Introducing Pamela Smith

The Department of History welcomes a new senior faculty member this fall, Professor Pamela Smith. An historian of science in early modern Europe, Professor Smith comes to Columbia after a long tenure at Pomona College. Her research, which centers on Germany and the Netherlands between the 14th and 18th centuries, consists of innovative studies of a range of disciplines that were either transformed within or excluded from the emergent category of science in early modern Europe. Professor Smith has a particular interest in examining the lives of women in these early modern societies, the historical records of which are often silent about gender. She has been associated with the women's studies faculty at Pomona and hopes to collaborate similarly with IRWaG, offering courses on women's history, and thereby keeping up with the new literature and continuing to work to fill in a significant gap in students' knowledge about women in the history of early modern Europe.

Professor Smith began her academic career as a science major, shifting focus to the history and philosophy of science as an undergraduate at the University of Wollongong in Australia. She received her Ph.D. from Johns Hopkins University in 1991 with a dissertation on the 17th century writer, economic thinker, and alchemist Johann Joachim Becher. This study of the intersections between science and commerce in the early modern period developed into her first book, *The Business of Alchemy: Science and Culture in the Holy Roman Empire*. Within its historical context of a broad reorganization of authoritative knowledge, the book examines the career of Becher who, Professor Smith argues, "tried to introduce the unfamiliar and socially tainted activity of alchemy to a society that was not yet ready for it." This book, which was published in 1997, won the 1998 Garden Court Book Prize in History of Science, and Professor Smith has since published several articles on Becher and early modern science.

Pamela Smith, continued on page 8

Introducing Ellen Gray

We are happy to welcome Ellen Gray, an ethnomusicologist and a new faculty member in the Department of Music. She received her Ph.D. in cultural anthropology from Duke University, where she also completed a certificate in Women's Studies. Professor Gray's dissertation on the Portuguese song genre fado examined its music of lament through the theoretical prisms of gender, performance, and voice.

"I came to this project through theoretical questions on the relationship between music, memory and place," explains Professor Gray, who began her graduate studies in the Department of Music at Duke. "I had been interested in Portugal’s marginal location, and how this played out in performance. Fado is a genre that has been commodified as national cultural heritage. When I first did some research into using fado as a teaching tool, I found just one non-academic book in English that implied that it was a waning genre. So when I went to Portugal, I was amazed to find that every taxi driver and person on the street had something to say about fado."

The urban song genre, characterized by an extensive use of complex vocal techniques, has long been associated with the lower classes of Portuguese society. Professor Gray's research on fado has contributed to a deeper understanding of the genre's social and cultural significance.

Ellen Gray

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Women’s Chit Chat: Egyptian Filmmaker Hala Galal

In its continuing efforts to internationalize feminist studies, IRWaG hosted on November 9 a screening of the Egyptian documentary Dardasha Nisa’iya (Women’s Chit-Chat) and a reception with its director, Hala Galal, in cooperation with the CinemaEast film festival. Professor Lila Abu-Lughod introduced the director as a founding member of the Egyptian independent cinema collective SEMAT, which has since 2000 helped produce and distribute short films by young filmmakers as well as holding workshops for those without access to formal training at Cairo’s sole cinema institute. On this evening, Ms. Galal presented her documentary as well as two short films by women directors at SEMAT: The Elevator by Hadeel Nazmi and Do You Know Why? by Salma el-Tarzi.

Women’s Chit-Chat combined historical commentary and archival footage about Egyptian women in the twentieth century with contemporary conversations between women of different generations. A brief consideration of iconic women pioneers is followed by the more personal histories of middle- and upper-class urban women who compare notes with...
Proceeding from Eva Hoffman’s characterization of a “hinge generation” formed by children of Holocaust survivors who generate history and myth from memories of the previous generation, Professor Hirsch asked what is becoming of those memories as the generation of survivors leaves our midst. She explored this question in the growing field of memory studies, which treats forms of remembrance that lie outside the scope of traditional historical writing. The hinge generation uses poetry, photography and performance to embody recollections of collective trauma.

