting that the hope invested in "new

terms" can mean turning away from social restrictions and blockages by identifying restriction and blockages with the "old terms" that we need to move beyond. And indeed, we need to note the narrowing of the descriptive or analytic potential of the old terms is part of this narrative of overcoming; a caricature of the work done by these terms allows the terms to be as it were, "given up."

We can also consider how the language of critique and how that language is also assumed to be dated. I think even within some feminist writing, the idea that we should be critical of sexism has indeed been seen as rather dated and even as a habit that is blocking us, holding us down, or keeping us back: stopping us from reading or engaging most positively and affirmatively and creatively with the texts that are the objects of critique. It would be timely to re-state the arguments that sexism and racism are not incidental but structural, and thus to understand sexism and racism, requires better, closer readings of what is being gathered. Attending to the restrictions in the apparently open spaces of a social world brings us into closer proximity to an actual world. We need feminist and anti-racist critique because we need to understand how it is that the world takes shape by restricting the forms in which we gather. We need this now; the time for this is now. We need this critique now, if we are to learn how not to reproduce what we inherit.

Dykes to Watch Out For
PRESENTS
THE RULE
WITH THANKS TO LIZ WALLACE



A name made from air and stone

by Kajsa G. Eriksson

Anförvanterna går ur min farmoders
skalle, fortsätter in i min moder, mig:
lämnar sina gåvor stående i min grunda
sömn, orubbliga och skrymmande –
Jag önskar det icke!
Jag ville födas ur en sten, en stjärna,
jord eller sand: avskiljd och solitär: utan
förpliktelser -
Orotad!

Mare Kandre, *Bebådelsen*, 1986, p.15

The past? Past to whom? They strip your identity off and paste it back on, calling it your creative aspect of “revitalization,” a positive affirmation of your own cultural traditions, heritage, and identity, which will also, obviously (how can they miss that?), be of potential significance for anthropological analysis of culture change. Gone out of date, then revitalized, the mission of civilizing the savage mutates into the imperative of “making equal.” This is how aliens form aliens, how men in crisis succeed to study men in crisis.

Trinh T. Minh-ha, *Woman, native, other: writing postcoloniality and feminism*, 1989, p.59

Academic institutions create a division between teacher and student. Prior to university this division is related to age and from a tradition of learning from the elders. Ideally, in this teaching/learning situation between generations, a relationship of both distance and closeness is formed. In the worst cases, old age becomes equivalent to the Master, and the student is cast as the submissive youth. A feminist pedagogy invites other teaching/learning relations into the classroom, and looks beyond one-sided dominance in relationships. In a pedagogy of ancestors there is a connection of generations; a connection between the dead and the living. The idea of a classroom not only filled with people but also their ancestors is a ghostly pedagogy that acknowledges a material generational teaching/learning situation, in its specificity.

My father's mother gave birth to ten children, sons and daughters, daughters and sons on a farm in the middle of Sweden. I hardly ever heard her speak, I do not remember her voice, I remember her eating “klimp” (dumplings) with gravy, and her big serious face. She was short and just there, crocheting and rarely visited by my family. She became a story to tell. Ten kids! None of them got more than six years of school since the father was keen on fairness. There were too many to afford longer educations. The oldest son inherited the farm. He ended up having four daughters before *his* son arrived, the son who inherited the farm. This is a familiar story, heard and told over and over again. This is another story, both following me and one I have to follow, it is about the mother, my father's mother and her name. Not her name, that which was used during her life but her *un-engraved* name. On my grandmother's headstone there was no space to fit her name.

The acknowledgement of privilege is an important part of feminist pedagogies. Acknowledgement is not the same as describing and cataloging. With acknowledgement comes the ability to recognize both pain and being free there off. No-pain is an accepted and perpetual privilege of *not* having to suffer from specific physical and emotional violence, exclusion, threats and abuse. No-pain is systemized and transparent and can therefore go on without indignation. If the no-pain sys-

tem is mentioned in academia it is treated as a glitch or a minor mistake relative to a specific situation. *No-pain* appears to be evaporating and light-weight, whereas *pain* manifests itself as heavy-weight and bodily manifested. There cannot be no-pain (privilege) without pain. What can we learn about pain and no-pain from our ancestors? Is it possible to learn from ancestors long since dead? Does the haunting pedagogy exist before the teaching/learning even begins? How can a pedagogy acknowledge privileges without falling into the trap of teaching/learning *about* privilege? After my grandmother died, I visited her grave a couple of times. At first, I was baffled. Why is her name not on the stone? Why does she have to lie there under a headstone for "ERIK ERIKSSON" (the name of her husband), forever!? Why has no one added her name afterwards? Why are my people (the female kinds) still getting buried without their whole names on the gravestones? Often, the woman is described as "wife" and allotted a first name. The name of the land and the farm is engraved on the grave markers, but not the names of the women who gave birth to the next generation. The women have been incorporated into the farms and hidden. To acknowledge them would be to acknowledge their claim of the land. Omitting acknowledgement eliminates competition!

My pain in the no-pain is an inherited silent pain, it is not something that has been erased or forgotten, there was never a space for it in the first place, only existing as flesh, blood and land, farmland. A silent silence. Things are not talked about, things are better not talked about. This silence has a weight. Recently, I realized that the no-naming of my grandmother deprived me of remembering her name. You can twist my arm as much as you like. It is just not there, not to be found anywhere in my head.

I begin to turn every (teaching) activity into a making (difference) activity. Practicing a pedagogy of meshing-time as part of a diffractive methodology "respectful of the entanglement of ideas and other materials in ways that reflexive methodologies are not" (Barad, 2007, 29). Here, I allow the un-engraved name of my grandmother to be "interrupted" by Karen Barad's words in *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Barad, 2014, 181). Time meshes together the weight of the material and the weightlessness of the concept as part of becoming time. Let meshing-time enter the class room, create different kinds of breaks and disruptions, not only coffee breaks.

My paternal grandmother as part of me practicing academic knowledge meshes the weight of a body and the weightlessness of a (no)name. That is my curriculum, my best effort on an epistemic non-violence. "Questions of responsibility and accountability present themselves with every possibility" (Barad, 2007, 182). Farming and silence as part of the topology of the academia. Rightfully so! What else could I learn or teach? The rural heavy material woman and the city lightweight conceptual me, a connection not through words, inheritance or blood. The farm woman and the intellectual, the connection made out of stone and air. I have to look for knowledge not *of* my grandmother instead I have to forever be haunted by her, following Gayatri Chakravorty Spivak statement - the subaltern cannot speak! (Spivak, 2014, 273).

Maybe my grandmother preferred not having her name on the stone. Inherited silence, what a fool. Stupid. A "farmer", a hillbilly. Certainly, the mother of the children must have been granted some privileges while other women, children, and men had their names made silent and incorporated as parts of the (Masters) Farm name.

The fear of stupidity and pain. The intellectuals (my) fear of sounding stupid and acknowledging privileges. The intellectual never gets tired of blaming the stupid of everything gone bad. And the stupid seems to live outside the city, at least in the margin of space or time, where time has made a halt, mediaeval time? Somewhere else, less knowledgeable and impossible to teach, impossible to educate (make equal).

Engravings are not the foundation that Academia should be resting on. The practice of epistemic violence have to be resisted (Spivak, 249). The boundary of the scientific is becoming a whip that makes epistemic violence legitimated. When Art and Academia merge, I wonder if silence and stupid bodies will be around. Is the no-place and no-land there to be found? or will the force of art be dissected into accepted/unaccepted parts, with only the accepted ones becoming academized. Epistemic violence is to build knowledge on the idea of "others" being less knowledgeable.

Indeed, ethics cannot be about responding to the other as if the other is the radical outside to the self. Ethics is not a geometrical calculation; “others” are never very far from “us”; “they” and “we” are co-constituted and entangled through the very cuts “we” help to enact. Intra-actions cut “things” together and apart. Cuts are not enacted from the outside, nor are they ever enacted once and for all. (Barad, 2007, 178-179)

Weight of a stone and weightlessness of transparency. Other stones, many stones. How many other stones/stories are around? The classrooms of academia are treated and talked about as a spatial location. At the same time, the spaces of the academia are acknowledged as not appropriate for everyone; not everyone *fit*. “Spatiality is always an exclusionary process, and those exclusions are of agential significance” (Barad, 2007, 245). In a pedagogy of ancestors, the classroom is filled also when it is empty.

Academia is a tomb filled with ancestors even when no one is there. Class begins with taking a second look at that academia tomb; acknowledging, and inviting other ancestors to the table. The “others” are already there – but silent – maybe hidden by forgetfulness, fear, or shame. They are ancestors more relevant than the engraved names in academia for a teaching/learning moment, and serve as an example of how to develop a haunting foundation for teaching/learning. “The past matters and so does the future, but the past is never left behind, never finished once and for all, and the future is not what will come to be in an unfolding of the present moment; rather the past and the future are enfolded participants in matter’s iterative becoming” (181). Making space and time for someone engraving their name out of any material and making the act matter might be (art) teachers one and only skill. Teaching is to take the risk of demanding time and space for pain and no-pain, your own and others. I pretend being the ancestor, inviting myself into the classroom, and I invite my grandmother. That makes a difference.

In Sweden, we are equal and free, both in art and in the academia. Believing we are here to teach *others* about their equal rights. Artists are equal, since they are all trapped in the individual “I am on my own” profession. Why do artists fuss around with their names? ...because it is important to have one! To have “a name” in the art world goes beyond the name. It means being entitled to be remembered by your name. The ancestors of “the same old story” lingers in the academy; the tombs of the academy is filled with ancestors (male). Why should I be the slightest afraid of lying under a stone with the name of my husband and his (art)work named on it. In the most equal country of the world? HA HA! That laugh is stuck in my throat. Instead, I make a connection to the actuality of my grandmother’s headstone. The stone touches the air surrounding it and the air touches the stone. The air and the stone together create something else. It is given away by the mold, mildew, moss and lichen. All over, tiny red spiders frantically move. This is the ground for the creation, my creation. It is not cut into stone, but still beautifully engraved. Engraved in a way that I could not have imagined was possible. Creating differences, other differences, and there! Suddenly! I can read my grand mothers name in the mold moving together with the stone and the air. My faith lies in the un-written and that which has not been engraved. Once the connection is made, you can never go back. A no-name, a void instead of a name proves to be just a different way of writing a name. By crying in the ocean and peeing in the lakes, I engrave my name over and over again. Never trust (your) silence to be a non-activity, silence is knowledge in the making.

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the hope, often a
fracturing, even a traumatic thing
to experience, is among the energies by which
the reparatively positioned reader tries to
organize the fragments and part-objects
she encounters or creates. Because the
reader has room to realize that the future
may be different from the present, it is also
possible for her to entertain such profoundly
painful, profoundly relieving, ethically
crucial possibilities as that the past, in turn,
could have happened differently from
the way it actually did.

p. 146 Touching Feeling
(Sedgwick (2003))

Kajsa Widegren

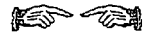
SENT US THIS!

INTERLUDE, PEDAGOGIC

I wasn't sure what to
call Kajsa so I asked.
She said 'former
lecturer in Gender
Studies'

She noted that 'former'
might be off putting but
hopefully can lead to
some interesting questions
about the conditions for
teaching at a university.
I AGREE!

She resembles a recurrent
Scene from my childhood.
A scene called Mother Has Fainted.
Mother's body
Was larger, now it no longer moved;
Breathed, somehow, as if it no longer breathed.
Her face no longer smiled at us
Or frowned at us. Did anything to us.
Her face was queerly flushed
Or else queerly pale; I am no longer certain.
That it was queer I am certain
— RANDALL JARRELL "Hope"



The most dramatic thing that happened to me in the summer of 1991 was when I passed out for television. The TV cameras from the local news shows were there because we were having a demonstration, organized by an Ad Hoc Coalition of Black Lesbians and Gays, with participation from ACT UP-Triangle, against the University of North Carolina's local PBS station, which was refusing to air Marlon Riggs's *Tongues Untied*, the first film on the almost genocidally underrepresented topic of black gay men in the United States. It was a muggy southern summer afternoon by the side of a highway in Research Triangle Park. I had thought I was feeling strong enough for what looked to be a sedate demonstration (no civil disobedience), in spite of several months of chemotherapy that had pretty much decimated my blood cells.

But I guess I'd forgotten or repressed how arduous a thing it is any time a group of people try to project voices and bodies into a space of public protest that has continually to be reinvented from scratch, even though (or because) the protest *function* is so routinized and banalized by the state and media institutions that enable it. You know what local news shows look like, how natural it seems that there should be, now and then, those shots of grim, dispirited people waving signs and moving their mouths, I mean moving our mouths, I mean yelling.