Hirsch proposed that the children of survivors can “themselves experience something like memory,” and uses the term “postmemory” to describe the inter-generational transmission of trauma.

Hirsch’s analysis of postmemory is a critical one. She examines the “ethics and the aesthetics of remembrance in the aftermath of catastrophe” with a cautionary reminder that for over-invested members of the second generation, the memories of survivors risk displacing those of their children. Postmemory is mediated in multiple ways, whether through collective and national history or cultural archives, complicating the notion of memory as an index of embodied practice. The work of the Holocaust postgeneration,” Hirsch suggested, “can reactivate and... Hirsch, continued on page 10

Diversity Initiative Generates Excitement

Just over a year after the establishment of a Presidential Advisory Committee for Diversity Initiatives, its mission to promote greater diversity in Columbia’s faculty and the upper administration has achieved a substantial institutional form. At its June meeting, the Board of Trustees approved $15 million in new resources to support efforts to increase the diversity of faculty in the Arts and Sciences.

Vice Provost Howard describes a wide range of activities undertaken by her office in the past year. These included individual events as well as sustained efforts to build a framework for inclusive hiring. The advisory committee’s mission, she explains, aims at “increasing the diversity of faculty as well as teaching and research interests that support diversity.” Much of the groundwork in researching and designing policy recommendations was accomplished during 2004–2005. The initiative is beginning to implement its mission in concrete terms this academic year.

Three new subcommittees and a task force have been investigating the specific requirements of establishing a fund for diversity recruitment, reviewing search culture and hiring practices, publicizing the initiative and promoting dialogue with other universities on diversity, and facilitating collaboration across schools in the implementation of an NSF ADVANCE grant won by Earth Institute Professor Robin Bell, intended to “test methods to help women overcome barriers to advancing their careers in earth sciences and engineering and making it into the ranks of tenured professors and senior research scientists.”

In the fall semester Vice Provost Howard focused on coordinating a series of information workshops as a preliminary to new faculty... Diversity, continued on page 6
In its second semester, the ISERP/IRWaG workshop devoted to critically examining the global circulation of liberal discourse hosted four speakers who provided occasions for lively discussion for diverse audiences, drawing in special constituencies for each event.

On September 16, the workshop opened its fall series with a seminar with Antoinette Burton, Professor of History at the University of Illinois-Urbana Champaign and editor of The Journal of Women's History. Her paper “Cold War Cosmopolitanism: The Education of Santha Rama Rau in the Age of Bandung, 1945-1954” traced the biography of the Indian writer who lived across the space of the British empire, thanks to her diplomat father, who went to college at Wellesley, married an American, and became a pioneering cosmopolitan “translator” of India and Asia for American readers. Burton studied her career in the context of a shifting global order in the Cold War era, when the United States had assumed political hegemony and India strove for the leadership of Asia. Rama Rau’s return to India as a child was related in her first book as a “coming-of-age travel narrative,” that, like all of her works, was intended for an American audience. Burton analyzed it as an exemplar of contemporary attempts by Indians to mediate between Asia and the United States. Professor Dorothy Ko, of the Barnard History department opened the discussion with a critical questioning of the concept of cosmopolitanism.

Professor Luise White of the Department of History at the University of Florida presented at the October 7 workshop her paper “Creepy Sources and the Rhetorics of Inclusion: White Soldiers and Rhodesia’s Bush War.” Drawing on war novels and memoirs of Rhodesia’s bush war, White analyzed the accounts of white soldiers in wartime Rhodesia, which served for many Britons as “a right-wing social imaginary” in which they defended racial privilege. First White examined a counter-insurgency army regiment in which white soldiers disguised themselves and worked alongside Africans, producing a “bi-racial vision of hierarchy and intimacy.” White Britons who played the role of Africans familiar with the land created a colonial type that was ultimately attacked.