Yet the routinization of that tableau doesn't mean a lack of danger to the people occupying it. Arriving, I flashed onto a very different scene from New England a few winters earlier, when Amherst College, so pliant and responsive in matters curricular, stony and ruthless in matters managerial, had set out to do some (successful) union busting at the quaint Lord Jeffery Amherst Inn. On a ravishing Dickinsonian winter afternoon the concerned faculty — maybe five of us — and students gathered on the town green, holding signs, to silently "witness" the civil disobedience of a dozen union employees who were going to block traffic in front of the Inn and get arrested. The police had a yellow schoolbus there, everything was ready, and a beau-

tiful, thick, silent and silencing snow began to fall. It was one of the first demonstrations I'd been a part of that wasn't a mass demonstration, and my heart, in spite of me, almost burst with exaltation at the spare and indicative Americanness of the scene, like reading Thoreau but also like a movie, at the pageantlike and intimately scaled democratic space of the town commons, at the patience of the highly choreographed police, at what seemed the thrilling symbolic leverage, within a tightly articulated legal discourse and history, of the protesters' most austere speech acts — silence, immobility, refusal — and at, I suppose, the secularized religiosity of my own function of "witnessing" this scene, another silent but apparently dense performative that made standing still with my mouth shut feel like embodying the whole Bill of Rights. It was the snow, profuse, gratuitous, equalizing, theatrically transformative, that seemed most to guarantee the totality and symbolic evenness of this pure, signifying space. It was also, however, the contingency of the snow that, in the slow unfolding of the afternoon, projected heart-stoppingly onto the largest screen the ambiguities about the "symbolic" standing of the protestors' refusals. Would the traffic stop for these anomalous figures in the road? *Could* it? Did they always know whether it could? Were nerves fraying? As protestors got read their rights, handcuffed, bundled off into the icing schoolbus, questions of standing devolved into dangerous questions of footing: it doesn't take much state force, in the twist of a policeman's wrist, in the simple not-thereness or symmetrical refusal of a policeman's arm, to send a handcuffed person crashing to the slippery ground. And it seemed puzzlingly as if the concrete and very contingent dangers of the scene, interfering on the pure symbolic register of civil disobedience, at the same time somehow were of its essence and indeed actually constituted its symbolic and performative power.

That was New England, though, and this was North Carolina, a New South whose stringy and desultory spaces seemed already designed to provide a checkerboard of tedium and violence. Also that was a labor dispute, whose issues were always within referring distance of the great white scouring abstraction Money; this was a fight about blackness, queerness, and (implicitly) AIDS: properties of bodies, some of them our bodies, of bodies that it seemed important to say most people are very willing, and some people murderously eager, to see not exist. I got there late, hugged and kissed the friends and students I hadn't seen in a few weeks, and Brian gave me his sign to carry. I can't remember — I hardly noticed — what was on it, even

though when I was a kid I remember that most of the symbolic power of the picket lines I saw used to seem to inhere in the voluntary self-violation, the then almost inconceivable willed assumption of stigma, that seemed to me to be involved in anyone's consenting to go public as a written-upon body, an ambulatory placard—a figure I, as a child, could associate only with the disciplining of children. I wonder now how I related that voluntary stigma to the nondiscretionary stigma of skin color—that is, of skin color other than white—considering how fully, when I was growing up in the 1950s and early 1960s, “protest” itself implied black civil rights protest. It was at some distance from that childhood terror of the written-upon body, though not at an infinite distance, that, already wearing the black “Silence=Death” T-shirt chosen because I thought it would read more graphically from a distance than my white ACT UP–Triangle T-shirt, I gratefully took Brian’s placard and commenced wagging it around with energy and satisfaction, as if to animate it with the animation of my own body and make it speak: to the TV cameras, to people in the cars that were passing, to the little line of demonstrators across the road. The heat, the highway, the outdoors seemed to blot up voices and gestures and the chants that we hurled out of our lungs, trying exhaustingly to create a seamless curtain of rage and demand: “We’re here, we’re queer, and we won’t pledge this year”; or better, “Snap! Snap! Snap! What is this racist crap?” There was also a lot of ACT UP’s favorite funny chant, which makes me very nervous, a call-and-response borrowed from a heckler at an earlier demonstration of ours: one side rousingly yells “Freedom of speech!” and the other side responds “Shut up!” — “Freedom of speech!” “Shut up!”

The space of the demonstration was riddled, not only with acoustical sinkholes, but with vast unbridgeable gaps of meaning. It was in these gaps, or from out of them, that the force of any public protest might materialize, but into which, as well, it constantly risked dissolving. I think of the way our space was created and de-created, continually, by the raking attentions and sullen withdrawals of, on the one hand, the state troopers—the pathetically young and overdressed white state troopers, who at the same time looked totally out of it in their sweltering uniforms and yet effortlessly, through the same uniforms and because they had guns and radios, commanded all the physical presence and symbolic density that we were struggling to accrue, who made a space of their own ostentatiously apart from the demonstrators, ostentatiously “neutral,” untouchable by the force of anything

we could shout; but who had also the function of radiating jags of menace in our direction, shards of volatile possibility that boomeranged around in the ether of our expression—and on the other hand, from another direction, the TV cameras, actually a complex of trucks, tripods, portable and stationary machines, and white people to occupy both ends of them: camera people, insolent with implicit dare and promise, to take them for walks along the line of our faces and bodies, and pretty girl and boy reporters to make a foreground to which our angry bodies could serve as background, generating the depth of field, the assurance of perspective and ten-foot-pole distance, for which television news serves as guardian and guarantee.

The uses we had for this news apparatus, as opposed to the uses it had for us, I condensed in my mind under the double formulation “shaming and smuggling.” With the force of our words—referentially, that is—our object was to discredit the pretense at representing the public maintained by our local “public” broadcasting station, to shame them into compliance or negotiation on the issue of airing this film. With the force of our bodies, however, and in that sense performatively, our object was not merely to demand representation, representation elsewhere, but ourselves to give, to be representation: somehow to smuggle onto the prohibitive airwaves some version of the apparently unrepresentably dangerous and endangered conjunction, queer and black.

Our need to be exemplary bodies sprang from the history of radical denial of exemplary function to black gay bodies at the intersection of two kinds of community that seem so often to carve each other out of perceptual existence: a tacitly racist white gay community for whom a black queer body, however eroticized, might stand as a representation of blackness but could never seem to embody queerness itself, and a more or less openly homophobic African American community by whom the queerness of any black figure must be denied, suppressed, or overridden for that figure to be allowed to function as an embodiment of black identity or struggle.

The ambitions of our group of demonstrators—shaming, smuggling—were distinct, but for either ambition to be effective, they had to be presented as one. The assertion that black queer absence gave the lie to the claims of a representative use of the airwaves could take its point only from the patent availability, indeed the assertive presence of such bodies. The protest function also, however, offered pretext and legitimacy to the presence of such bodies: it seems likely that our protest was the first occasion on

which local tv in central North Carolina was constrained to offer images of people explicitly self-classified under the rubrics of black queer identity.

Shaming, smuggling: the two ambitions gesture at, and in a sense can stand for, a tradition of philosophical/linguistic play between constative and performative utterance. Shaming, in this instance constatively: "The inclusive representation you, North Carolina Public Television, have claimed to offer of this society demonstrably excludes a constituent part of it" — a verifiable, referential assertion about something away over there. Smuggling, performatively: "Present! *Ecce homo*" — a self-validating, hence self-referential form of meaning guaranteed by its relation to embodiment.

And yet I can't claim for the twinned ambitions behind this demonstration the supposedly clean distinctions between constative and performative, or between reference and embodiment. Few words, after all, could be more performative in the Austinian sense than "shame": "Shame on you," "For shame," or just "Shame!", the locutions that give sense to the word, do not describe or refer to shame but themselves confer it. At the same time, our "smuggling" activity of embodiment, however self-referential, could boast of no autonomy from the oblique circuits of representation. At least because a majority of our smuggling-intent bodies were not themselves black, many of us who had so much need to make a new space for black queer representation were haplessly embroiled in the processes of reference: reference to other bodies standing beside our own, to the words on our placards, to what we could only hope would be the sufficiently substantial sense — if, indeed, even we understood it rightly — of our own intent.

After a while I could tell I was feeling tired and dizzy; sensibly, I sat down. There was something so absorbing and so radically heterogeneous about this space of protest that when, next thing I knew, the urgent sound of my name and a slowly dawning sense of disorientation suggested that I seemed very oddly to be stretched out in the dirt — coming to — surfacing violently from the deep pit of another world — with a state trooper taking my pulse and an ambulance already on the way — the gaping, unbridgeable hole left in my own consciousness felt like a *mise-en-abîme* image of the whole afternoon; not least because the image, a compelling one on which both tv cameras were converging, hindered by protestors who struggled to block their sightlines ("Now *that's* censorship," the tv people rumbled, with some justice) — that image, of a mountainous figure, supine, black-clad, paper-white, weirdly bald (my nice African hat had pitched to a distance), Silence = Death

emblazoned, motionless, apparently female, uncannily gravid with meaning (but with what possible meaning? what usable meaning?) was available to everybody there except herself.

As people arrive, no music, only silence.

I like such awkward silences, though many resist them, especially in my classes. But a lot goes on during them.

—MICHAEL LYNCH, instructions for his
memorial service, February 1990

☞ The meaning with which that body was so dense, too dense, was indeed not a usable one (call me the face on the cutting-room floor) in relation to the complexly choreographed performative agendas and effects of that demonstration. Yet I like to brood over the reconstruction of that moment when I fainted partly because, through my absentation, it seems to place me, however briefly, at the center of the work of protest — as though I were Alice Walker's luminous vacuum of a heroine Meridian, say, whose narcoleptic presence/absence seems the perfect condensation of her contagious unconsciousness of fear, her uncanny talent for crystallizing loss and rage as socially embodied defiance and movement.

I wish I had those meridional traits, but can only wish it; if that sprawling body offered testimony, it was less to a triumphal purposefulness than to a certain magnetic queerness (by magnetic I mean productive of deviance) in the process called demonstration. What felt to me like an almost telescopic condensation of the protest event embodied, as the most radical condensations will, less the power of condensation than of the displacements of meaning that interline it. (Displacements: the white skin of someone to whom black queer invisibility had come to feel — partly through representational work like *Tongues Untied*, partly in the brutalities of every day's paper, partly through transferentially charged interactions with students — like an aching gap in the real; the legible bodily stigmata not of AIDS but of a "female" cancer whose lessons for living powerfully with I found myself, at that time, learning largely from men with AIDS; the defamiliarization and indeed the gaps of de-recognition toward my "own" "female" "white" body, experienced under the pressure of amputation and prosthesis, of drugs, of the gender-implosion experience of female baldness; the way in

which, whatever one's privilege, a person living with a grave disease in this particular culture is inducted ever more consciously, ever more needily, yet with ever more profound and transformative revulsion into the mangleworld of health care under American capitalism.) It was with joy, with chagrin, with intense discomfort that I was coming to feel such displacements more and more in the condensing and complexly representative space of the classroom as well—a classroom space regularly reconstituted by threat and mourning and by the bareness of the cognitive and performative resistances we were able to mount to them. Finding myself as teacher, as exemplar, as persuader, as reader to be less and less at the center of my own classroom, I was also finding that the voice of a certain abyssal displacement—and mine was certainly not the only such displacement going on in these classrooms—could provide effects that might sometimes wrench the boundaries of discourse around in productive if not always obvious ways.

displacement

the voice of a certain abyssal displacement!

queer performativity • humor • silence • displacement •

This text comes from

Chapter 1

TOUCHING FEELING

QU



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In the couple of
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at a \$! Eve Kosofsky Sedgwick (1950-2009) was a poet, artist, literary critic and
 loved teacher. She is perhaps best known as one of the originators of Queer Theory.
 suddenly toothless face, say, or suddenly
 say nothing, even, of the historical implications surrounding that particular
 change of landscape.

... was what I would feel.
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Sara Ahmed

feministkilljoys*killing joy as a world making project***Wiggle Room**

Posted on September 28, 2014

I have been thinking of social categories as rooms, as giving residence to bodies. Some social categories might be experienced as roomier than others. When I think of roominess I think of wiggle room. Often, it is a most affectionate thought. I think of shoes that in being roomy, allow my toes to wiggle about. I think of less roomy shoes, and I think of my toes with sadness and sympathy: they would be cramped, less able to wiggle. Less wiggle room: less freedom to be; less being to free.