Professor Rosalind Morris of the Anthropology Department opened the discussion with a set of critical reflections on the contexts of war, the hierarchies of race, and intersections of masculinities and race.

On November 3, Sally Engle Merry, Professor of Anthropology at the Institute for Law and Society at New York University, presented a paper titled “Transnational Human Rights and Local Activism: Mapping the Middle.” Professor of Anthropology Beth Povinelli was the discussant. Remarking on the extensive efforts by anthropologists to theorize human rights, seen as potentially a new imperialist discourse, Merry proposed that they now study how human rights discourses operate in practice. She asked what it meant to reinterpret various claims in human rights terms, using the trope of translation for the process by which “the global moves into the local,” and examining the work of actual translators. Merry has established research teams at four locations—Beijing, Baroda, Peru and New York City—to study how human rights discourse is localized in service delivery organizations.

In the final workshop on December 6, Professor Helen Pringle, who teaches Politics and International Relations at the University of New South Wales in Sydney, Australia, presented a paper to a packed room on “The Fabrication of Female Genital Mutilation: The UN, Walter Roth and Ethno-Pornography.” Her paper began with a hard look at the United Nations Commission on Human Rights Fact Sheet entitled Harmful Traditional Practices affecting the Health of Women and Workshop, continued on page 7
Always pleased to work with other programs across the university, IRWaG co-sponsored three exciting events in November. On November 4, we welcomed Professor Linda Zerilli, a political theorist from Northwestern University and author of the recent book *Feminism and the Abyss of Freedom*. She sparked a lively discussion among feminist scholars and political theorists with her paper entitled “Truth and Power,” exploring the meaning and theoretical implications of Hannah Arendt’s last notes on Kant’s philosophy of judgment. Her presentation on the development of democratic politics provoked the audience to discuss the relation between empirical knowledge of political events, interpretation, and the manipulation of truth. The Center for French and Francophone Studies marked the 100th anniversary of the separation of church and state in France on November 12 with its major conference, “Laïcité/Secularism: 1905/2005.” Organized by Professors Madeleine Dobie and Antoine Compagnon, the interdisciplinary colloquium included a special afternoon panel sponsored by IRWaG titled *Gender, Secularism and Democracy* which addressed issues of the veil, Muslim women, and feminism. Then on November 18, Shelley Fisher Fishkin, Professor of English and Director of American Studies at Stanford University, spoke to an audience that filled the IRWaG seminar room. Her talk, “Asian Crossroads: Transnational American Studies” grew out of her work as president of the American Studies Association in 2004–2005, when she toured universities in Japan, China, and Korea. As Fishkin described it, U.S. culture has been indelibly shaped by a long history of intercultural contact with Asian countries; in turn, Asian cultures have been marked by an engagement with the United States. Yet it is only relatively recently that scholars in American Studies have begun to fully explore the consequences of such intercultural fusion.

**Behind the Scenes: Profile of Vina Tran**

By Louise Pocock

IRWaG is thrilled with the latest addition to the IRWaG office. Vina Tran joined us as the administrative aide in September. Born in Ohio and raised in Pittsburgh, Vina attended Pennsylvania State University, where she majored in Journalism and minored in Women’s Studies. She recently received a master’s degree in Gender, Sexuality and Cultural Studies from the University of Manchester, England.

As an undergraduate, Vina pursued her interests in journalism by being actively involved with the Penn State Association of Journalists for Diversity, various student organization publications including cultural arts journals, *Kalliope* and the *Diamonder*, and the local newspaper, *Voices*. and the local newspaper, the *Centre Daily Times*. While she had youthful ambitions of moving to New York to write for *Rolling Stone*, Vina started to pursue her interest in gender studies after she was a TA in a course titled *Women in the Humanities and Arts*. The course actively engaged her and the other students in campus issues concerning women and gender. Among these were the alarmingly high rates of sexual assault and the inadequate response of the administration in assuring the safety of their female students. To change the attitudes of the administration, Vina helped organize protests as well as an art exhibit at the student center highlighting issues of violence against women.

By her senior year Vina had decided that she had too many ideological conflicts with the American media system to pursue her journalism career. Instead, aspiring to teach courses about the media and its relationship to gender, sexuality, race and identity, she decided to enroll in the Gender, Sexuality and Cultural Studies program at the University of Manchester. Vina is particularly interested in semiotics and visual

**IRWaG Teams up with Political Science, French Studies, American Studies**

Vina had too many ideological conflicts with the American media system to pursue her journalism career.
searches. “We held information sessions for all search committees in the Arts and Sciences,” she notes, “on conducting good, inclusive searches with transparent procedures. We think it will improve the recruitment pool and expand the base of talent.” In addition, the Vice Provost is working with the deans of Columbia’s professional schools to coordinate policy on diversity across the university and to improve its record in hiring, retaining, and promoting women and minority faculty and increasing the diversity of the student body.

Other concerns currently being investigated include dual career issues and childcare. “We are conducting need-assessment with regard to childcare, and will have recommendations by the spring,” says Vice Provost Howard. “A committee on dual-career couples has also been instituted. There are many faculty spouses who need work in the New York area, and while we can’t absorb everyone at Columbia we are working to access other jobs in the area.” A consortium of area universities has been meeting under the aegis of the New York Academy of Science to discuss the question of “a high-end job bank for science positions.”

A number of events hosted by the Diversity Initiative in the spring were directed at outreach. Raising the public profile of the new initiative has been crucial, Vice Provost Howard emphasizes, because “its work must quickly achieve a high degree of visibility and support from university leaders if it is to get rapid buy-in from various constituencies.” A lecture by Princeton President Shirley Tilghman launched Professor Robin Bell’s NSF grant on recruiting women in earth sciences. The Department of Biology invited MIT Professor Nancy Hopkins to deliver its annual Eric Holtzman lecture on the topic of institutional transformation around gender issues at MIT. And the Law School hosted a talk by Georgetown Professor Chuck Lawrence on the current mandate of Affirmative Action law. The week of April 25 featured a student-sponsored panel with members of the Diversity committee, entitled “The Ethics of Care,” and Vice Provost Howard also spoke to members of United Students of Color. Finally, Professor Philip Kitcher organized an open discussion on giving serious attention to diversity issues in teaching the CC curriculum.

A lecture by Princeton President Shirley Tilghman launched Professor Robin Bell’s NSF grant on recruiting women in earth sciences. The Department of Biology invited MIT Professor Nancy Hopkins to deliver its annual Eric Holtzman lecture on the topic of institutional transformation around gender issues at MIT. And the Law School hosted a talk by Georgetown Professor Chuck Lawrence on the current mandate of Affirmative Action law. The week of April 25 featured a student-sponsored panel with members of the Diversity committee, entitled “The Ethics of Care,” and Vice Provost Howard also spoke to members of United Students of Color. Finally, Professor Philip Kitcher organized an open discussion on giving serious attention to diversity issues in teaching the CC curriculum.

While proposals for diversity hiring for academic year 2006–2007 are just now being received and reviewed, progress has already been made in many departments. In the last year, for example, the economics department successfully recruited three new women faculty members, and important target-of-opportunity offers have been extended to candidates in fields as diverse as history, English, psychology and for the Institute for Research on Women and Gender. A significant number of new offers are expected to be authorized in the coming months.

In 2005–2006, the goals of the Diversity Initiative include overseeing the orderly and transparent use of incremental funds, extending its work to the professional schools, holding information sessions for search committees, pushing for salary equity studies throughout the university, synchronizing data collection with the Office of Equal Opportunity, and continuing to sponsor university-wide events. The President of Brown University, Ruth Simmons, has been invited to speak in March 2006. In addition, a proposal by Professor of Law Susan Sturm and Vice Provost Howard to participate in a Ford Foundation-sponsored program to study institutional change around issues of gender and race has been accepted.