A gender assignment can be a room, and not all of us feel at home in the rooms we have been given. We might feel more or less at home at different times. Judith Butler (1993) taught us to think of "girling" as a social mechanism. A baby is born: we might say "it's a girl!" And of course "girling" moments do not stop happening, even after we are pronounced girls. A "girling" moment can happen in moments when we asked to give up space, or not to take up space. Gender is a good example of how some categories are roomier than others, in the sense that some categories in being inhabited by bodies allow those bodies to take up more room. Iris Marion Young in her essay, "Throwing like a Girl" (2003) asks how girls come to be "like girls," through how they come to inhabit their body. She explores how girls come to restrict themselves through restricting how they use their bodies. Think about this: girls come to take up less space by what they do, by what they do not do, with their bodies.

Gendering operates through how bodies take up space: thinking of the intense sociality of the tube or train, how some men typically lounge around, with their legs wide, taking up not only the space in front of their own seat, but the space in front of other seats. Women might end up not even having much space in front of their own seats; that space has been taken up. To become accommodating we learn to take up less space; the more accommodating we are, the less space we have to take up. Or we make ourselves smaller because we are given less space; and we are given less space because we are smaller. Politics: in between these "because."

And when I think of how politics becomes personal, I think of experiences of tightening; of not feeling able to breathe because of a restriction. Growing up was full of times like that. A family can be a room, a room that gives more room to some than others. When I think of family I do think of not having room to breathe. A family can be occupied by itself. How often when I am in this room, things seem so tight. I feel the weight of a past as an expectation of the future, a memory of myself as being thrown. I think of the intensity of presumed heterosexuality, the extraordinary investment in reproduction, in predicting the future of a child as another child, in seeing the child as an inheritance of the past. We create more wiggle room the more we open a gap between inheritance and reproduction. Sometimes being in family can feel like: closing the gap.

And after being in family, I often feel desperate for queer space. When I get there: it is like a toe being liberated from a cramped shoe. What a relief it can be to wiggle about. Queer space: what a relief it can be.

I think of whiteness too as a sense of being surrounding, of having no room to be. You feel cramped, even nervous. To feel whiteness as oppressive is to be shaped by what you keep coming into contact with in such a way that you are restricted. I am speaking, here, of non-white people who inhabit white spaces, spaces that have become white through who as well as how bodies gather. This is how a "not" can be so tight that it too feels like the loss of wiggle room (we might think a "not" is quite roomy, perhaps we can make it so, when we embrace

does not accommodate you. You have less room. Sometimes a world can be so tight that it is hard to breath. Diversity work involves the effort to create spaces that can be experienced as breathing spaces.

Sometimes to create space we have to wiggle about. You know those moments when you try and fit in a space that is smaller than you are. You wiggle now with purpose; by wiggling *you make more room for yourself*. Maybe girls can take up more space by wriggling about; not just in the physical sense of creating room for oneself, say on the train, but wriggling about in the room that is “girl,” pushing at the edges, so that “girl” becomes more expansive; perhaps we even end up pushing ourselves right out of the room we have been given.

It is this sense of wiggle of room – of creating more room by wiggling – that interests me most. I think of wiggling as *corporeal willfulness*. If some have to be willful just to be, some have to wiggle to create room. When a world does not accommodate how you are, when you appear wrong in some way, feeling wrong in your body, being wrong in your body, loving the wrong body, mourning a wronged body, you have to be less accommodating if you are to persist in being who you are being.

There was one reference to wiggle room in *Willful Subjects* (2014). It came in the conclusion at a moment I expressed how, in writing the book, I had begun to feel a commitment to will (even understood as a category of thought). Let me share what I wrote:

In treating willfulness as a lesson, I am also making a commitment to will. The problem with will remains how it can allow us not to register how things are determined. But the will is also the name we give to possibility: the shared condition of not being fully determined from without, whatever that without; the will as wiggle room, as the room to deviate, a room kept open by will's incompleteness, a room most often in human history designated as ruin (2014: 192).

The will becomes “the room to deviate.” This use of wiggle room focuses on roominess as enabling a wiggle, a queer kind of movement. A wiggle is typically defined as moving back and forth with quick irregular motions. It might be that in becoming straight, in following the straight paths of happiness, say, we learn to eliminate a wiggle as much as we can from our bodies, just as we might learn to eliminate hap from happiness, or willfulness from will. Only some bodies can eliminate wiggle, only some bodies can follow a straight line (a straight line is never quite straight, of course, straightness is an impression achieved through the generalisation of the requirement to follow). A line can be wiggly; a queer line is a wiggly line. The wiggle becomes a potential precisely because it does not lead us somewhere that we already know we are going. We don't know; yet we go.

And a body might wiggle and wriggle. These two words “wiggle” and “wriggle” both imply sudden movements, but they have a different affective quality; at least for me. Wiggle is often defined as quick irregular sideways movements. Wriggle can mean to turn and twist in quick writhing movements. Wriggle also has a more sinister sense: when you wriggle out of something, you get out of something by devious means. In “deviation” there is an implication of deviance. Bodies that wriggle might be crip bodies, as well as a queer bodies; bodies that do not straighten themselves out. The elimination of wriggle might be one form of what Robert McRuer (2006) calls “compulsory able-bodied-ness,” which is tied to compulsory straightness, to being able to follow as closely as you can the line you are supposed to follow. A wriggling body has the potential after all to dislodge things in the room that body has been given; a wriggling body can be more disruptive. Clumsiness can be a crip as well as queer ethics; an ethics that does not aim to smooth out a relation, an ethics that values how we bump into each other, how we bump into things, as a sign that there is room for different kinds of bodies in the same room. Wiggle room: room for other ways of being in our bodies. The bumpier the ride can be an expression of the degree to which one style of embodiment has not determined an ethical or social horizon.

A wriggling body might receive a command: stay still! In becoming still, a body has obeyed. Disobedience can be

control its movements; to stop wiggling and wriggling. Let's return to the relation between wiggle room and will as well as willfulness. One of my tasks in *Willful Subjects* (2014) was to show how will itself has a queer history. I took as an example the work of Lucretius, the Roman poet and philosopher. In his descriptions of the physical universe, Lucretius offers an account of will in the form of swerving atoms: "when the atoms are travelling straight down through empty space by their own weight, at quite indeterminate times and places, they swerve ever so little from their course, just so much that you can call it a change of direction" (II: 66). To swerve is to deviate: it is not to be carried by the force of your own weight. What better way of learning about the potential to deviate than from the actuality of deviation. The swerve is just enough not to travel straightly; not to stay on course. Oh the potential of this not!

How queer is this will! As Eve Kosofsky Sedgwick has elaborated the word "queer" derives from the Indo-European word "twerk," to turn or to twist, also related to the word "thwart" to transverse, perverse or to cross (1994: viii). That this word came to describe sexual subjects is no accident: those who do not follow the straight line, who to borrow Lucretius' terms, "snap the bonds of fate," are the perverts: swerving rather than straightening, deviating from the right course. To queer the will is to show how the will has already been given a queer potential. In Lucretius this potentiality is valorised: but for others, the same potentiality is narrated as a problem or threat; the problem or threat that subjects might not follow the right path. Willfulness might be a conversion point: how a potential is converted into a threat.

It is noteworthy that Jane Bennett in her reading of Lucretius uses the language of willfulness: "A certain willfulness or at least quirkiness and mobility – the 'swerve' – is located in the very heart of matter, and thus dispersed throughout the universe as an attribute of all things, human or otherwise. The swerve does not appear as a moral flaw or a sign of the sinful rebelliousness of humans" (2001: 81). There is a hesitation in Bennett's use of the word "willfulness" she uses this word only to replace the word ("or at least quirkiness or mobility"). In my book I treated this hesitation as important; as pedagogy, as revealing something about the risk of using the language of willfulness. It is an understandable hesitation. Our tendency to associate willfulness with human flaws and sin is a symptom not merely of the desire to punish the perverts but to restrict perversion to the conduct of the few. Willfulness seems to provide a container for perversion, a human container that transforms the potential to deviate into the tragedy of the deviant. My aim in *Willful Subjects* (2014) was to spill that container.

When I spoke of the will as wiggle room in the conclusion of my book I noted that this room is the room "most often designated in human history as a ruin." The capacity to deviate, to have room to move around in an irregular way, not to move forward to the future we are supposed to be reaching for (happiness, imagined as what follows living your life in the right way) has been deemed by many the beginning of demise. To embrace wiggle room is for me the beginning of another kind of embrace. It is to call for us to make more room, so that we can breath, so that even in being given assignments, we are not restricted, or less restricted, not expected to live in this way or that. In wiggling to create room we open up what it is to be.

Sometimes that is what we struggle for: wiggle room; to have spaces to breathe. With breath, comes imagination. With breath, comes possibility. We might in spilling out of the rooms we have been assigned, in our struggle with an assignment, mess things up.

What a spillage. Things, persons: flying out of hand.

And that: is hopeful.

GENDER, JUSTICE, AND NEOLIB TRANSFORMATIONS

Impossibility Now

a video and slideshow by Dean Spade



ARTIC

E

P

SHARE

once more . . . with feeling

by MISTER dean spade

lately my life is about pronoun enforcement. it's one of my primary social occupations. how did things end up this way? how paradoxical: my trans project is about destroying rigid gender, and occupying multiple, contradictory subject positions and non-cohesive gender characteristics, but i spend all this time enforcing 'he' have i turned into a dreaded gender defender? no, it's not that. every day i'm forced to confront the fact that most people, even people i expect to meet me with thrilled excitement about the work i'm doing with my own body and mind and the minds of others to destabilize gender, can't handle calling someone 'he' who they used to call 'she' or who doesn't 'look like a boy' to them. of course, if you're with me, you start noticing that no one, and everyone, looks like a boy.

so when i ask to be called 'he,' these are the things i get back, (all from people i truly believe have good intentions and would say they support me and trans people generally) and this is what i think about it:

category 1: burden shifting. two versions exist. the first occurs when i meet someone and let them know in the conversation that i prefer the pronouns 'he,' 'him,' and 'his' and they say something like 'that's hard' or 'you'll have to be patient with me' or 'correct me when i mess up.' it's usually its a combo of those. the second version is the person who has known me for a while and knows i go by 'he' but continually uses 'she' when referring to me. when i remind them, they say 'c'mon, i'm trying' or 'c'mon, i get it right most of the time.'

these people are telling the truth. it is very hard to make pronouns into a conscious process instead of an assumption based on social signals that we've all been trained in from birth. however, their willingness to fail at the difficult task of thinking where non-thinking has existed is not okay. it is inexcusably short-sighted to look at this difficulty only from an individualized perspective of how hard it is, rather than from a understanding of it as a political condition imposed upon everyone. it's understandable to feel daunted when coming up against a new and difficult concept and use of language, but it's not okay to refuse critical engagement and expect those whose identity positions you foreclose to be infinitely patient.

there is no innocence nor insignificance to the mistake of 'she' for 'he' when referring to a person who has chosen to take on a 'wrong' pronoun. even if it is done thoughtlessly, that thoughtlessness comes from and supports the two cardinal rules of gender: that all people must look like the gender (one out of a possible two) they are called by, and that gender is fixed and cannot be changed. each time this burden shifting occurs, the non-trans person affirms these gender rules, playing by them and letting me know that they will not do the work to see the world outside of these rules.

in addition, and this is where the burden shifting gets more apparent, by expecting that they will always be corrected when they mess up, and that i'll only reasonably expect compliance with my preferred pronoun part-time, they make sure that the burden of breaking the rules stays with me. in reality, by following and enforcing the rules which tell them to call 'she' people who 'look like a girl,' they burden me with the rules of gender fixation. this effectively makes the problems arising from gender confusion the responsibility of the confusing person -- the trans person -- rather than the result of a diabolically rigid gender system that screws over everyone's ability to fully inhabit their lives.

as i mentioned before, the people who give me burden-shifting responses often identify with feminist politics, and would agree to the principle that gender rigidity and hierarchy is terrible and that people should be able to change their gender positions and identification and change the meaning of traditional gender identifications. however, they still let me know, when they give me the burden of how hard it is for them or how they get it right most of the time, that what i'm asking them to do and to re-think is just too much to expect. it isn't. it is possible to change how you think about pronouns. it's confusing and wonderful and totally fucks up your ability to navigate dichotomous gender easily and that is the point. if you aren't confused and frustrated by trying to use words like 'he' and 'she' to label everyone in the world, then you should be working harder.

category two: to be a transvictim. a popular response to my complaints about the pronoun enforcement problem is a sympathetic discourse about 'respect'. i got this from quite a few people after the gay shame fiasco where i was introduced on stage as 'she' before i spoke. many of the wonderful people who were also outraged by this described it as an issue of 'respect' and of not making a trans safe space at gay shame. though there is a respect problem and it does in fact make the space unsafe for trans people, this approach individualizes the problem to trans people. when i hear non-trans people say that i should get called by the pronoun i choose as a matter of respecting my choice, it almost feels like a tolerance argument. as if trans people are these different people, and when they come around you should respect their difference, but do no more. this lines up with a view that all 'different' people, whether disabled, old, immigrant, of color, trans, gay, etc, should be 'respected' by calling them what they want, but that the fundamental fact of their difference and of the existence of a norm should not be analyzed. often, this view accompanies a perspective of these different people as victims, sort of pathetic outsiders who others should smile at and maybe have a special day at work or school where we all discuss how difference is good.

the thing is, i'm not looking for people to mindlessly force themselves to call me 'he' in order to avoid making me uncomfortable. if comfort was my goal, i could probably have found a smoother path than the one i'm on, right? i haven't chosen this word 'he' because it means something true to me, or it feels all homey and delicious. no pronoun feels personal to me. i've chosen it because the act of saying it, of looking at the body i'm in and the way that my gender has been identified since birth and then calling me 'he', disrupts oppressive processes that fix everyone's gender as 'real', immutable, and determinative of your station in life. i'm not hoping that people will see that i'm different, paste a fake smile on their faces and force themselves to say some word about me with no thought process. i'm hoping that they will feel implicated, that it will make them think about the realness of everyone's gender, that it will make them feel more like they can do whatever they want with their gender, or at least cause a pause where one normally would not exist. quite likely, this will be uncomfortable for all of us, but i believe that becoming uncomfortable with the oppressive system of rigid gender assignment is a great step toward undoing it.

so, go ahead, try thinking outside the confines of 'tolerance' taught by the diversity trainings you were given at college or work or on TV. challenge yourself to do more than mimic respectful behavior that will make individual 'different people' feel at home. instead, take a look at what those differences mean, how they got invented, what they are based on, and how they determine behavior, power, access, and language. respect and safe space are a good start, and usually a hard-fought accomplishment, but i certainly fantasize about a more engaged approach to difference.

From <http://www.makezine.enoughenough.org/pronouns.html>
Inside Out: FTM and Beyond, ed. Morty Diamond, (2004)



ART SCHOOL DIFFERENCES

Researching Inequalities and Normativities in the field of Higher Art Education



Researching Inequalities and Normativities in the field of Higher Art Education

Aims of the research and development project Art.School.Differences

- a) Questioning and assessment of dynamics of inequality within institutional structures
 - maintenance
 - perpetuation
 - continued re-instatement
- b) Proposing transformative interventions into these structures

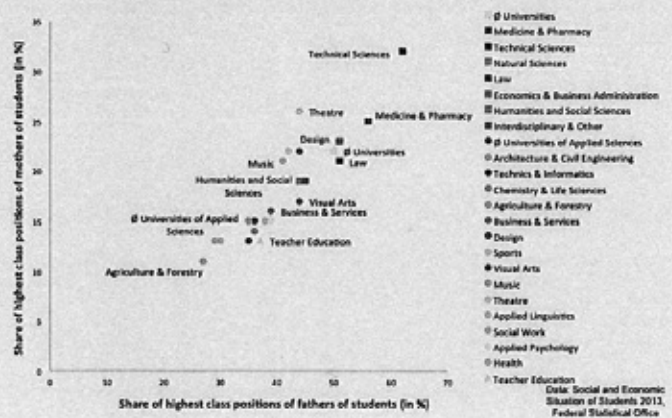


Researching Inequalities and Normativities in the field of Higher Art Education

Research Questions

- Are the practices of selection adequate for the fields of art that currently are subject to the workings of local and global structures?
 - Are selection practices leading to an un-desirable «provincializing» of Swiss art schools?
 - To what extent is this contradictory to the internationalization of art schools?
- Which subjectivities are produced in institutional discourses and politics?
 - What are implications of an image of the «ideal student»?
 - Are there any mechanisms that effect the exclusion of very specific social groups?
- In regard to strategies applied by students: how do they deal with requirements related to the «ideal student»?
 - Are they simply met or sometimes subverted?
 - How do the «soft» criteria around art play out?

Social Class Positions of Swiss Students (2013)



Researching Inequalities and Normativities in the field of Higher Art Education

Exclusion and Inclusion

People who have benefitted from support by their families or other mentors and have had teaching in art and music as well as access to a social network in this domain, are very likely to succeed in accessing art school.

→ class adherence has inclusionary and exclusionary effects especially in its intersectional working. Specific genders, sexualities, ethnicities and so on are constitutive for an appropriate class adherence.



Researching Inequalities and Normativities in the field of Higher Art Education

Fields of tension at work during the selection process

1. Flexibility in requirements of access (sur dossier) versus institutional functioning and structures
2. Desire for the Other and new creativity versus selecting the familiar
3. Artistic ability (talent) versus alignment to existing student body and institutional structures
4. Art school as an educational institution versus recruitment pool for the labour market



Researching Inequalities and Normativities in the field of Higher Art Education

Institutional discrimination (Sara Ahmed)

- Institutional Whiteness = Institutional structures that privilege white people
- Educated discrimination = Way of knowing the other and thereby affirming the superior position

→ These forms of knowledge often deploy themselves in ignorance and thus secure existing power relations in the field



Researching Inequalities and Normativities in the field of Higher Art Education

Transformative interventions into structures of Higher Education?

- Can there be a critical or radical pedagogy in a field that is generally perceived as "a preserve of the privileged"? How could such critical or radical pedagogies look like?

Co-research project on
«how to survive in the art schools jungle as an international student»

<https://vimeo.com/search?q=coKo+nuts>

Art.School.Differences Reader

«Inclusion. Exclusion. Art. A selection of texts on inequalities and normativities in the field of Higher Art Education»

1. Reader 1. Researching inequalities and normativities in the field of Higher art education
2. Reader 2. (De-)constructing the art school: sociologies of education and art
3. Reader 3. (De-)privileging the art school: feminist and post_colonial critique, anti-discriminatory practices
4. Reader 4. (De-)colonising the art school: Whiteness, race/ethnicity, gender and sexuality in diversity and internationalization
5. Reader 5. (De-)normalisation of the art school: ableism, the body, and politics of representation

Discussion, sharing and reflections

Recommendations for a more Inclusive Higher Education Institution?

- Consciousness raising teaching in «Tomorrow's Classroom»?
- Composition of juries, commissions, management teams?
- Hiring process and selection process?
- Institutional and structural levels?
 - Administration
 - Infrastructure
 - Internet and intranet
 - Democratization of decision processes in general?
 - ...

SAVE THE DATE:

Art.School.Differences Symposium

11/12. november 2016

Venue: Zürcher Hochschule der Künste, Toni Areal, Zürich

<http://blog.zhdk.ch/artschooldifferences/en/>

Thank you!

*Excerpt of a talk given by
Sophie Vögele (University of the Arts
Zürich) at IRVAS conference:
"Tomorrow's Classroom", HEAD Geneva,
28.1.2016*

Art.School.Differences is a cooperation research between three Swiss art schools – the Geneva University of Art and Design and the Geneva University of Music as well as the Zürich University of the Arts. Both the Geneva Universities – who are hosts of this conference – quite mirror the Zurich University of the Arts in its size and subjects offered.

What we would like to present and discuss today are processes of exclusions and discrimination – or we can also say, of inclusion, normativity and privilege – in the field of art schools. Although our research context is restricted to the mediation of art, we think the discussion we will lead pertains to other fields of Higher Education too.

In fact, introducing critical pedagogies and thinking about 'Tomorrow's Classroom' is a focal point to our research design. And given the topic of the conference to be accentuated on internationalization and the global context, we will draw a few links.

From:

Decolonization is not a metaphor

By Eve Tuck and K. Wayne Yang

Decolonization: Indigeneity, Education & Society

Vol. 1, No.1, 2012, pp. 1-40

Introduction

For the past several years we have been working, in our writing and teaching, to bring attention to how settler colonialism has shaped schooling and educational research in the United States and other settler colonial nation-states. These are two distinct but overlapping tasks, the first concerned with how the invisibilized dynamics of settler colonialism mark the organization, governance, curricula, and assessment of compulsory learning, the other concerned with how settler perspectives and worldviews get to count as knowledge and research and how these perspectives – repackaged as data and findings – are activated in order to rationalize and maintain unfair social structures. We are doing this work alongside many others who – somewhat relentlessly, in writings, meetings, courses, and activism – don't allow the real and symbolic violences of settler colonialism to be overlooked.

Alongside this work, we have been thinking about what decolonization means, what it wants and requires. One trend we have noticed, with growing apprehension, is the ease with which the language of decolonization has been superficially adopted into education and other social sciences, supplanting prior ways of talking about social justice, critical methodologies, or approaches which decenter settler perspectives. Decolonization, which we assert is a distinct project from other civil and human rights-based social justice projects, is far too often subsumed into the directives of these projects, with no regard for how decolonization wants something different than those forms of justice. Settler scholars swap out prior civil and human rights based terms, seemingly to signal both an awareness of the significance of Indigenous and decolonizing theorizations of schooling and educational research, and to include Indigenous peoples on the list of considerations – as an additional special (ethnic) group or class. At a conference on educational research, it is not uncommon to hear speakers refer, almost casually, to the need to “decolonize our schools,” or use “decolonizing methods,” or “decolonize student thinking.” Yet, we have observed a startling number of these discussions make no mention of Indigenous peoples, our/their struggles for the recognition of our/their sovereignty, or the contributions of Indigenous intellectuals and activists to theories and frameworks of decolonization. Further, there is often little recognition given to the immediate context of settler colonialism on the North American lands where many of these conferences take place.

Of course, dressing up in the language of decolonization is not as offensive as “Navajo print” underwear sold at a clothing chain store (Gaynor, 2012) and other appropriations of Indigenous cultures and materials that occur so frequently. Yet, this kind of inclusion is a form of enclosure, dangerous in how it domesticates decolonization. It is also a