Most recently, Columbia’s Earth Institute has announced that it will partner with the School of Engineering and Applied Science to promote faculty diversity within the framework of the NSF ADVANCE grant. The Dean’s office at SEAS will provide supplemental funding to the five-year NSF grant in order to facilitate the partnership.
Tran, continued from page 5

the lack of educational and health services for women as well as the silencing of their voices. “Most of my interviews were conducted ‘underground’ because each week we had spies that came to our home to check up on us to make sure we weren’t doing any anti-government activities,” she recalled. She is currently volunteering with the New York chapter of Amnesty International and hopes to do more work with NGOs and not-for-profit groups.

Much of Vina’s interest in international women’s rights has come out of her own experience as a woman of color in the United States and what that means in terms of ideals and realities. Several racial and racist incidents experienced by her and her friends have made her question the implicit social and racial contracts that frame public interactions. In an effort to stimulate dialogue and raise awareness about constructed identities, feminism and race, Vina and her friend, Pragya Sharma, have founded a feminist zine, Girls in the Corner, similar in style to other pop-culture feminist magazines like Bust or Bitch, but with a specific focus on issues facing women of color. They hope to expand their zine and are currently seeking grants and setting up a website, www.girlsinthecorner.org. Her hobbies also include photography, traveling, independent cinema and music.

Workshop, continued from page 4

Children. One of the forms of genital mutilation catalogued is introcision, which the Fact Sheet notes is specifically practiced by “Pitta-Patta” aborigines in Australia. Introcision is also noted as “current practice” in Australia by the Inter-Parliamentary Union. Pringle then described the archival detective work she undertook to trace the provenance of this “fact” to chapter xiii of Walter Roth’s Ethnological Studies among the North-West-Central Aborigines. Roth was a doctor in Queensland in the 1890s and then Chief Protector of the Aborigines in Queensland. His report of the Pitta Pitta ritual came into the UN human rights campaign by way of Allan Worsley, a surgeon in the colonial administration of the Sudan, in a good example of the circulation through colonial networks of fraudulent facts about natives. Taking the story further into Roth’s work on sexual anthropology and the scandal surrounding some sexual photos he took of Aboriginal sexual “practices,” she argued that the harmful traditional practice at issue in this episode turned out to be not female circumcision by Aborigines but enslavement and sexual exploitation of Aborigines by white men as part of a larger set of violent and genocidal practices.

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In examining the historical differentiation of science from disciplines like alchemy and magic, Professor Smith finds herself often focusing on the place of women in these disciplines. One area which famously came under attack with the rise of a centralized state in early modern Europe was witchcraft, and Professor Smith is currently teaching a course that examines how a concept of witchcraft as a “special heresy of women” was formed between about 1400 and 1700. The interrogation of gender is, she notes, a crucial component of the inquiry.

Women’s lives in early modern Europe are the subject of another course taught by Professor Smith. Their lives appeared to have undergone a considerable historical change as their range of employment dwindled with the professionalization of many formerly guild-based or domestic occupations, such as medical practice, in which women had been significantly represented as midwives. Historical records might contain evidence of women who worked. Professor Smith discovered, but they remained curiously unknown in the literature.

“For my dissertation, I had been reading court archives in Munich,” she relates, “and found that many of those who worked in the apothecary of the noble court were women. This was at a time before the explosion of historical work on early modern women’s history. I began to look for evidence of female artisans; they were associated with all sorts of professions. There were all-women silk weavers’ guilds in the middle ages in London; some were even masters of guilds. Businesswomen traveled all over Europe.” In her undergraduate seminar on women’s lives in early modern Europe, Professor Smith uses primary texts about the life of a prostitute, a midwife, a Jewish businesswoman in Germany, and Christine de Pisan, whom she considers “the first female defender of women.”

Artists are key figures in Professor Smith’s recent research. Artemisia Gentileschi was a particularly prominent artist and made her living by painting, but since her father was a painter, much of her work became known as his. Professor Smith’s most recent book began as a study of a similar case of a family of painters in seventeenth century Holland. “We have evidence of the work of two brothers,” she notes. “The sister was very well known in Hamburg during her lifetime but there is nothing of her work left—probably because her work was absorbed into that of her brothers.” Such silences in the historical record of the period have been an impetus to Professor Smith’s research. “It is partly a matter of excavating the sources and rediscovering important components of the historical record that have fallen off the map,” she says.
of the dictatorship in 1974, the association of the song genre with a particular version of Portuguese identity has gradually been transformed. "Fado bears a vestigial burden of fascism," Professor Gray observes, "but it has been reinvigorated and recast in light of the world music industry. For some, it now represents a different kind of Portuguese-ness."

With her background as a violinist and singer, Professor Gray worked with amateur fado singers in Lisbon bars. She describes these as "very smoky venues where fado was sung either very late at night or early in the morning." She also conducted research at a variety of performance sites: the casas de fado established during the fascist regime and associated with tourism, amateur organizations where parents and children learned the songs together, and a museum of fado. In each of these disparate venues, fado is articulated as "a trope of belonging and place." A discourse of soulfulness is used to speak about authenticity in the song.

Both men and women perform fado, but the stars of the genre are often women. The late diva Amalia Rodrigues became an icon of the national feminine during the fascist regime, and she is still imitated by younger fadistas and drag queens. The iconography of the female fadista, notes Professor Gray, is varied: "weepy, tearful, sacrificial, eternal mother, victim of male betrayal, beaten down, prostitute, femme fatale with cigarette in hand, melodramatic. She readily accommodates multiple stereotypical signifiers of the essentialized feminine, including Madonna, whore, and mother." Contemporary divas of fado in the age of the world music industry evoke what Professor Gray calls "the illicit gendered/sexed mythologies of fado's history." The image of the worldly woman who has suffered forms one significant locus for the charged emotions from which fado claims its authenticity.

Another set of tropes of soulful authenticity in fado point to a Portuguese history entwined with that of Brazil, particularly through the slave trade, and with the Moors who ruled Portugal centuries ago. These raced origin stories of fado complicate the idea of Portuguese identity of which it has become an iconic representative. Through these narratives, Professor Gray notes, "alternative histories, particularly those of Africans, Muslims, and Jews in relation to Portugal, are increasingly voiced after years of repression under Salazar's dictatorial regime."

As the soulfulness of fado is supposedly impossible to learn Professor Gray grew interested in the ways that it was, in fact, taught. She regularly visited a neighborhood association to observe the teaching of fado there. The proliferation of fado singing as an amateur activity has been matched in the 1990s by a rejuvenation of the genre in the Portuguese recording industry. Two young divas, Misia and Mariza, have established successful careers at home as well as abroad, thanks to the interest in fado sparked by the world music industry. They and other rising stars are expanding the boundaries of the genre.

While teaching ethnomusicology at Columbia, Professor Gray will continue to pursue phenomenological and feminist questions about the voice, the body, and their relation to subjectivity. "The musical voice is so physiological," she says, "and yet so much about agency, sociality, subjectivity. It is a site I continue to press on." In her first year, Professor Gray will teach undergraduate classes on the social science of music, and music and place, as well as a graduate seminar in performance theory. In the future, she hopes to teach a graduate seminar on feminist theory and music.
argued that the twentieth-century idea that an Egyptian woman’s place was in the home was antithetical to the reality of most women’s lives. A full 52% of Egyptian farmers were women, she noted, and the bourgeois ideal of the housewife was the result of British Victorian influences. Meanwhile, the film questions the idea of an uncontaminated Egyptian culture by showing the range of Western influences in contemporary women’s fashions and beauty ideals. This is one of many ways in which Women’s Chit-Chat refuses the conclusiveness of conventional history to present a range of open-ended impressions.