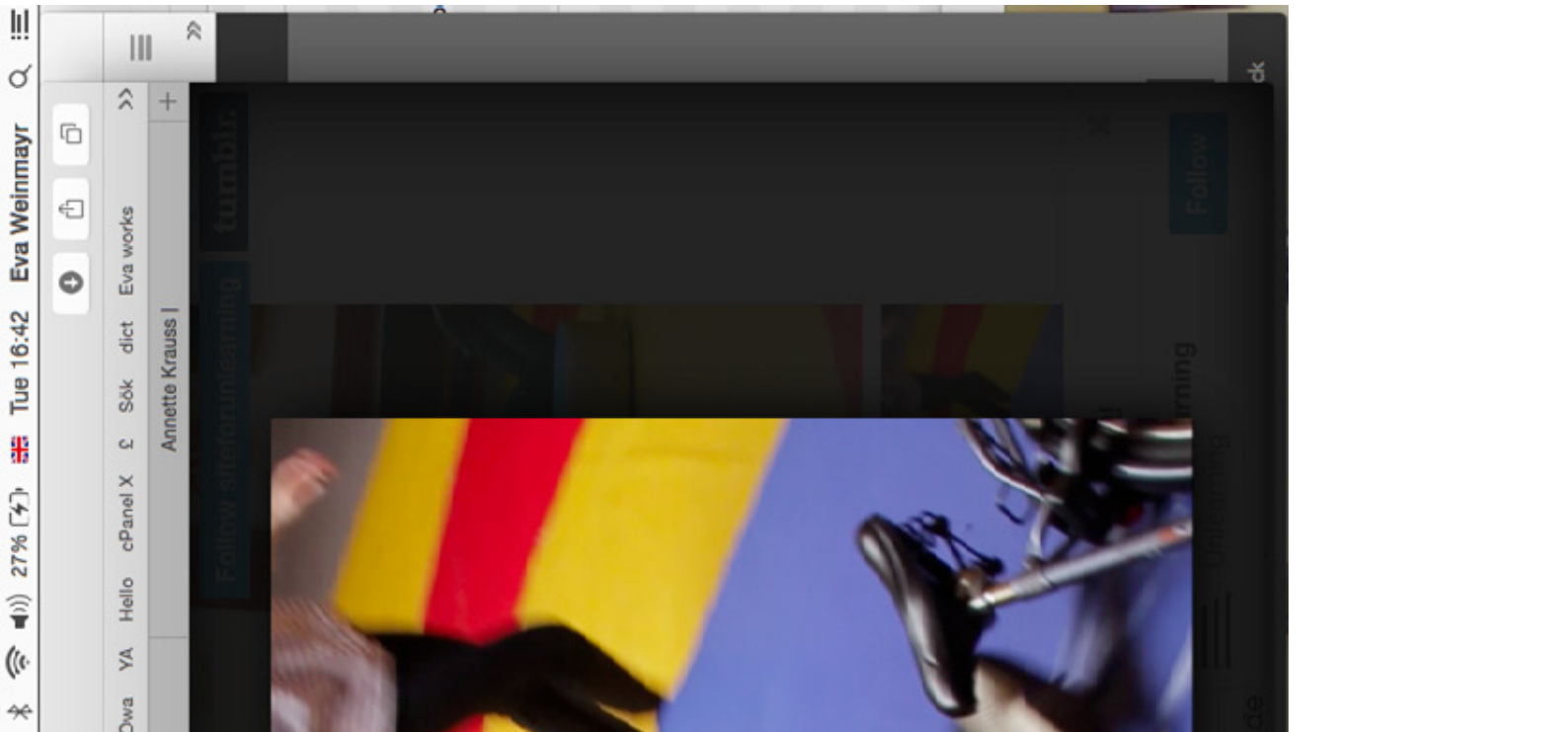
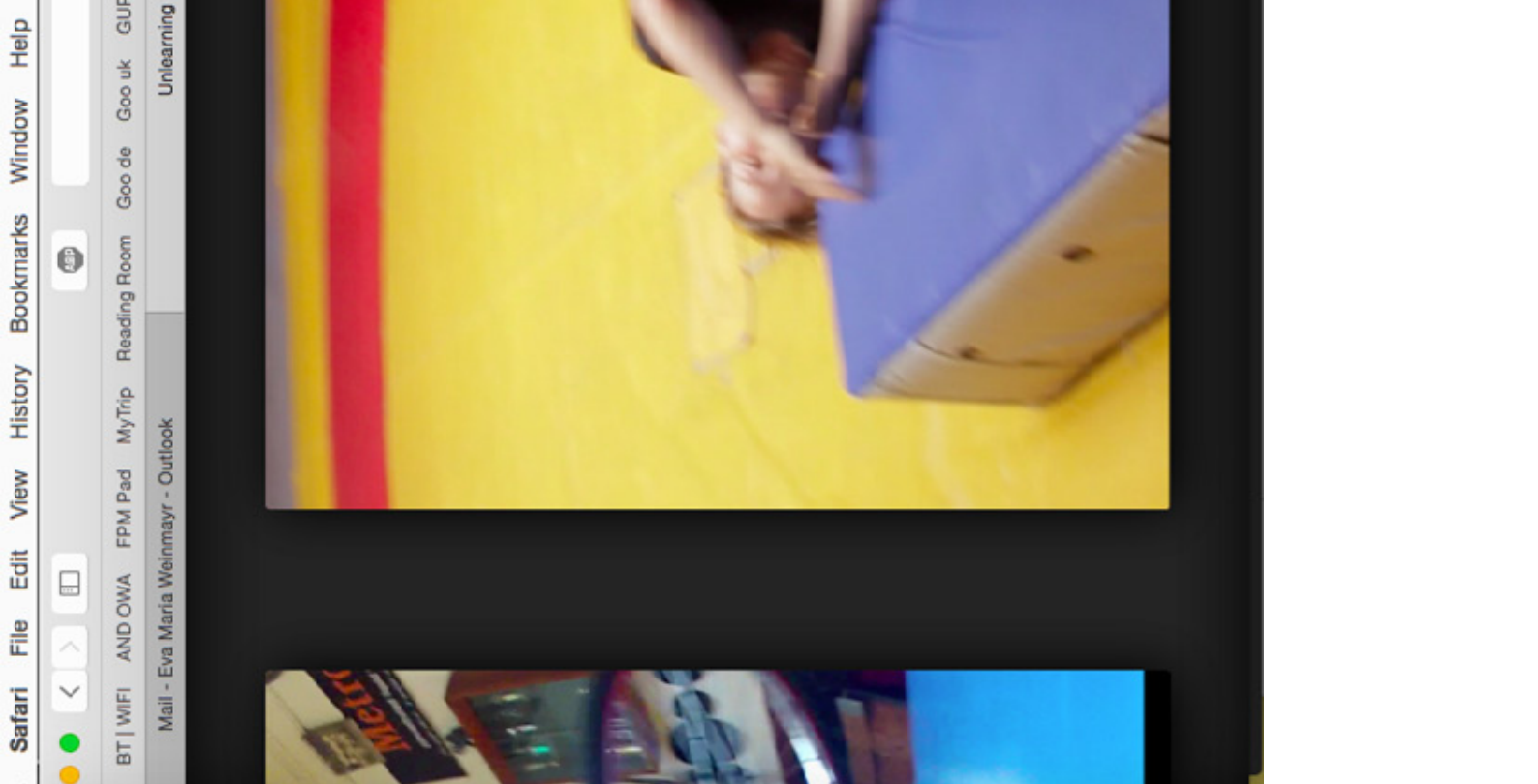
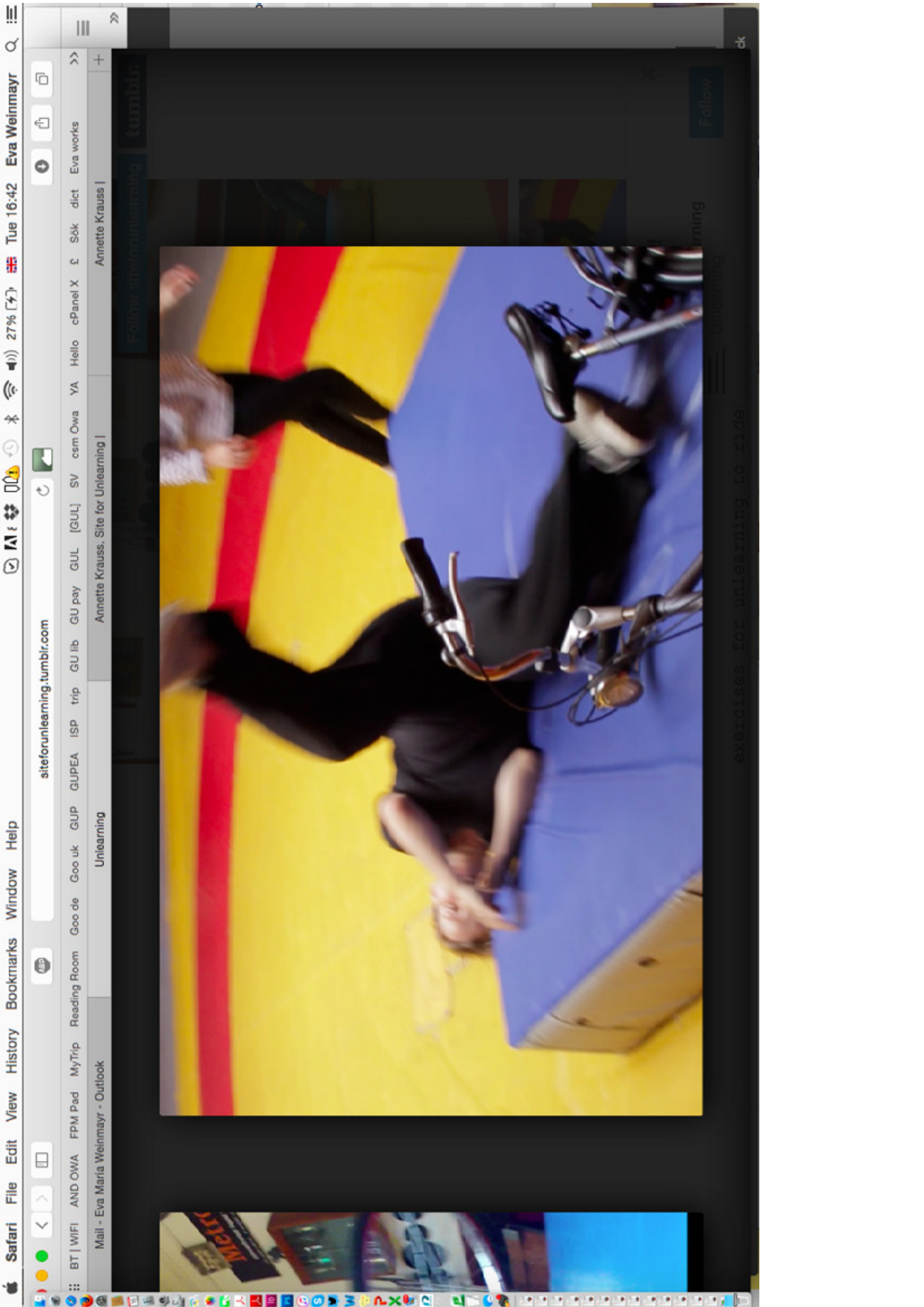
foreclosure, limiting in how it recapitulates dominant theories of social change. On the occasion of the inaugural issue of *Decolonization: Indigeneity, Education, & Society*, we want to be sure to clarify that decolonization is not a metaphor. When metaphor invades decolonization, it kills the very possibility of decolonization; it recenters whiteness, it resettles theory, it extends innocence to the settler, it entertains a settler future. Decolonize (a verb) and decolonization (a noun) cannot easily be grafted onto pre-existing discourses/frameworks, even if they are critical, even if they are anti-racist, even if they are justice frameworks. The easy absorption, adoption, and transposing of decolonization is yet another form of settler appropriation. When we write about decolonization, we are not offering it as a metaphor; it is not an approximation of other experiences of oppression. Decolonization is not a swappable term for other things we want to do to improve our societies and schools. Decolonization doesn't have a synonym.

Our goal in this essay is to remind readers what is unsettling about decolonization — what is unsettling and what should be unsettling. Clearly, we are advocates for the analysis of settler colonialism within education and education research and we position the work of Indigenous thinkers as central in unlocking the confounding aspects of public schooling. We, at least in part, want others to join us in these efforts, so that settler colonial structuring and Indigenous critiques of that structuring are no longer rendered invisible. Yet, this joining cannot be too easy, too open, too settled. Solidarity is an uneasy, reserved, and unsettled matter that neither reconciles present grievances nor forecloses future conflict. There are parts of the decolonization project that are not easily absorbed by human rights or civil rights based approaches to educational equity. In this essay, we think about what decolonization wants.

There is a long and bumbled history of non-Indigenous peoples making moves to alleviate the impacts of colonization. The too-easy adoption of decolonizing discourse (making decolonization a metaphor) is just one part of that history and it taps into pre-existing tropes that get in the way of more meaningful potential alliances. We think of the enactment of these tropes as a series of moves to innocence (Malwhinney, 1998), which problematically attempt to reconcile settler guilt and complicity, and rescue settler futurity. Here, to explain why decolonization is and requires more than a metaphor, we discuss some of these moves to innocence:

- i. Settler nativism
- ii. Fantasizing adoption
- iii. Colonial equivocation
- iv. Conscientization
- v. At risk-ing / Asterisk-ing Indigenous peoples
- vi. Re-occupation and urban homesteading

Such moves ultimately represent settler fantasies of easier paths to reconciliation. Actually, we argue, attending to what is irreconcilable within settler colonial relations and what is incommensurable between decolonizing projects and other social justice projects will help to reduce the frustration of attempts at solidarity; but the attention won't get anyone off the hook from the hard, unsettling work of decolonization. Thus, we also include a discussion of interruptions that unsettle innocence and recognize incommensurability.



Annette Krauss, Site for Unlearning

Posted on 14/04/2015 by Anna Tzini

Annette Krauss, Site for Unlearning (Art Organization), CASCO Utrecht

15th February-15th May 2015, Casco, Office for Design, Art and Theory, Utrecht

Site for Unlearning is an ongoing, collaborative research project by artist Annette Krauss that takes place in various situations. Its point of focus is how to question social norms and structures that we internalize, and thereby sustain. Krauss deploys “unlearning” as a tool to collectively reflect on our (unconsciously developed) habits, so that we can adapt our ways of behaving and thinking towards a more common practice. A key question for her is how to “unlearn one’s privileges” (Gayatri Chakravorty Spivak). This is not meant to be taken as turning our backs on these privileges in the first place; rather, the aim is to think how these might help us in individual and communal ways of envisioning non-capitalist futures that embrace social values like care relations, reproductive labour and collective responsibility to fight racism, sexism and classism.