The interview with a woman working as a maid for one of these families offered the film’s only insight into the lives of less educated, working-class women. Her sense of independence came from work, suggesting that women’s efforts to establish control over their lives and means of livelihood were not so different across class lines.

In the discussion following the film, moderated by Professor Noha Radwan of MEALAC, members of the audience asked the filmmaker more specifically about the women in the film and their position within the larger social spectrum in Egypt. Galal explained that she had focused on upper-class women because she wished to trace the history of Egyptian feminism, led by this class. However, Galal maintained that she did not consider any of the women she interviewed representative—Egyptian society was too complex for that. But she volunteered the information that she had focused on the contrast between past and present because she was worried about the nation’s historical trajectory.

Galal made five more conventional documentaries before Women’s Chit-Chat, on subjects like violence against women and other social concerns. She chose to make the present film in a different style, leaving out such details as the names of her interviewees, in order to emphasize that their stories were just stories, rather than representative experiences. She didn’t expect this novel film genre to have wide distribution in Egypt. In fact, Galal told the audience it had screened only at a film festival. The film was funded by the Euromed foundation, established by the veteran Egyptian filmmaker Youssef Chahine in collaboration with the French producer Humbert Balsan. The event was co-sponsored with the Middle East Institute and the MEALAC Department.

Hirsch, continued from page 3
reembody less direct social/national and archival/cultural memorial structures by reinvesting them with resonant individual and familial forms of mediation and aesthetic expression.” The interleaving of familial and public memory is evident in the use by children of survivors of publically circulating images to make sense of their parents’ experience, and in the intimate presentation of public memorials and museums which “construct every visitor as a familial subject.” Hirsch explores two variations of the former phenomenon in hinge generation writings that incorporate the photographic image: Art Spiegelman’s comic book Maus and W.G. Sebald’s novel Austerlitz, bringing out in each case the key role of the maternal figure.

“Holocaust photographs, the leftovers and debris of a destroyed culture, made precious by the monumental losses they inscribe, are the fragmentary sources and
Building-blocks of the work of postmemory,” Hirsch said. Family photographs, in particular, allow the viewer an affective subject position with regard to the loss of a previous generation and facilitate “processes of identification and affiliation” for direct descendants of survivors as well as others who affirm a relation to the loss. The photograph is used on the one hand to authenticate memory, and on the other as a screen for projecting particular desires for memory. Hirsch revealed how these dynamics converge in the familial tropes employed by Spiegelman and Sebald.

The works of the two writers are separated by a decade and a half, Spiegelman’s Maus being from the late 1980s and Sebald’s Austerlitz appearing in 2001. The men are also separated by their backgrounds: Spiegelman is the son of Auschwitz survivors who grew up in the United States, while Sebald is the son of Germans who lived and wrote in England. Nevertheless, Hirsch noted, “The two works share a great deal: a self-conscious and innovative aesthetic that palpably conveys absence and loss; the determination to know about the past and the acknowledgment of its elusiveness; and the testimonial structure of listener and witness separated by relative proximity and distance to the events of the war.” The protagonist of Maus wishes to ascertain and affiliate with his father’s wartime experiences in Poland, while Sebald’s Austerlitz constructs a familial idiom for the trauma in which “disorganized feelings of loss and nostalgia…come to attach themselves to more concrete and seemingly authentic images and objects.”

The photograph is a focal point of each protagonist’s attempts to affiliate with his loss. Hirsch specifically considers the place of the mother’s image in their narrative treatments of the trauma of the Holocaust. Spiegelman’s cartoon surrogate Artie looks at a reproduced photograph of the cartoonist and his mother Anja, a survivor who committed suicide in 1968. Artie, meanwhile, wears a concentration camp uniform that signals “his incorporation of their trauma in Auschwitz activated by the trauma of his mother’s suicide.”

The sole photographic image in the first volume of Maus, it solidifies the mother’s material presence (mediated through the double hands that hold the page and the comics medium) even as it records her loss and suicide.

For Sebald’s Czech Jewish protagonist Austerlitz, whose childhood memories of Prague were erased after he was sent to Wales to be raised by adoptive parents, “maternal” images…function quite differently: rather than authenticating, they blur and relativize truth and reference.” After Austerlitz learns of his mother’s deportation to Terezin, he seeks concrete traces of her presence everywhere. When all else fails, he turns to the visual images of inmates in a Nazi propaganda film on that camp. Trying desperately to find his mother among the women in the camp, he has a slow-motion version of the film made and finally decides that one fleeting image resembles the mother of his imagination. In this “fantasy of recognition,” Hirsch says, “pictures are no more than spaces of projection, approximation and affiliation.”

Hirsch suggests that this is the index of postmemory itself, “as time and distance attenuate the links to authenticity and ‘truth.’” Familial and feminine tropes are central to re-embodifying these tenuous links.

The respondent to the lecture, R. Gordon Hoxie Professor of American History Alice Kessler-Harris, surprised and moved the audience by saying that she would comment “with two hats on.” The first was that of a child of survivors who, like Austerlitz, had been sent off to Wales to be raised. The second was that of the academic historian. In her first role, she found in the idea of postmemory an alternative to “the inauthenticity with which we confront the trauma, because it was not our trauma and doesn’t really belong to us.” However, as an historian, Kessler-Harris questioned the utility of postmemory in understanding how memory passes into history and “becomes a participant in the political social structure that comes after.” The formation of a community of feeling in history is not, Kessler-Harris argued, a consequence of trauma. Cautioning against the idea that postmemory could be a substitute for history, Kessler-Harris pointed to the political use of memory and the need to think critically about privileging memory over history.
### Spring 2006 Undergraduate Courses

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<td>4</td>
<td>L. Kay</td>
<td>T</td>
<td>4:10–6pm</td>
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<tr>
<td>BC3134y</td>
<td>Unheard Voices: African Women</td>
<td>07248</td>
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<td>C. Ogunyemi</td>
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<td>V3312y</td>
<td>Theorizing Women’s Activism</td>
<td>07651</td>
<td>4</td>
<td>R. Young &amp; J. Jakobsen</td>
<td>W</td>
<td>2:10–4pm</td>
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<td>V3521y</td>
<td>Senior Seminar I</td>
<td>17498</td>
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<td>L. Abu-Lughod</td>
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<td>V3522y</td>
<td>Senior Seminar II</td>
<td>01088</td>
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<td>T. Szell</td>
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<td>BC3131y</td>
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<td>09632</td>
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<td>K. Bedford</td>
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<td>V3915y</td>
<td>Gender &amp; Power in Global Perspective</td>
<td>06232</td>
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<td>R. Young &amp; J. Jakobsen</td>
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### Spring 2006 Graduate Courses

<table>
<thead>
<tr>
<th>W4300y</th>
<th>Advanced Topics in Women’s and Gender Studies</th>
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<td>SEC.001</td>
<td>Masculinities</td>
<td>26779</td>
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<td>SEC.002</td>
<td>Gender, HIV, and AIDS</td>
<td>02575</td>
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<td>SEC.003</td>
<td>20th Century U.S. Jewish Women Writers</td>
<td>04846</td>
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<td>G6001y</td>
<td>Theoretical Paradigms of Feminist Scholarship</td>
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<tr>
<td>SEC.001</td>
<td>Gender and the Market</td>
<td>93750</td>
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*These seminars are directed toward students with previous work in feminist scholarship but are open to all majors.*