<http://cascoprojects.org/casco-case-study-2-site-for-unlearning-art-organization-0>



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siteforunlearning.
tumblr.com



exercises for unlearning to ride



exercises for unlearning to ride

July 2016



COMMISSION OF THE EUROPEAN COMMUNITIES

Lifelong education 1970 (UNESCO)

Year of Lifelong Learning 1996

Brussels, 21.11.2001
COM(2001) 678 final

Lisbon Memorandum of Lifelong Learning 2000

COMMUNICATION FROM THE COMMISSION 2001

Making a European Area of Lifelong Learning a Reality

"When planning for a year, plant corn. When planning for a decade, plant trees. When planning for life, train and educate people." Chinese proverb: Guanzi (c. 645BC)

What's this?

Europe-China

Lisbon Strategy 2000-2010
Europe 2020: Horizon 2020 funding
Education and Training 2020.
ERASMUS +
LLL - HUB : 2016

LLL : component of
growth strategy for Europe

↳ Handbook, Platform, training.

Annette
Krauss

Jul 2011

EXECUTIVE SUMMARY

The Feira European Council in June 2000 asked the Member States, the Council and the Commission, within their areas of competence, to "identify coherent strategies and practical measures with a view to fostering lifelong learning for all". This mandate confirms lifelong learning as a key element of the strategy, devised at Lisbon, to make Europe the most competitive and dynamic knowledge-based society in the world.

People are at the heart of this Communication. Over 12,000 citizens contributed to the consultation which was initiated by the Commission's Memorandum on Lifelong Learning, issued in November of last year. The feedback highlighted only too clearly the enormity of the challenges ahead. Economic and social changes associated with the transition to a knowledge-based society present the European Union and its citizens with both benefits - in terms of increased opportunities for communication, travel and employment, and risks - not least relating to higher levels of inequality and social exclusion. The scale of such changes calls for a radical new approach to education and training. Moreover, the current uncertain economic climate places renewed emphasis and importance on lifelong learning. Traditional policies and institutions are increasingly ill-equipped to empower citizens for actively dealing with the consequences of globalisation, demographic change, digital technology and environmental damage. Yet people, their knowledge and competences are the key to Europe's future.

A European area of lifelong learning

This Communication contributes to the establishment of a European area of lifelong learning, the aims of which are both to empower citizens to move freely between learning settings, jobs, regions and countries, making the most of their knowledge and competences, and to meet the goals and ambitions of the European Union and the candidate countries to be more prosperous, inclusive, tolerant and democratic.

This development will be facilitated by bringing together within a lifelong learning framework education and training, and important elements of existing European level processes, strategies and plans concerned with youth, employment, social inclusion, and research policy. This does not imply a new process, nor can it involve the harmonisation of laws and regulations. Rather, it calls for more coherent and economical use of existing instruments and resources, including through the use of the open method of coordination. In order to achieve the Lisbon aim of a knowledge-based society, close links will be established between the European area of lifelong learning and the European research area, particularly with a view to raising the interest of young people in science and technology careers.

What is lifelong learning?

Responses to the consultation on the Memorandum called for a broad definition of lifelong learning that is not limited to a purely economic outlook or just to learning for adults. In addition to the emphasis it places on learning from pre-school to post-retirement, lifelong learning should encompass the whole spectrum of formal, non-formal and informal learning. The consultation also highlighted the objectives of learning, including active citizenship, personal fulfilment and social inclusion, as well as employment related aspects. The principles which underpin lifelong learning and

Is there an activist group who reads policy papers?

Who is it?

places!

ADAPT!!
see program in the material 2003

What mobility? FOR WHOM?

Area:
Check: still knowledge
- work
- leisure
- at least
- employ ment

soft law politics?? Critique to Memorandum 2003

Not bad, Jim?

HC

Complex critical politics!
what as model for new economy
Students as cash cow

protection systems able to provide, beyond their intrinsic value, the stable framework required for managing the structural changes involved in moving towards a knowledge-based society. Growth and job creation have resumed.

4.

These strengths should not distract our attention from a number of weaknesses. More than 15 million Europeans are still out of work. The employment rate is too low and is characterised by insufficient participation in the labour market by women and older workers. Long-term structural unemployment and marked regional unemployment imbalances remain endemic in parts of the Union. The services sector is underdeveloped, particularly in the areas of telecommunications and the Internet. There is a widening skills gap, especially in information technology where increasing numbers of jobs remain unfilled. With the current improved economic situation, the time is right to undertake both economic and social reforms as part of a positive strategy which combines competitiveness and social cohesion.

The way forward

5. The Union has today set itself a **new strategic goal** for the next decade: **to become the most competitive and dynamic knowledge-based economy in the world, capable of sustainable economic growth with more and better jobs and greater social cohesion.** Achieving this goal requires an **overall strategy** aimed at:

(Lisbon Troika
Council 2000)

- preparing the transition to a knowledge-based economy and society by better policies for the information society and R&D, as well as by stepping up the process of structural reform for competitiveness and innovation and by completing the internal market;
- modernising the European social model, investing in people and combating social exclusion;
- sustaining the healthy economic outlook and favourable growth prospects by applying an appropriate macro-economic policy mix.

RESEARCH / DEVELOPMENT

OR
ECONOMY
MARKET
GROWTH
ACCUMULATION
LEADING

→ this becomes in the same year Lifelong Learning / Remoteness

6. This strategy is designed to enable the Union to regain the conditions for full employment, and to strengthen regional cohesion in the European Union. The European Council needs to set a goal for full employment in Europe in an emerging new society which is more adapted to the personal choices of women and men. If the measures set out below are implemented against a sound macro-economic background, an average economic growth rate of around 3% should be a realistic prospect for the coming years.

7. Implementing this strategy will be achieved by improving the existing processes, introducing a **new open method of coordination** at all levels, coupled with a stronger guiding and coordinating role for the European Council to ensure more coherent strategic direction and effective monitoring of progress. A meeting of the European Council to be held every Spring will define the relevant mandates and ensure that they are followed up.

PREPARING THE TRANSITION TO A COMPETITIVE, DYNAMIC AND KNOWLEDGE-BASED ECONOMY

An information society for all

8. The shift to a digital, knowledge-based economy, prompted by new goods and services,

WORK TO RULE

a call for strike action in the arts

On the 27th of August 2015, I signed a patient agreement to confirm that I'm fine about a consultant removing a benign lump from my left breast with a new, experimental method of High Intensity-Focused Ultrasound.

The main reason why I signed up for this treatment was that I wanted some time off. I needed an excuse not to have to reply to emails or do anything for a few days.

I wanted to be too sick to work.

Ironically, this new smart non-invasive surgery worked so well that after 2 hours I was walking out of Guy's hospital, feeling totally fine, with a clear head and not in any kind of pain. I nevertheless spent the rest of the day in bed. But of course I checked my emails. I scrolled Facebook and Twitter. I got a text from one of my colleagues and replied. The next day, a day I had marked with "sick leave" in my diary, I went to check some prints at the designers, spent 3 hours to clear my inbox, edited a press statement for an upcoming project, took a few phone calls and went for a walk to think about what I would do for this workshop.

As a self-employed artist, I could actually take time off whenever I want. I am my own boss. But I am also a self-un-employed artist, so when there is work, I have to take it. And at the moment there is lots of work, which is badly paid but at least it's paid, so I feel like I can't decline it. This means that before my cunningly planned, yet badly executed sick leave, I did not have a day without doing some kind of art admin or art work for months.

You might think that not having a single day without art is actually a good thing. Because, don't we all want great art for everybody all the time, everywhere?

To me, being an artist is not some kind of higher calling that has been bestowed upon me at birth. I'm not an artist. I work as an artist. It is a job that I have chosen and for which I am constantly writing and re-writing the job description. My art work is work. It fulfils a function in society, just like any other profession. It needs to be seen as work, otherwise it has no impact and becomes a self-righteous pastime for those who can afford to engage with it. If I don't see it as work, I am dogging an issue, similarly to how seeing housework as unpaid labour has prevented the creation of an equal society.

Compared to other professions, I think artists still have it easy. Plus, I have had a very happy childhood and my parents have always supported me. I am white, cis, heterosexual and therefore

don't have to take much abuse and discrimination in my daily life. My English is quite good, so I don't even have to deal with being seen as a foreigner or migrant (at least not until the EU referendum). I have a home, clean water, enough food. I was allowed to vote in the Labour leadership elections. By all standards, I have an easy life.

However, something is wrong. Somehow I felt I had to sign up for an experimental surgery to take a day off. And then I didn't even manage to take the day off. What's wrong?

I shouldn't have to, as generations of women before me, submit to some kind of illness to have my needs met.

Why do I have this incapability to switch off, let go, not give a fuck, be lazy, take some time out? It's not that I work 16 hours a day for Goldman Sachs in exchange for a 16-figure bonus. I've earned £1,000 this month. Why am I working a seven day week? Why do I care?

I think part of this problem is that I work in the arts, which is the most capitalistic, rotten, bigoted industry there is. Imagine Amazon merging with the Cosa Nostra and Shell to frack in the Antarctica, with the drill heads in the shape of David Cameron's penis – the culture sector is worse than that.

It's fine if you're Greyson Perry, if you don't mind selling political pottery to rich people while becoming the chancellor of a university that sues its own students for protesting against cuts. But if you're not Greyson Perry, the art world is against you and however hard you try, you will have to get another job to make a living (which is not a bad thing in itself, it's just bad if your day job subsidises the art work you do for other people, who profit from not having to pay you properly.)

As the campaign group W.A.G.E. states, artists “make the world more interesting.” And just like W.A.G.E. suggests, we should demand payment for it. But because of a systemic failure which is perpetuated by all of us, this demand for payment has yet to be met.

Let's take for example this workshop.

At the moment my hourly rate is £45. My day rate is £250. This is how much I think my time is worth. Obviously I don't get paid that much. And, as with a lot of messy jobs, it's hard to measure an artist's labour with the usual wage per hour ratio. If we started paying artists per hour, I think I would have already earned this workshop fee, just with the preparation, email negotiations etc

Because it's all so confusing and arbitrary anyway, I've just decided that the £150 fee (which I will split in half with my friend Maria for reasons I can explain later, so it's actually £75), equals 2 hours of my time. So I have 2 hours in which to prepare this workshop.

I have sat down in front of my computer and set a timer to count 120 minutes. When it beeps I will stop working on this text. No matter where I am, no matter if it's good or bad. I will keep in all the typos and grammar errors, I will not ask my partner to edit and proofread it for me, I will not ask my designer friend to typeset it properly in exchange for buying her lunch.

I will share the act of reading this text with you. I have been reading it aloud until now, in a minute I will stop and then it would be great if one of you could take over reading it aloud, until you get tired of hearing your own voice, and somebody else will take over. We can of course also read this in silence. Whatever suits you.

So, when I went on this walk I mentioned earlier (to find out what I'd like to do with you today), an idea popped into my head. It is a quite simple idea but it might have big implications.

I have come here today to ask you to join me in organising a strike.

Actually, it won't be a proper strike, it will be a period of work-to-rule.

I first came across the expression "work-to-rule" when midwives demonstrated for a 1% pay rise in 2014.

Work-to-rule is "an industrial action in which employees do no more than the minimum required by the rules of their contract, and precisely follow safety or other regulations in order to cause a slowdown, rather than to serve their purposes. Such an action is considered less disruptive than a strike or lockout; and just obeying the rules is less susceptible to disciplinary action," says Wikipedia.

The midwives stopped working for free, stopped working overtime, stopped doing more than what was specified in their contract. This brought things to a halt. Because just like the arts, the NHS runs off our generous goodwill and manic helper syndrome.

I'm suggesting a work-to-rule week for cultural workers.

I'm suggesting a work-to-rule month for cultural workers.

I'm suggesting a work-to-rule year for cultural workers.

This work-to-rule strike would mean that

You don't work if you are not paid

If you are paid you're not putting in more than you are getting paid for (even if as a consequence, the work is shit)

You care about yourself not the institution, commissioner, funder

You meet regularly with other culture producers who work-to-rule to discuss your progress.

You don't ask your friends or colleagues to do you "a favour," but you pay people a decent day rate

You don't use social media (unless you are being paid to do so)

If you work in a collective, you don't split the artist fee, but you demand a fee for each of you

You declare publicly to be part of the strike

I am sure there could be lots more conditions and rules. We can talk about this later.

I know that there is more to life and work than money. Yes, money is not the only form of validation. But we all have to pay rent. We should all earn enough to pay taxes, to save for a pension, to support our families, to contribute to society (not just with our art). If you work for an arts institution, be it as a curator, administrator, artist, invigilator, book shop sales assistant or cleaner, you should earn the living wage (currently £ 7.85/9.15). Why does this sound so radical?

My immediate fear when I reread these initial outlines of the work-to-rule manifesto was that I would earn less money. Which is an absurd and irrational fear. Because I wouldn't have less money. I would have more time.

Everything needs to be changed, organised completely differently.

If I worked to rule I would have more head space

If I worked to rule I would find more joy in my work, because the strict time limits for each task would give me agency to improvise, to make mistakes, to sketch

If I worked to rule I would feel less isolated as an artist and part of a wider movement

If I worked to rule I would have more time to make the art, events, gatherings, activities that I truly want to do

If I worked to rule I would have more time to be with my family and friends

But what about organising the work-to-rule strike, would that not take lots of our time and be unpaid?



CAPITALISM ALSO
DEPENDS ON
DOMESTIC LABOUR



See Red Womens Workshop



**BITE THE HAND
THAT "FEEDS" YOU**

See Red Women's Workshop, Feminist silk-screen poster collective, London 1974 -1990
seeredwomensworkshop.wordpress.com. * See also Jess Baines' text "Free Radicals" on radical printshops
in London. <http://www.afterall.org/online/radical.printmaking#.V8iDdmUWw20>

Ah, crap.

Gustav Metzger's art strike manifesto:

“The refusal to labour is the chief weapon of workers fighting the system; artists can use the same weapon. To bring down the art system it is necessary to call for years without art, a period of three years - 1977 to 1980 - when artists will not produce work, sell work, permit work to go on exhibitions, and refuse collaboration with any part of the publicity machinery of the art world. This total withdrawal of labor is the most extreme collective challenge that artists can make to the state. The years without art will see the collapse of many private galleries. Museums and cultural institutions handling contemporary art will be severely hit, suffer loss of funds, and will have to reduce their staff. National and local government institutions will be in serious trouble. Art magazines will fold.”

He wrote this in 1974.

I am not saying don't do any more art. I am saying don't make more art for less. Arts funding is being cut, why do we keep pretending it isn't?

If, as an arts organisation, you can't pay more than a £50 fee for an artist's contribution to a panel discussion, maybe don't do a fucking panel discussion. Have a rethink!

The Arts Council sees less output as a sign that an organisation is in trouble – maybe organise a protest outside the ACE office: Less is more.

Barry Sykes Text in Bookworks book

“My concern is how all these arts organisations are trying to generate as much output as possible with even more modest means and the buck often stopping with the plucky, ambitious artist eager for exposure and willing to take the delayed gratification. And I feel like every time someone accepts or doesn't feel they can question conditions such as these it gets much harder for anyone else to expect any better, and gives no encouragement to arts organisations to make a change. So what am I doing still contributing?”

The other day I got an email from H., who I am working with at the moment on a project called *Some ideas for a new art institution*. H. wrote:

“Hi Rosalie,

Just a few thoughts/questions:

1. [...]
2. Sorry – My daughter woke up so gotta go so I will finish this email tomorrow!”

When I checked the header, she had written this to me at 23:36 pm. Her email footer says

2.5 days

Wednesday pm and all day Thursday and Friday

I doubt that by “all day Thursday and Friday” it means that she should be on duty 24h, but that's the reality, that's how much she and her colleagues work. And how you'd combine this work schedule with having children, yet alone earn enough money to give yourself and these children a decent life is completely beyond me.

I think there should be more moments of: “My daughter woke up so gotta go.”

A lot of cultural workers are women and we all work more than we get paid anyhow, because of the Gender Pay Gap (data on pay gap is it 1/3?)

Maybe we need to just stop. What would happen if we all had a lie-in?

Just stop. Sit down.

Secretly sleeping on the toilet, with two loo rolls as a cushion.

Write less emails, don't think in status updates. Use the time to lie in bed next to people, to make protest banners, to water the plants,

To call someone out
phrasal verb of call

1. summon someone to deal with an emergency or to do repairs.
2. order or advise workers to strike.

As part of the *Some Ideas for a new art institution* project, I organised confidence workshops for women, which were run by Josie Sutcliffe. There were many amazing moments during these workshops, my favourite one being when a woman recalled how she had been treated at her last job and concluded her story with “I don't know why the fuck I let them get away with it.”

Saying No
Being assertive

- no, this can't be done until tomorrow.
- No, we can't deliver this project on the budget you are suggesting
- no, we don't want to fly to Japan for a 20-minute talk
- no, we can't book our own travel. You have to do it for us.
- no, we can't take the financial risk. You have to pay us in advance.

making bad art, because there isn't enough money to do good art.
making good art, because you stopped pretending there is enough money.

Work-to-rule
What are the rules?

This is getting a bit incoherent now.

Thinking of Ana Laura Lopez de la Torre – when, years ago in her studio in Brixton, she showed me her calendar. An A1 piece of paper, every project had a colour and she would mark how much time she had spent on each project on any given day. Is it the variety, the multi-tasking that makes it even harder to work-to-rule, because you never know when it starts or when it ends?

If we really did this strike, would I have to give up doing the show for the Kunstverein, for which I am not getting a proper artists fee? But I'd really like to do this show, it would be so good to

Oh, 2 hours are up. The timer on my phone is beeping.

ISABELL LOREY STATE OF INSECURITY

GOVERNMENT OF THE PRECARIOUS

WITH A FOREWORD BY
JUDITH BUTLER

VERSOFUTURES

The Government of the Precarious: An Introduction

If we fail to understand precarization, then we understand neither the politics nor the economy of the present. Precarization is not a marginal phenomenon, even in the rich regions of Europe. In the leading neoliberal Western industrial nations it can no longer be outsourced to the socio-geographical spaces of the periphery where it only affects others. Precarization is not an exception, it is rather the rule. It is spreading even in those areas that were long considered secure. It has become an instrument of governing and, at the same time, a basis for capitalist accumulation that serves social regulation and control.

Precarization means more than insecure jobs, more than the lack of security given by waged employment. By way of insecurity and danger it embraces the whole of existence, the body, modes of subjectivation. It is threat and coercion, even while it opens up new possibilities of living and working. Precarization means living with the unforeseeable, with contingency.

In the secularized modernity of the West, however, being exposed to contingency is generally regarded as a nightmare, as a loss of all security, all orientation, all order.

This monster of the bottomless pit can clearly no longer be really tamed even in the post-Fordist industrial nations of the 'West'. Fear of what is not calculable marks the techniques of governing and subjectivation, merging into an inordinate culture of measuring the immeasurable.

This leads to a form of governing that at least since Thomas Hobbes has been viewed as no longer possible: a government that is not legitimized by promising protection and security. Contrary to the old rule of a domination that demands obedience in exchange for protection, neoliberal governing proceeds primarily through social insecurity, through regulating the minimum of assurance while simultaneously increasing instability. In the course of the dismantling and remodelling of the welfare state and the rights associated with it, a form of government is established that is based on the greatest possible insecurity, promoted by proclaiming the alleged absence of alternatives. The way that precarization has become an instrument of government also means that its extent must not pass a certain threshold such that it seriously endangers the existing order: in particular, it must not lead to insurrection. Managing this threshold is what makes up the art of governing today.

Against this background, the question raised is not how to prevent and end the threat of precarity that is driving the disintegration of order. It is rather a matter of understanding how we are governed and keep ourselves governable specifically through precarization. In analyzing these techniques of governing, approaches that in various contexts imagine civil war, anomie or the possible break-up of society are of little help. The question is rather where, within these governing mechanisms, cracks and potentials for resistance are to be found.

(Self-)Government

The analysis of precarity that I develop in this book focuses on the term 'government'. Michel Foucault has shown that 'Western' practices of governing can be traced back genealogically to Christian pastoral power. Already in this powerful prelude to modern *governmentality*, what is involved is an art of governing people, not things or territories. With the pastoral form of power, specific modes of individualization, including becoming a Western-modern subject, are both condition and effect at the same time. Individualization means isolation, and this kind of separation is primarily a matter of constituting oneself by way of imaginary relationships, constituting one's 'own' inner being, and only secondly and to a lesser extent by way of connections with others. Yet this interiority and self-reference is not an expression of independence, but rather the crucial element in the pastoral relationship of obedience.¹

Corresponding practices of governing consequently consist in being led in one's own conduct by others in precisely such a way as to produce relations to self that are then perceived, in the best case, as independent and autonomous. The art of governing generally consists in the 'conduct of conducts',² in influencing the conduct of others through their individualization. This does not, however, inevitably mean that individuals are trapped in

1 Cf. Michel Foucault, *Security, Territory, Population: Lectures at the Collège de France 1977-1978*, trans. Graham Burchell, New York: Palgrave Macmillan, 2007, pp. 207-8.

2 Michel Foucault, 'The Subject and Power', in James D. Faubion, ed., *Power: Essential Works of Foucault, 1954-1984*, vol. 3, trans. Robert Hurley, London: Penguin Press, 1994, pp. 326-48, here p. 341.

To continue reading, please get the book from your local bookshop, library or find it online (<http://library.memoryoftheworld.org>).

Martin McCabe
Lisa Godson
Mick Wilson
Project co-curated by

what is the food thing?

1. Introduction: The Food Thing
2. The GradCAM Cookbook
3. Recipe: "Taken as Given"
4. Recipe Template
5. Recipes and Intellectual Property
6. Table Talk
7. Recipe Salons
8. Food Politics
9. Introductory Bibliography

1. **Introduction: The Food Thing** – "An experiment in food, cooking, politics and conviviality in a time of austerity."

The "food thing" is a collaborative art project developed by researchers and associate researchers at the Graduate School of Creative Arts and Media, Ireland. The project is also informed by the participation of visitors and partners connected to the School in different ways.

In simple terms the "food thing" is an attempt to work with food, to explore ideas of culture and politics, and to share meals as a way of thinking about culture and politics in contemporary life. The "food thing" refers to the pervasive culture of production and consumption of food. The core idea is that there is a "thing" – food – that is central to living beings and their reproduction. This thing called "food" links the micro-processes of everyday subsistence (the small day-to-day conditions of living) with the macro-processes of global distribution and economy (the bigger conditions of the world usually felt in some ways to be beyond our everyday reach). The "food thing" is a framework within which we make food, share food, discuss food and evolve debate on the politics and practices of food in the 21st century.

Deciding to talk about food while we prepare and eat food together allows us to talk about "taste" and the way food choices, taste preferences and social distinctions are learnt, constructed, reproduced, maintained and transformed over time. As well as questions of taste and the cultivation of pleasures and preferences, we can also talk about questions of interpretation: What does food mean? What do particular food choices mean? Why do we publicly or privately display certain attitudes and behaviours toward food? Where, when, how and why do we find food meaningful in ways that go far beyond addressing hunger and appetite? What do our arguments and concerns about food and food practices tell us about the broader contexts of contemporary culture and politics? What is happening in the debates and choices we enact around food? These debates address issues that range from organic production to fair trade food stuffs; from obesity to vegetarianism; from so-called eating disorders to food sovereignty; from famine to overproduction; from sustainability to genetically modified food stuffs and food processes.

Talking about food can also be a way of talking about the sense of being able or unable to do things: In making and sharing food what kind of power to make things happen do we

have? Who has been deprived of these powers to shape their own eating and to share in food? These questions about the power to do or not do something can be called questions of "agency" or more simply put – the ability to get stuff done.

When we start to talk about the power to get things done we are already very far advanced toward a conversation on politics. There are so many dimensions of politics in the simple condition of needing and wanting food to eat. There are so many political practices and decisions that govern the production, distribution and consumption of food. The government of food – from the rules of food selling in a local shop or market to the regulations controlling the industrial production and preparation of food – is a very complex and multi-layered system of power and control that has become very visible in recent controversies around varied issues: genetically modified food stuffs; over-fishing and quota systems; fast-food marketing; school dinners and the impact of food consumption on health. So when we come together to talk about food we are also coming together to consider the political systems that govern food. This means thinking about local government, national political systems, transnational regulation of food, corporate interests, agendas and lobbies.

★
cooking
eating
cleaning
as politics
and as a
way into
the political

If we propose to share food and talk about food at the same time then we must also consider the inclusions and exclusions that any kind of sharing brings into play: Who is invited and who is not invited to eat? Where is food present and where is food absent? When we begin to talk about sharing food we must also think about the construction of plenty and the making of scarcity as well as the rules of hospitality and the strange exchanges between hosts and guests.

HOSPITALITY

But of course if we share food and talk about food even as we share it, we create a funny self-consciousness that makes the familiar processes of making and eating food become a little unfamiliar and strange. The familiar becomes unsettled from its habits and it begins to look different for us. This can be called an uncanny moment when a familiar thing – perhaps even a "dead boring" thing – becomes enlivened as a strange thing. The "food thing" is the part of the world that enters our bodies, becoming part of us but also in part leaving our bodies to become waste stuff disposed into the world again.

nice to feel
together
UNFAMILIAR

The American food writer Michael Pollan provides an interesting example of how attending to issues in food production can change our understanding of the world in quite powerful and unsettling ways.

Descendants of the Maya living in Mexico still sometimes refer to themselves as "the corn people." The phrase is not intended as a metaphor. Rather, it's meant to acknowledge their abiding dependence on this miraculous grass, the staple of their diet for almost nine thousand years. Forty percent of the calories a Mexican eats in a day comes directly from corn, most of it in the form of tortillas. So when a Mexican says "I am maize" or "corn walking," it is simply a statement of fact: The very substance of the Mexican's body is to a considerable extent a manifestation of this plant.

directly
or
indirectly

But an American like me, growing up linked to a very different food chain, yet one that is also rooted in a field of corn, not to think of himself as a corn person suggests either a failure of imagination or a triumph of capitalism. Or perhaps a little of both. It does take some imagination to recognise the ear of corn in the Coke bottle or the Big Mac. At the same time, the food industry has done a good job of persuading us that the forty-five thousand different items or SKUs (stock keeping units) in the supermarket – seventeen thousand new ones every year – represent genuine variety rather than so many clever re-arrangements of molecules extracted from the same plant.¹

The food thing as something that transits from outside of the body into the interior of the body, but also as something that transits through many different processes of transformation and re-formatting is an uncanny thing. Talking and thinking about the food thing can prompt us to talk about many different material processes and to talk about transformation, waste, disgust and the inedible as well as to talk about taste, pleasure and other forms of politics.

pleasure + disgust

The "food thing" then is a name for an ongoing platform of work that includes the activities of making and sharing food, organising events and situations where food is discussed and inviting people to share food and ideas with us also. The food thing as a project then moves across questions of taste and questions of meaning to questions of agency and questions of the political; from questions of hospitality to themes of "the uncanny ("unhomeliness") in the world of plenty/scarcity.

One part of the food thing project then is a proposal to construct a special cook book – the so-called *GradCAM Cookbook* – which will be the basis of all our cooking and food preparation activities. The proposal is that we gather recipes and that we test these recipes and produce a book that provides sources for all the meals that we prepare when we host scholars, artists and researchers visiting Ireland to take part in GradCAM.

2. The GradCAM Cookbook

The *GradCAM Cookbook* is the name for a project to gather together a collection of recipes that provide a basis for entertaining and giving hospitality to visitors. Anyone can contribute recipes and there is no restriction on what kinds of food stuffs or cuisine traditions may be proposed for inclusion. These recipes are the first step in building the food thing project. They are the way we begin our conversations. The *Cookbook* will be published initially as a series of .pdfs online combining recipes with supplementary materials that indicate the larger concerns of the project. A published version will then be constructed after the project has been fully evolved.

¹ Pollan, Michael (2006) *Omnivore's Dilemma: A Natural History of Four Meals*, Penguin.

Recipes for the GradCAM Cookbook can be sent to recipe@gradcam.ie – All recipes received will be acknowledged in the final project publication. We also welcome short texts providing contextual information about the recipes.

3. The Recipe: "Taken as Given"

The English word "recipe" comes from the Latin recipe for "take" - the instruction typically used to start a recipe e.g., "Take one egg and some butter..." (*recipere* = "to take"). It would appear that, among other things, the recipe takes literacy as a given. This converges with the proposition made by some scholars that writing emerges as a technique for managing the storage, distribution, taxation and accountancy of agricultural foodstuffs.

Whatever, the actual relationships between the emergence of literacy and the societal coordination of food resources, it is clear that the prototypical form of the recipe emerged thousands of years ago. Among the oldest surviving recipes are those that have been translated by Jean Bottéro from three cuneiform inscribed clay tablets held in Yale University, approximately 3,700 years old and which come from ancient Mesopotamia. Introducing his work on these recipes, Bottéro observes on the "givens" of the cultural practices of eating and drinking:

Since the dawn of time, every society has organized these universal, fundamental needs according to a certain number of givens, all unique to a given society:

- a deliberate, half-instinctive, half-weighted choice of foodstuffs taken from immediate, or close, surroundings;
- a system of effective traditional techniques and procedures aimed at working with and altering foodstuffs, transforming them from their original state so as to make them edible and tasty;
- routines and rituals, perhaps even myths, to regulate the use of food, indeed, to confer a value upon food that goes beyond the mere

Botté
Meso
ident
Texte

Gradcam Cookbook Papers 01: What is the Food Thing? (20/12/2011) is published by the Graduate School of Creative Arts and Media, Ireland. The *GradCAM Cookbook Papers* are available online at www.gradcam.ie

² Botté
Meso

Funded under the Programme for Research in Third Level Institutions

HEA
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An tArd-Chomhairle

GradCAM

GradCAM

GRADCAM

Bread

APPLE

POTATO

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Onion

c

In conversation with Hajar (Hoppet, Hammarkullen Gothenburg)

We invited the women's food collective Hoppet to prepare food for the first dinner (Wednesday 12 October) of Let's Mobilize!. Hoppet is based in Hammarkullen, Gothenburg and is run by 9 sisters who, together with women in their neighbourhood, prepare Arabic, Iraqi, Kurdish and Persian food. The revenue they make from selling the food is split between the woman and children suffering from a blood disease in Iraq. By ordering food from Hoppet we want to both support the women's collective fight for a safe space and promote care and hospitality through the food we are eating together. We met up with Hajar Alsaidan, one of Hoppet's founding sisters, to have a conversation about how it all started and the foundations of the organisation. Here follows a short excerpt from a longer conversation about food, feminism, precarity and women's liberation.

It all started eight years ago. We started out as a group of friends from the same neighborhood in Hammarkullen, a suburb of Gothenburg. We often spent time together with our mothers. In these situations we noticed that we kids were always having fun but our mothers weren't allowed to. Many times they interrupted our play needing help with translation or making phone calls. It felt like we were much more a part of society than they were. We could speak Swedish which led us to helping out with their errands, talking to the authorities and reading their mail. They used us like their own eyes and ears to society, if you know what I mean. Situations like these gave me the idea that we really needed to set something up for these women; for them to feel able and useful. We noticed that every time they sat down for a coffee together they always made these horrible jokes about serious things like women being battered, oppression and limitations. These things were part of their everyday lives and they had become naturalized. Even to our ears this started to feel like the natural order of things. Some of us really thought, "that's the way it is". Our mothers had a tendency to prepare us for that kind of life. I remember one time when me and a bunch of girls were playing and we just started to laugh hysterically. Then a couple of the women came into the kitchen and asked us to lower our voices. One of the women spoke up and said: "Let them laugh, they won't be able to do it for much longer. Let them laugh now before they get married."

I remember stopping in the middle of all that laughter thinking - is this really your everyday life which you've internalized to such a degree that you are now reproducing it? Are you preparing your daughters for the same future? My sisters felt the same. My mother lived very much this kind of life "constructed" for her, but she really fought against it. She became a very strong inspiration to me. My sisters and I thought we should start an organisation of defiance. We grabbed a pen and paper, gathered around the kitchen table and wrote:

WE WILL START THE HOPE FOR BODY AND SOUL

Our initial idea was that these women spending all their time inside their homes and being abused by their husbands, these women, who are not allowed to "be more" than their cooking, their role as mother but who are so much more — these women should have a space of their own. These women sew, they knit, they dance. There are also lots of women at Hoppet who are beauty experts, they even do the beauty for brides to be. There is so much talent and knowledge hidden away because it doesn't fit the system. So we started Hoppet för kropp och själ (The Hope for Body and Soul). I was just thirteen when we started and I felt so silly. Like a little kid going out and saying I need a space to meet because I just started a women's organisation. But we made it happen! Initially people were surprised because I was so young, but when I talked to them about the concept and showed them what it was about, they took it seriously and I was taken more seriously. So we started it with all these women, with the whole neighborhood. The idea behind the name was that we wanted to create this space with different stations for the

body and soul. A place where women who came there totally drained and exhausted could get time for themselves. There was a massage station, a place to do your make up and get your hair fixed; a place to get help with all your paperwork like paying bills, contacting authorities etc. We also had a kitchen where these women would prepare food from their home country and where we all took turns cooking for each other. This became a very special place to meet. I think we met in a way that only women can. It became so much more than only communication, it became something else: a powerful positive force!

After a couple of years we went to Iraq to visit our relatives and happened to meet a little girl to whom we were distantly related. This girl was eleven years old and suffered from a blood disease called Talassemi. One day she asked me if I wanted to come with her to the hospital. We wondered what is this disease? I went with her to the hospital where I learned more about the disease and how it was being treated. The disease is basically that your red blood cells are being depleted, so you need frequent blood transfusions to get the blood replenished. She needed a blood transfusion every week. We were sitting in the hospital waiting for the doctor to arrive. Suddenly a doctor appears in the waiting room and started to hand out blood bags. He calls a name, a patient gets up, get his/her blood bag and the doctor says: "Here, take your blood and get out of here". After a while he leaves and we were just left in that waiting room with no blood bag! After a while they started to make phone calls asking people to donate blood. I heard one woman wanting to donate but she wasn't allowed because she was a woman. They aren't allowed to receive blood from women? I still have a hard time describing that experience, it completely rattled me. Much because this was our first visit to our homeland and there was this little girl who had a horrible disease and then we witnessed how the treatment was carried out in this inhumane way. So when we arrived back to Sweden it felt completely self-evident that we should change the organizing structure of Hoppet. The work had moved from being a small space for empowering women in the neighbourhood to a real organisation. We changed the model from young girls who support their mothers to young girls who support women in a wider community, who in turn support kids in Iraq who are suffering from a serious blood disease.

We realized these people in Iraq along with the medical assistance, needed help with their financial situation. They could not afford to pay for their medicines or pay for blood donations. So we, together with the women in Hoppet started to make "blood-donor bracelets" out of pearls. We sold these in Sweden and with the money we earned we could supply children in Iraq with medicine and iron tablets. For a long time we also tried to get a doctor involved, we tried to arrange for a doctor from Sweden to travel to Iraq and help out with the treatments. We contacted so many doctors but this was one moment when I really felt that this was too big a project for someone with my experience and knowledge to handle. After this restructuring of Hoppet's priorities, money became a much bigger aspect of everything we did. We thought why don't we sell the food we cook? When Hoppet started cooking and selling their food, the kids got medicine and care. The women in Hoppet don't have another income, but through Hoppet they get a small amount of money which makes them feel stronger and more confident. In these families the man is in control of money and if the woman needs money she needs to ask her husband. Either he says yes or he says no, as if there isn't mutual income within a family. So that 500 SEK note she might get for her samosas is then split between her and the kids in Iraq. But it's her money and no one even needs to know that she earned it. That's why that 100 SEK you may spend on your lunch from Hoppet is so important! It becomes very valuable for the women not because of the economic value, but the independence it brings to these women.

A longer version of this conversation with Hajar Alsaidan will be posted on the Let's Mobilize: What Is Feminist Pedagogy? blog (whatisfeministpedagogy.tumblr.com).

DON'T FORGET

MOBILIZATION LIST



In an effort to think about
the world and waste bring
these things with you!
Let's take responsibility.
Let's have fun doing it.

- plate
- eating utensils
- cup
- something to lay on and in, a pillow (for the overnight session)
- warm socks

Let's have fun trying.
Let's say when we need a break.
Let's adjust our vocabulary.
Let's use multiple languages.
Let's acknowledge our privileges.
Oh, leave me alone.
Let's allow for things to be difficult.
Let's address hierarchies together.
**Let's value experiences that are different
from our own.**
Let's challenge each other.
Let's look at micropolitics.
Let's find structures that don't marginalize.
Let's allow for complexity and contradictions.
Let's be generous.
Let's be killjoys.
Let's say stop.
Let's dance.
Let's put on the red shoes.
Let's share our expectations.
Let's be present.
Let's be generous.
Let's continue these conversations.

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